

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XIX No. 541

B.B.C. ANTI-SLUSHERS BAN No. 1 U.S. HIT

AFTER APPARENTLY LYING LOW UNTIL THE "TUMULT AND THE SHOUTING DIED," THE B.B.C. "SLUSH" COMMITTEE HAS WOKEN UP AGAIN TO BAN A SONG WHICH IS THE PRESENT No. 1 HIT IN AMERICA, AND WHICH IS IN DAILY DEMAND BY ALL THE MEMBERS OF THE AMERICAN FORCES IN THIS COUNTRY.

The number is "Paper Doll," originally published in 1915 and now revived with enormous success. It was written by Johnny S. Black, who also wrote "Dardanella," and some idea of its success may be gauged by the fact that to date it has sold three-quarters of a million sheet-music copies, while one record, by the Mills Brothers, has topped the million mark and is still selling.

U.S. ARMY APPROVES

This record is already over here and is repeating its American success. American troops keep on asking for this song, which they catch on short wave, and about which their relatives and friends keep writing to them; but publishers Peter Maurice, Ltd., cannot bring it out here while the B.B.C. refuses to allow it to "sully" its airwaves.

Yet the U.S. Army authorities have chosen this song to go out to their troops in what they call their "Hit Kit," comprising a monthly selection of the words of songs they would like their soldiers to sing. No less than six million copies of this compendium—with "Paper Doll" in it—have gone to the U.S. Armed Forces.

And what is this song that the British public may not hear? Here are the words of the chorus:—

*I'm going to buy a paper doll that I can call my own,
A doll that other fellows cannot steal,
And then the flirty, flirty guys with their flirty flirty eyes,
Will have to flirt with dollies that are real.
When I come home at night she will be waiting,
She'll be the truest doll in all the world,
I'd rather have a paper doll to call my own,
Than have a fickle-minded real live girl.*

FICKLENESS!

Nobody except the pundits of the B.B.C. who look for trouble could possibly take exception to such harmless (one might almost say childish) sentiments, yet the B.B.C.'s attitude—we understand—is that the song deals with the fickleness of women, and is therefore liable to upset soldiers who are away from home!

To which we can only reply that the B.B.C. must think our men and women extremely unstable if a popular song can sway them so much; surely anyone can see that a harmless ditty like this can have very little influence on the morals of the country.

BLINDED P.O.W's LEARN MUSIC & FORM DANCE BAND

Amazing Story of Triumph Over Adversity

HERE is one of the epic stories of the war—how a blinded boxer, captured by the Germans, patiently taught 17 of his sightless colleagues to play an instrument, and finally turned them all into a band, which played in a German prison camp until they were recently repatriated.

The boxer is Teddy Larkham, professional lightweight, of Brentford, who before the war had a proud record of 256 fights, and fought Eric Boon.

Teddy is a first-class pianist, having always played as a hobby, and when he was blinded, in June, 1940, and captured by the Germans, he immediately set about trying to keep up his music.

Out of all the blinded men in Stalag IX C/H, only one other knew anything about his work with the Scottish violin-player named Jimmy Legge, and the two of them decided to teach their colleagues how to play such instruments as St. Dunstan's sent them.

TWO BARS A DAY!

It was a long job, and it is to Teddy Larkham's eternal credit that he did not give it up as hopeless. Not only did he have to teach the individual members how to play their instruments, but when they were reasonably competent he had to coach them in the orchestrations which he laboriously prepared for them in Braille.

Incidentally, he had never orchestrated before.

Memorising the parts was an equally exhausting job. Teddy—who, in between all his work with the band, had managed to teach himself the piano-accordion—used to rehearse two bars of the orchestration every day with the full band, so you can work out how long it took for the boys to learn a new number.

But they were nothing if not enthusiastic, and, gallantly overcoming almost insuperable difficulties, they occupied from October, 1942, to March, 1943, in preparing their first concert—consisting of a signature tune ("Smile, Darn You, Smile") and two other numbers.

After that their rate of progress was phenomenal. By sheer perseverance and concentration they memorised and rehearsed light music, dance music, classical music, for shows all over the camp, giving a different concert every six weeks.

Now all the band are back in England, under the tender wing of St. Dunstan's.

Teddy hopes that, after treatment, they may be allowed to continue as a band, if only for broadcasting purposes; and, by the way, Teddy Larkham himself will be heard playing the piano on the air this Sunday (December 5) in the "Transatlantic Call" programme (5.30 to 6 p.m.). Jimmy Howe and his Stalag VIII B Band will also be playing.

On page 5 of this issue you will see a photograph of Teddy Larkham and his Blind Band, taken in the German prison camp; and inset here is a picture of Teddy as we photographed him in the "M.M." office shortly after he was repatriated from Germany.

An interesting feature of the band is the way that the other blind men in the camp rallied round to help it. The stands shown in our picture were made by a blind carpenter; and the bow-ties that the boys are seen wearing are also the work of one of the blind prisoners.

Here are the names of the gallant lads who pluckily conquered one of the worst blows that Fate could hand them, and came up smiling:

(Please turn to page 5)



America is even more careful about keeping its airwaves pure than we are, yet they have passed "Paper Doll," and our last information from America is that it was No. 1 on the "Lucky Strike" Hit Parade.

Surely the B.B.C. will reconsider this senseless decision!

HARRY ROY GOING EAST SOON

SINCE the announcement in the "Melody Maker" that Harry Roy and his Band would be following Gerald next in E.N.S.A.'s list of top-line bands to visit the Middle East Forces, it is learned that their departure will take place much earlier than was expected.

In point of fact, Harry made his farewell broadcast to this country last Sunday morning (November 28).

Accompanying him as vocalists out East will be Marjorie Kingsley; former Roy Fox swing-singer Mary Lee; and Harry's latest singing discovery, Jean Carrol.

A very fine gesture was made to Harry when, immediately after Sunday's broadcast, Phil Green rang through to ask whether he might include Harry's own instrumental composition, "Atlantic Jive," in to-day's (Thursday) "Salute to Rhythm" programme.

Not only is this a grand salute to Harry as a composer, but, coming from one star bandleader to another, an unusually generous going-away present.

CONGRATULATIONS to London Astoria leader Jack Lennox on the recent birth of a baby daughter. Both Mrs. Lennox and child are doing well.

Jack would like to celebrate the occasion by obtaining the services of a new lead alto sax player. Anyone whom the job would suit should apply to Jack Lennox direct, at the Astoria, Charing Cross Road, London, W.

DETAILS of deal between American Decca Co. and A.F.M., closing record dispute, are that Decca will pay royalties on all recordings made directly into a Union fund and on a graduated scale running from one-quarter of a cent on 35-cent discs to 5 cents on 2-dollar waxings.

So far, Victor and Columbia have not agreed to these terms, and negotiations are still going on as far as they are concerned.

BARRETO AIRING

FAMOUS rumba leader Don Marino Barreto and his Orchestra return to the air on Saturday, December 11 (5.30-6 p.m. Forces) in a programme of authentic Cuban music.

It is some time since Don had a full-band airing, and his fans will be glad to welcome him back.

The Barreto bunch are, of course, carrying on as strongly as ever at London's Embassy Club, where the band has been for so long that it is rapidly becoming a West End tradition.

SPECIAL NOTICE. No new subscribers can be accepted for our Orchestral Club owing to paper restrictions.

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CALL SHEET

(Week commencing December 6)

- Carl BARRITEAU and Band. Savoy, Southampton. Ivo BENSON and Band. Palace, Chelsea. Big BILL CAMPBELL and Band. Hippodrome, Lewisham. Billy GOTTON and Band. New Theatre, Oxford. Herman DAREWSKI and Band. Palace, Grimsby. Stephane GRAPELLE and Swingtette. Shakespeare Theatre, Liverpool. George ELRICK and Band. Broadcasting. Gletia GAYE and Band. E.N.S.A. Henry HALL and Band. New Theatre, Northampton. Jerry HOEY and Band. Theatre Royal, Lincoln. Joe LOSI and Band. E.N.S.A. Felix MENDELSSOHN's Hawaiian Serenaders. Palace, Walthamstow. Harry FARRY and Sextet. One-Night Stands, Manchester. Oscar RABIN and Band. Empire, Newcastle. Monty REE. Hippodrome, Brighton. George SCOTT-WOOD. Green's Playhouse, Glasgow. Rudy STARKA and Starlets. U.S.O. Camp Shows. Lew STONE and Band. E.N.S.A. Billy THORNBURN. New Theatre, Hull. Billy TERNENT and Orchestra. Broadcasting. Maurice WINNING and Band (directed by Harry Hines). E.N.S.A. Eric WINSTONE and Swingtette. Royalty, Chester.

£5 CONTEST

MANY thanks to the readers from every part of the country who responded so nobly to our £5 competition to find a new sub-title for the Phil Green "Salute to Rhythm" air programme. There are 750 entries to be gone through, and this task would already have been carried out had not the two judges—Phil Green and the Editor of "M.M."—both been down with "flu. As soon as they are fit enough to take their minds off aspirins, gargles, hot-water bottles and cough mixture, they will set down to the job of judging—and we hope to announce the result very shortly.

DEBONAIRE IN AMBROSE SERIES

AMBROSE fans are eagerly looking forward to Sunday, December 26, when the maestro makes a welcome reappearance on the air in a long series of Sunday-night shows. In addition to his singing star, Anne Shelton, he will also have the services of the first-class vocal quartet the Debonaires, who, this coming week-end, wind up a long and successful sojourn in the Jack Buchanan show. "It's Time to Dance."

Nadia Dore, leader of the Debonaires, told the Melody Maker that the quartet have three broadcasts a week—an overseas programme for the Navy, called "Out of the Ditty Box"; the new Saturday afternoon Home Service programme, "Polly Put the Kettle On"; and now the Ambrose show.

In view of these heavy commitments they feel that they could not undertake the additional strain of a daily show, and therefore have reluctantly decided to sever their very happy connection with Jack Buchanan.

In addition to Nadia, the other members of the quartet are Helen McKay, Harry Brooker, and Gerry Alvarez.

Incidentally, the Debonaires are raving about the excellent arrangements of Walter Reid, a sax player in the pit-orchestra of the Jack Buchanan show, whose work, they say, is in the very top class.

JIMMY CUMMINS, leading his "humba band" at the Lansdowne Restaurant and the Du Barry Club, requires both a pianist and a trumpet player, to start as soon as possible. Ring Jimmy—not too early in the morning!—at Glidstone 4338, or write him at 52a, Cliford Way, Neasden, N.W.10

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POOR ATTENDANCE BUT GRAND MUSIC AT "FORCES' RHYTHM" SHOW

ROCHDALE CAME TO TOWN LAST SUNDAY IN THE PERSON OF MR. A. G. E. SMITH TO PRESENT "FORCES RHYTHM ON PARADE," AND IT WAS A PITY HE DIDN'T BRING A TRAINLOAD OF HIS TOWN'S MEN AND WOMEN WITH HIM, FOR ONLY A MEBARGE ATTENDANCE WAS PRESENT TO ENJOY THE REALLY EXCELLENT FARE HE PROVIDED. IT COULDN'T HAVE BEEN THE MUSIC, SO IT MUST HAVE BEEN THE WEATHER!

For let it be said immediately that the show was of first-class calibre, with the "Squadronairs," Buddy Featherstonhaugh and the Radio Rhythm Club Sextet, the Blue Mariners, and the London Fire Force Orchestra providing solid dance music, and Anne Shelton and Beryl Davis singing in their incomparable styles.

All of these resolutely refused to allow the sparseness of the audience to deter them from giving their absolute best. And Alex Munro did nobly as a compere, too.

Actually, the Radio Rhythm Club Sextet and the London Fire Force Dance Orchestra played well above their form at the Jamboree, and Buddy's group and the Blue Mariners provided the jazz highspots of the afternoon. Freddie Gardner's driving alto in "Pagan Love Song" and Don Macaffer's trombone, the Harry Rayner piano and Jack Parnell's piano playing, but his Lisztian version of "Swanee River" and the American Air Corps and R.A.F. marches were the only other things I feel I can praise in the "Squadronairs" show.

I greatly admire Ronnie Aldrich's piano playing, but his Lisztian version of "Swanee River" and the American Air Corps and R.A.F. marches were the only other things I feel I can praise in the "Squadronairs" show. Yes, a wonderful band—but how wasted on this occasion! Where was that lovely arrangement of the "Vogt Boat Song" for example? Grandest article I saw in the bill was not a band at all, but Anne Shelton. What a finished performer this girl has become! Her Vera Lynn impression, as acclie as anything of Desmond's, and her lifelike reincarnation of Sophie Tucker show just what a picker Bert Ambrose is!

Beryl Davis sang a couple of numbers with the "Squadronairs" in finished style, and looked striking in a red ensemble. Which reminded me that since her father, Harry, and I have been in the business about the same time, we must be getting old. Only disappointment on the bill was Harry Egerton, said to be a great boogie-woogie discovery. So he might be in Lower Ince, but definitely not in London.—S. R. N.

GREENWOOD LEAVES LOSS AFTER 16 YEARS

ONE of the longest associations in the history of the dance band profession will come to an end next Saturday week (December 11), when drummer Jackie Greenwood severs a connection of sixteen years with Joe Loss and his Band.

Jackie was with the band in its early days, during its historic run at the London Astoria, and well before that, too. It might almost be said that he has grown up with the band, and has watched, as an active member, its development from just a very successful dance hall outfit to one of our nationally famous attractions.

Now this lengthy run of unbroken allegiance to one leader must come to a close. The main reason for this step, Jackie says, is on account of his health, which, he feels, has been much impaired by the strain of constant touring. Also, Jackie's mother died very recently, and after this sad event he feels it is duty to spend more time in London with his family. Jackie's future plans are not yet known. His successor in the Joe Loss Band has not yet been named.

TENOR saxist Leslie Wheeler had the ill fortune to have his instrument stolen the other week. Sax, which was "lifted" from the Assembly Rooms at Willesden, is a Martin; number is 109316. Leslie was previously M.D. for Paramount at the Capitol, Cardiff, and later leader at Kingston Empire. Being now on full-time war work in the Willesden district, he is keeping his playing in trim by carrying out such "gigs" in the vicinity as his scanty spare time will permit.

RECORDS By Edgar Jackson

WINGIE MANONE AND HIS ORCHESTRA

Corrine Corrina (Williams, Chatman, Parish) (V. by Wingie Manone) (Am. Bluebird OA036535). **Jumpy Nerves (Manone, Dale) (Am. Bluebird OA036537). (H.M.V. B9352—5s, 4d.)

Manone (tpt.), with "Chu" Berry (ten.); "Buster" Bailey (clar.); T. Lanoue (pno.); Zeb Jullian (sitar); Jules Cassard (bass); "Go" Cole (dms.). Recorded April 26, 1939.

DID you by any chance happen to hear "Radio Rhythm Club's" "Information Bureau" (of which I have the honour to be a member) on Thursday, October 28 last?

If so, you may remember that when, in reply to a question about riffs, we cited one of the most popular of them all—the riff which constitutes the main theme of the tune most people know as "In the Mood"—we pointed out that this same tune, in addition to having been suggested in an early Armstrong record called "Cornet Chop Suey" (accredited to Louis), has appeared on records as:—

- "Tar Paper Stomp" (by Wingie Manone's Orch.—Decca E7907) when it was ascribed to Manone and as:— "Hot an' Anxious" (by Don Redman's Orch.—Brunswick 1314) when it was ascribed to Redman as well as:— "In the Mood" (by—among others—Glenn Miller's Orch.—H.M.V. BD556) when it was ascribed to the well-known coloured saxophonist Joe Garland and popular lyric writer Andy Razaf.

REAL JAZZ

Now, believe it or not, it has turned up once again—this time as "Jumpy Nerves" when it is once again accredited to Manone, plus, now, the well-known American arranger Jimmy Dale.

All of which ought to go to prove something, but I don't propose to rack my brains trying to find out what, because at the moment we are concerned less with the tune and more with this new record of it. Like the backing, the old-time jazz classic "Corrine Corrina." It is an improvisation in what is neither quite Dixieland nor quite Chicago style, but something of a cross between the two.

New "GAY" Hits TWO SID PHILLIPS SPECIALS

HAPPY DAYS, HAPPY MONTHS, HAPPY YEARS Backed with I'VE GOT YOU COVERED

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This is not only the sort of thing we have so often had from Wingie the past, but the sort of thing one might well expect from him. Wingie—who owes his nickname to the fact that he has only one arm; the other he lost when he was run over by a train in his childhood—was born in New Orleans (in 1904), but has spent much of his life playing in Chicago and New York.

Not unnaturally the two different styles of jazz originating in these two far-apart cities of America, both had their effect on Manone, causing him to fall into one between the two. But happily they were the earlier and better styles, the styles we know as "true" or "righteous" jazz, and Wingie has not allowed himself to be drawn from them by "commercial" or popular swing modes which successively superseded them. He still plays real jazz.

Moreover, it isn't only Wingie himself who plays this way. He invariably manages to pick musicians who can do likewise, and sees that they do it. Intense, in the simple, hard-beaten-out, yet completely relaxed rhythm which helps to make these styles so unaffected and yet so irresistibly invigorating and the style, understanding and feeling which one can only when true jazz musicians are playing under the most congenial conditions.

CHU AND BUSTER

Inspired obviously by Wingie's own swinging trumpet, but probably even more by the type of music he had decided on for this session, the never-to-be-forgotten "Chu" is well up to his usual form, and "Buster" Bailey, who, for all his technique, can be pretty corny at times (e.g., in some of Kirby's records), gets right in the groove.

Add to this a rhythm section whose healthy beat is only one of its many good points, and you get the reason for the unabated rave I have given for these two latest records to be released by Wingie Manone and his Orchestra.

JOHN KIRBY AND HIS ORCHESTRA

- *Impromptu (Chopin, arr. Young) (Am. Okeh W24995). *Minute Waltz (Chopin, arr. Young) (Am. Okeh W24680). (Parlophone R2892—5s, 4d.) Kirby (bass), with "Buster" Bailey (clar.); Russell Procope (alto); Charlie Sharkey (p.); Billy Kyle (pno.); O'Neill Spence (dms.). Recorded approx. late 1939.

I THOUGHT that playing about with the classics had at last come to be so generally recognised as in the worst of taste that even recording companies realised it was something that is no longer done.

Yet here are Parlophone not only raking up four-year-old swing versions of Chopin's "Fantasia Impromptu (Op. 66)" and "Waltz in D Flat (Op. 64, No. 1)," but actually having the effrontery to list them in a series which, in spite of its many lapses, is still supposed to be reserved for the better examples of jazz and swing.

Of course, I shall not be surprised if the records appeal to people like Miss Kay Cavendish, who, when playing in one of her recent "Record Goes Round and Around" programmes Kirby's horrible fast version of "St. Louis Blues," commented on the (for what it is worth, undeniable) "sickness" of the band. Also I shall not be surprised if the disc press to have been a success when the ledgers come to be made up, for there are still plenty of people ready to fall for stunts, and that sickness which seems to have blinded Miss Cavendish to other much more important aspects will doubtless cause them to think how clever it all is. But that no more makes such exhibitions good music than it makes them good jazz, and in fact these two are as deplorable travesties of the latter as they are of the former.

RADIO by "DETECTOR"

AT last the national Press seems to be waking up more thoroughly to the dire standard of so-called entertainment broadcast by the B.B.C.

Outbursts against the "popular" programmes have become more and more frequent lately, and last Sunday the "Sunday Pictorial" once again set a lead when it gave its new radio critic, Ernest Dudley, a whole page to enable him to tell us (I quote his headline) "They're Boring You Deliberately."

The similarity of the sentiment of this heading to the views of my B.B.C. Listener Research Panel correspondent, whose letter on dance music broadcasts we published last week, will be too obvious to need further comment. So let me pass on to Mr. Dudley.

He should prove to be a very suitable person for his new post with the "Pictorial," for he has been a writer and broadcaster for the B.B.C. for several years.

Among his other activities for the Corporation, he was the Radio "Armchair Detective," he wrote the "Walker Wants to Know" scripts, and he created "Dr. Morelle."

He obviously knows plenty of the inner workings of the B.B.C., and while it is not to be expected that he will disclose all he knows, he revealed a good deal of it in his first article in the "Pictorial."

And a most damning revelation it was! Unfortunately, I haven't space to give you even the gist of it here. But if you haven't already seen the article I advise you to do all you can to get hold of a copy.

It bears out every one of the points in "M.M." that records to be released in its consistent efforts to get you better radio entertainment.

The "Star" has also been commenting on radio again, though from a very much less enlightened outlook. Heading his article "B.B.C. Seeks Brighter British Tunes," the writer goes on to say:—

"If song and dance items are treated on their merits, without any song-plugging... many good British composers, whose works are still in the pigeon-holes, will receive the fair play they have been deprived of for so long."

Of all the ridiculous assertions I have seen on the subject, this is about the most ridiculous. Whatever there may be against it, and goodness knows there is plenty, song-plugging has nothing whatever to do with any unfair treatment British composers may, or may not, have suffered.

In fact, if song-plugging over the radio were eliminated it would probably act to the detriment of British song writers. Publishers would probably concentrate even more heavily on American songs, because they could at least

announce them as proved hits over there, and the broadcasters would consequently make for them rather than experiment with numbers which had achieved no advance reputation and which might, or might not, turn out to be successful.

But there it is. One has only to wave some sort of flag frantically enough, in the way the "M.M." has always rightly waved the anti-song-plugging banner, and someone who does not understand the intricacies of the problem is sure to grab it and hang some quite irrelevant point on it.

Somewhere in Britain is a member of the Church named the Rev. B. C. Plowright.

Sometimes he broadcasts for the B.B.C. Last Friday he broadcast, in "The Week's Question" series, a reply to a young girl who had asked the question: "Why not free love?"

Among the assertions he made regarding the present war-time much-vaulted suggestion that our sex morals have degenerated was that Negro music and Negro sculpture have caused us to revert to the primitive.

How the B.B.C. allowed such a statement to pass is beyond all understanding.

In these days, when so many coloured folk are fighting side by side with us white people, and when the civilised races are battling together for equality of race and creed, such a remark would have been indiscreet enough even if it were true.

But it is not. As arts, Negro music and sculpture can hold their own with the best produced by white people, and to say that they have a degenerating effect on morals is as untrue as it is insulting.

If the B.B.C. has not now the sense to take the reverend gentleman off the air on its own initiative, let us hope that public opinion will immediately force it to do so.

Such contentions as he puts forth not only make him and the B.B.C., but also the whole Church, a laughing stock if nothing worse.

In contrast to the often weak amateur "Uncle Sam's Boys Entertain" broadcasts, last Thursday we had in the highlights from "This is the Army" a sample of what the U.S. Forces really can do in the way of entertainment.

As you probably know, "This is the Army" was written by and featuring Irving Berlin, is the U.S. Forces show which, produced in the States, is now over here, with most of the original cast, making money for British war charities.

On a broadcast it showed a pep which seems to be unknown to the British stage. And that goes not only for the stage artists but also for the band, whose kick was none the less apparent because of the good orchestrations and the perfectly chosen tempos.

The only complaint I've got is that I would like to have heard more of the dancing by the coloured boys. I am told by people who have seen the show that it is terrific.

(Please turn to page 5)

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BRAND'S ESSENCE

DANCE BAND GOSSIP

CARROLL GIBBONS and his boys will be interested to hear famous Savoy alto LAURIE PAYNE teaching some Service boys how to "sweeten" it at their Saturday night dance.

Laurie, who is an officer in the R.A., pops up to the Drill Hall of the H.Q. where he is stationed and helps the band out.

Playing next to Lieut. Payne on these occasions is Signalman FRANK FRYER, who was one of Claude Hampton's best in the rhythm sections of the "Bandits" and Cavendish Bands. As a guitarist he was an individual "M.M." prize-winner at competitions in 1929-32.

Drummer (now Driver) MALCOLM BOWLES, a pre-war Raifall boy, plays in the same band.

Down among the dancers there is often another musician, who can't be persuaded to "sit in"—LIEUT. DAVID FRANGCON-THOMAS, R.A., the cellist, who is one of Laurie Payne's brother-officers.

OF the abilities of famous No. 1 Rhythm Club figure REX HARRIS as a record recitalist there can be no doubt whatever (writes Jack Marshall).

His abilities as a trombonist, however (if you will forgive my saying so, Rex, old boy), are more open to doubt, being chiefly notable for the tremendous amount of enthusiasm which he puts into his very uncertain efforts to emulate the Dorseys and the Little Mollers.

Recently Rex gave a splendid record recital at the West London R.C.; and he was delighted afterwards when he found that a brass band also used the Rhythm Club premises for rehearsals, so that he would be able to have a go not only on trombone but, as it turned out, on a big brass sousaphone as well.

Apparently the public were not so enraptured with Rex's performance as might have been hoped. The first indication of their disapproval came when somebody poured a pint of beer into the capacious bell of his instrument.

Funniest part still lies in the sequel. When later the instrument was inverted, no beer came out, so presumably Rex must have sucked it all in during his prodigious feats of blowing.

Stop Press on this story: The brass band instruments at the West London R.C. premises are now always kept locked up.

THOSE who missed JOHNNY CLAES from his West End haunts a week or so back will be interested, to know that, on doctor's orders, he has been taking a complete rest "from everything connected with the musical profession."

Johnny elected to go to Scotland. He stayed up at Loch Lomond, in the hotel run by the father of famous Scots pianist Billy Mason—but this is not to say that they talked "shop."

As a matter of fact, they didn't, because part of Johnny's "cure" consisted of lengthy walks which, occupying him all day long in the beautiful scenery and fine Scottish air, soon made him feel a new man.

In fact, so vigorous did Johnny become after a short course of the Scottish "cure" (adv't.) that one day he decided on the not inconsiderable feat of climbing Ben Lomond.

(Ask your Scottish friends about the height of this mountain, the difficulties of reaching the summit, and the inscription which is to be found at the top. A humble Southerner, I wouldn't know about these things.)

Johnny got to the top, read the inscription, reached lower altitudes, and as a matter of fact, he realised he'd a devil's way still to go back, and much walking along country roads in the blackout was the immediate prospect.

encompassed all about by the silent hills, he thought how completely he had escaped from the world of his daily work. Who cared about swing, in these peaceful country places. In the little town he was just entering they doubtless had ears only for the music of Scottish national dances.

Johnny caught the last bus from the little town. He was the only passenger in it. Just as it was moving off, another traveller—a young man—got on.

As they bumped along the country roads the stranger settled himself comfortably and unfolded a paper. It was the MELODY MAKER!

I ALWAYS enjoy hearing funny stories about those very studious people whose heads (no doubt from excess of thinking) have burst right through the hair on top. [You ought to enjoy that kind of joke, Jack!—EDITOR.]

Anyway, here is a little incident that will give you all a smile.

It is no secret that well-known alto RUBE BARNETT is one of the fraternity mentioned above. This fact was, indeed, publicly mentioned by Tommy Trinder at the Jazz Jamboree, when Rube—zealously pursuing some official duty of the M.S.B.C.—walked through the stalls whilst Trinder held the stage, to be loudly told by the irrepressible Tommy that he had "a beautiful head of skin."

The other evening Rube was "depping" in the band at a West End night. An American officer danced past the bandstand about five times, on each occasion looking more intently at Rube's shining dome.

On the next time round his feelings got the better of his sense of politeness, and he came out with: "Gee, boys, the Indians sure got him!"

That was another but more distinguished point about Rube. Both in build and face he is extremely like Paul Whiteman, and Americans frequently ask if he is the great man's brother.

Last time I met Rube we discussed a mutual friend, CHARLES COOPER, whose adventures out East Rube had been reading about in the "M.M." At that time Charles had been offering £1 for a bar of soap.

Curiously enough, Rube had sent him three bars only the previous week, so no doubt the necessary commodity has long since arrived.

Rube Barnett has been in communication with Charles throughout the war. He says Charles is a little "fed up" with all the people who have not replied to his letters, and is always anxious to hear from the boys at home.

When Rube last received a letter, Charles was in Sicily.

SOMETHING new in the radio treatment of popular songs was launched last Saturday (27th) in a bright new tea-time show, "Polly Put the Kettle On," featuring Polly Ward, Jack Cooper, The Debonaires, Billy Ternent's Band, etc.

Every week a dramatised version is given of the actual writing of a hit.

On the first programme, LEO TOWERS came to the studio and told how he had thought of the title, "Silver Wings In The Moonlight," while watching the searchlights pick up British planes outside his A.R.P. post in the East End of London.

Then we heard how Irwin Dash chief HUGH CHARLES (also in person) fell for the little hook, line and sinker, as soon as he heard it, and how (with SONNY MILLER) the three of them pulled the whole day working out one of the biggest hits this country has known for ages.

Each week a prominent song-writer will re-enact his "Story Behind The Song," and fans should definitely



Large numbers of musicians and well-wishers turned up last Sunday (28th) to the wedding of well-known vocal ace Cyril Shane, to Miss Mildred Orenstein, at the New West End Synagogue, Bayswater. Picture above of the happy couple was taken at the big reception given afterwards at the Porchester Hall.

make an appointment with their radio sets on Saturdays (4.30 to 5 p.m., Home Service).

FACE well known for many years in Archer Street is now in the process of becoming equally well known in and around Denmark Street.

To elucidate this puzzling statement a little, dance band fiddler AL LESLIE has decided to put in a good deal of his spare time in our Tin Pan Alley, and is now firmly established on the exploitation side of Messrs. Peter Maurice, where he will be pleased to greet old and new friends.

Also established in Denmark Street are other bandleaders, and all deal of PEGGY POULTON. In June, 1943, Peggy called one day at Messrs. Francis Day and Hunter's, found them with staff being called up, so joined Professional side right away. Now spends all day coping with problems of other bandleaders, and all the evening coping with her own.

After her retreat from Folkestone in the summer of 1940, when things were getting very warm, Peggy has concentrated on high-class gig work, and now provides music at many munition works and Army shows, etc. She will be wielding baton at special ball at Wembley Town Hall for Denham Film Studios on December 21.

And now that we are on the subject of Tin Pan Alley, here is one of its occasional romances. The Cavendish Music Co. have acquired the rights of a song called "I Have a Vision."

It is probably not once in twenty years that a successful song by an entirely unknown writer is published.

In this particular case, a Canadian Naval officer, RON KENT, walked into the Cavendish Music Co. and asked if they would hear a song he had written while on the high seas on convoy duty.

But there is another question to be discussed here. Mr. Binstock, judging by his letter, seems to divide music into two very watertight compartments: "swing" and jazz.

Personally, there seems to be only one kind of music we're interested in: jazz. There is good jazz and bad jazz, there is old jazz and new jazz, and considerable experience in these matters leads me to believe that most bad jazz is new, and that most people call that "swing."

Let's look at "swing" and jazz, anyway. Is there any musical difference between the two?

St. Louis Blues" is played in 1943; it was played by Louis Armstrong in 1930. It is played at the same tempo, in the same key, by the same instruments to-day as it was ten years ago.

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SWING HAS A CHAMPION

AND now for Mr. Binstock's letter. Having opened with an expression of resentment at my "insinuation that 'swing hasn't an original idea in its head,'" he continues thus:

"First and foremost, just what exactly are you trying to drive at? Swing, as we know it, is essentially a live, progressive thing. Swing didn't reach the forefront in the realm of popular music merely because a few musicians tried to play 'That's A Plenty,' or anything like it. It got where it was simply because it progressed with new ideas! I know you will refute that claim, but let the facts speak for themselves. Swing—as distinct from jazz—was first introduced by Benny Goodman in 1933.

"Take a recording made by Goodman in this era, and then compare it with a disc made by Benny nearly a decade later. You will find phrases in the 1943 recording that you would not find in any of Goodman's earlier recordings. And what's true of Goodman is true of the majority of other swing bands."

***** by *****

"MIKE,"
Our Critic-at-Large

carded the idea and taken up another within a couple of bars. Only detailed analysis can show which improvisation—the ancient or the modern—is the more aesthetically satisfying.

Substantially, it seems to me that both Louis Armstrong and your modern Swing King are trying to do the same thing. One was not trying to play "old jazz," any more than the other is trying to play "swing."

They are both trying to play jazz, and in both cases the result is the same: jazz of good or bad quality, as the case may be.

What does Mr. Binstock really mean by saying that "Swing—as distinct from jazz—was first introduced by Benny Goodman in 1933"? If he means that the expression "swing" was first introduced and publicised in 1933, then he is right.

But the "modernness" the "live-ness" and the "progressiveness" which commend themselves so much to Mr. Binstock made their appearance long before that—in the shape of synthetic performances like "Radio Rhythm" and a lot more.

Benny Goodman did not make any noticeable change in the technique, form, vocabulary or object of jazz between, say, January 31, 1933, when he was still playing "jazz," and February 1, 1933, when he may have decided to play "swing."

"Swing" was never a different kind of music. It was a different name for the same thing. The name caught on, however, and as jazz (now called "swing") became popular, so more and more commercially minded but musically not very talented gentlemen took it up, made a stereotype of the jazz pattern and cashed in on the synthetic noise that resulted, with intent to deceive themselves and the public into believing that this was the Real Thing.

I don't know how old Mr. Binstock is, but he seems to be typical of a generation that honestly believes "swing" is something modern, and that "jazz" and "swing" are really unrelated.

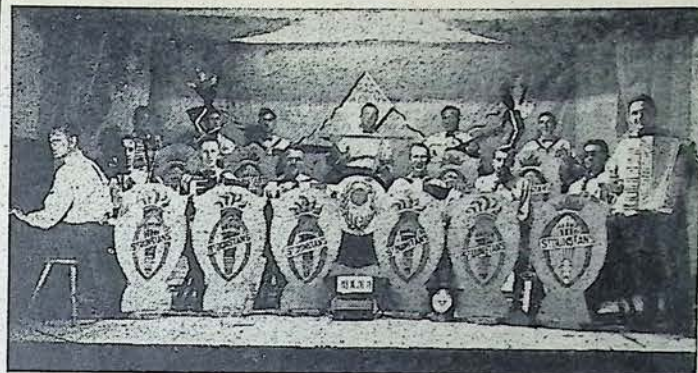
They're as different in their essential musical aims and objects as the archinimrod and the snapperdragon! We'll see some more of his letter another time.

"GOING BACK"
Mr. Binstock's letter doesn't end there, not by a long chalk. I will quote more of what he has to say when we come to it. At present let us deal with his first few sentences.

As to what I am driving at, I should have thought it might have been clear enough by now. But, in case Mr. Binstock hasn't been following me very closely, briefly my argument is that modern dance music (call it "swing" or would-be jazz: it doesn't matter) is suffering from lack of inspiration.

And when lack of inspiration becomes general in music there is nearly always a tendency to "go back" to something or other. "Back to the classics!" or "Back to the Romantics!" become the slogans of movements and composers who are beginning to feel up. In latter-day jazz the cry has been, "Back to Dixieland!"

"MIKE,"
Our Critic-at-Large



Here is the Prisoners of War Blind Band, led by Teddy Larkham (standing, right), the epic story of which is told on the front page this week. This photograph was taken during one of the concerts they gave in the prison camp for their colleagues.

Successful concerts were so successful they raised the morale of the Prisoners to a very great extent, although preparing the arrangements and programme meant, for the blind boys, a tremendous struggle against difficulties.

U.S. JIVE JOTTINGS

EXCITING news is to hand that should set the fans by the ears, although at the moment it is only a possibility.

This is the fact that BENNY GOODMAN has recently made application to USO Camp Shows for an overseas tour of foreign bases with his band.

Whether this will mean that Benny will tour the Pacific war zone or the European war zone, we cannot say at the moment, but we and our readers will certainly hope that Benny will plump for this side of the Atlantic.

Another famous artist who has made a similar application is the one and only BING CROSBY. But owing to picture commitments it is unlikely that Bing will be able to leave Hollywood until the late spring.

Benny Goodman is hoping to move off early in the New Year.

USO already has ABE LYMAN set to go overseas, and another possibility is JAN SAVITT.

Other current news from the States is that SY OLIVER, arranger with Tommy Dorsey for the past couple of years, has recently been drafted into the Army, whilst ERSKINE HAWKINS has been handed a 4F classification owing to a perforated ear-drum.

Only one change from the Goodman camp this week, but an important one. Harry Weinstein, the band's popular manager, has left, and is reported to be linking up with Abe Lyman.

Old-time jazz pianist Fulton (Fidgy) McGrath has left NBC after a four and a half years stay, which is a mighty long time in the dance biz.

Fidgy is at present enjoying a holiday in Wisconsin and plans to go to Hollywood shortly to resume his song-writing partnership with Johnny Mercer. Tunesters will remember their successful "Mandy Is Two" that hit the air parades a year or so ago.

McGrath's actual ambition is to form a small band where every member plays the way he wants.

When Ina York Hutton brought her band into the Astor Roof, New York, last month, she introduced sum'p'n new in pianists. Harry Weinstein, she introduced sum'p'n new in vocalists.

Featured with Ina (who is still billed as "Queen" of the gal leaders, even though they are ten a penny now) are a trio of Chinese singers known as the Kim Loo Sisters.

Rumours that their names are I Sing Hi, U Sing Lo and Y Sing At All are quite unfounded.

NUT-HOUSE REOPENS WITH WHYTE LEADING

GOOD news for London jive hounds is the reopening today (Thursday, December 2) of the famous "Nut-House" niterie in Regent Street, W.

"Nut-House" was closed down some time ago. Its resurrection, if anything like the old régime is observed, will mean the creation of another spot in the West End where swing is the order of the day.

Presiding over the "Nut-House" jive is perennial trumpet star Duncan Whyte, who, after a long period of E.N.S.A. service, has recently returned both to broadcasting and to a job with Gerry Moore's band at the "400" Club, which he has just left to take over the new post.

With Duncan leading on trumpet, "Nut-House" band includes Jack Paines (late of the "Nest" Club), trombone; Alf Lewell (late "Dubbary" etc.), clarinet, alto and trumpet; Vic Filler, bass; and Joe Watson, drums, the last named "on loan" for the moment from Harry Roy's band, owing to the sudden call-up of the man first fixed by Duncan Whyte for the job.

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"DETECTOR" BLIND BAND

(Continued from page 1)

Tom Woods (New Zealand), piano; George Allen (North Shields), Bill Young (Durham), Bert Bright (Birmingham), accordions; Ron Ellis, sax; Tom Hart (Liverpool), clarinet; Jack Hartley (Liverpool), accordion; Len Cooke (London), flute; Dennis Feizig (London), accordion; Freddy Warcham (Dorset), drums; Pat Timmincy (North Shields), guitar; Billy Burnett (20-year-old accordionist, and the youngest player in the band); Sid Jackson (London), sax; and Jimmy Shepherd (London), concert flute—in addition, of course, to Jimmy Legge (violin) and Teddy Larkham leading on piano and accordion.

Teddy asks us to express the grateful thanks of himself and his band to Sergt. Rutherford Brown, a New Zealand chemist, who worked tremendously hard to help make the band possible. Sergt. Brown—who is not blind—has been repatriated to New Zealand.

Incidentally, the blind concerts used to conclude with the playing of "God Save The King." The Germans stopped it, so the blind men countered with "Land of Hope and Glory." Again the Germans stopped it.

But the blind boys were not beaten. At the conclusion of their performance the drummer would give a long roll on the drums. Everybody stood to attention—and not a note was played.

Although the Germans knew full well that the audience was singing "God Save The King" inwardly while the drums rolled, there was nothing they could do about it.

The spirit of these blind boys is beyond all praise. We raise our hats to them!

WEDNESDAY (8th)—7.15 a.m., Harry James Orch. (Am. recording); 9.30 a.m., Anne Shelton (records); 6.30 p.m., "Record Goes Round and Around"; 9.40 p.m., sound-track excerpts from the film "Alexander's Weekly Band."

THURSDAY (9th)—2 p.m., Jazz Virtuoso (records); 6.30 p.m., "Radio Rhythm Club's Quarterly Record Review" by "Spalke" (records); 7.45 p.m., Phil Green's "Salute to Rhythm"; 9.25 p.m., "Mail Call" (Am. recording); 11.20 p.m., Billy Ternent Orch.

FRIDAY (10th)—7.15 a.m., Tommy Dorsey Orch. (Am. recording); 9.30 a.m., George Erlick Band; 9.20 p.m., "Charlie McCarthy" (Am. recording); 11.20 p.m., Benny Carter Orch. (Am. recording); 2.30 p.m., 20th Century Serenaders; 5.30 p.m., Don Marino Barretto Cuban Orch.; 11.20 p.m., George Erlick Band.

QUALITY COUNTS

TRY THESE NEXT WEEK

SUNDAY (6th)—2 a.m., Tommy Tucker Orch. (Am. recording); 1.15 p.m., Bing Crosby Show (Am. recording); 1.40 p.m., Fred Hartley; 9.30 p.m., Billy Ternent Orch.

MONDAY (7th)—11 a.m., Mills Brothers, Andrews Sisters (records); 1.15 p.m., "Salute to Rhythm" (recorded repeat); 3.45 p.m., Reg Leopold's "Southern Serenade"; 7.30 p.m., "Command Performance" (Am. recording); 10.10 p.m., Fats Waller (records).

TUESDAY (8th)—7.45 a.m., Dinah Shore; 1.15 p.m., George Erlick Band; 7 p.m., Geraldine in the Middle East (E.N.S.A.)

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COLLECTORS' CORNER

by BILL ELLIOTT and REX HARRIS

G. F. GRAY CLARKE, whose name to a radio script always means "This is good," has written us such a comprehensive letter following the recent matrix number discussion that we feel it should be quoted in full—

"It seems that there is more confusion than somewhat over the figures impressed on the label surrounds of Cliffohorne-Brunswick and British-Brunswick records.

"It should be now have occurred to somebody that these are not matrix numbers but issue numbers, the 'A' and 'B' denoting obverse and reverse. The English issue numbers until 3999 were always the same as the American; but after this the English series jumped to 5,000, whereas the American continued without a break through the 4,000 cycle. No matrix numbers went on any record produced by the Brunswick-Balke-Collender group, and were only commenced, I think, when the company came under the control of the American Record Corporation. I am unable to give any reason for the jump in the English series, as no other use seems ever to have been made of the vacant 4,000 numbers.

"It is a point to note that various interesting American Brunswicks were reissued at later dates on Melotone and other A.R.C. subsidiaries. In this country had a knack of turning up on the cheap disc called Vocallon until the Eolian Company put in the squeak and then 'Kildare' at about the same time as the proper issue on British Brunswick; in each case the presence of these catalogue numbers on the surround makes them extremely easy to identify with the originals.

* * *

"Appropos of Kildare, it is a point to watch that various notable American Vocallons slipped out under this style. I have identified the Ross Gorman 'Come Day, Go Day' and Andy Preer 'I've Found A New Baby,' coupled on a K.P. 'Special' (K. 102), with a Kildare by the 'Harlequin' label. Mr. Preer seems to have gone around under the same name as the elder Henderson's and his record is rather nice. The Johnny Dodds from K.100 is, so I have been informed, also knocking around on Kildare under the same designation. I have also positively identified about two-thirds of the British-recorded output of Fred Elizalde's band on the same label under the same style. There are also numerous Selvins and Jumping Jacks for those who want them. The Kildare record was given away for cigarette coupons or sold by Selfridges or something; there used to be scores of them kicking about the junk emporia.

"Finally, referring to the O.M.S. the other early British Brunswick, 'How Come You Do Me' and 'Lovesy Lee,' reappeared much later on a Panachord as 'Jack Wynn's Dallas Dandies.' Presumably you would know about the 'Oliver' 'Someday, Sweetheart,' which came out on a Panachord credited to the same Mr. Wynn; the good news has probably been brought long since from Aix to the Rhythm Clubs."

JERRY DAWSON'S NORTHERN NEWS

HEARD recently from Jack Plim-mer, ex-leader of the band at the Royal George Hotel at Knutsford, who is now serving in a Light Ack-Ack Battery, R.A., stationed in an out-of-the-way spot.

There is, of course, no band attached to the unit, and Jack is yearning for a chance to sit in with someone and have a "blow." He recently met a guitarist, by name Al Castilo, and with Jack on clarinet the two of them often get together for a session.

On another recent occasion Jack happened to hear an American Negro playing piano—he doesn't mention which pub this was in—and out came the old clarinet again, and for three solid hours the pair of them played 12-bar blues, to the delight of the pianist's colleagues.

Jack's wife Lil is still keeping the flag flying at the Royal George, playing bass and singing.

I intend at the first opportunity to pay a visit to the George, and will let readers know more about the band later.

From the Middle East came a long and interesting letter from Phil Golding, one-time pianist with Benny Loban, Slim Grossman, Bertini, etc., who is at present serving in the R.A. and plays in the unit military and dance bands, playing trombone, accordion and piano.

Although only 32 now, his experience in the profession amounts to 16 years, and though conditions in the Middle East don't help one to retain a lot of enthusiasm for jazz, Phil's interest was recently considerably revived when he chanced to drop across a bunch of "M.M.s."

Included in the band with which he is playing at the moment are five other boys who are also keenly interested in swing, and the six of them often get

together for a jam session. Unfortunately, they are never able to let themselves go in public, and most of their playing is necessarily for their own amusement.

* * *

Phil raises some interesting questions when he asks how musicians in the Forces stand in the demobilisation plans. Are musicians to be classified as non-essentials, and relegated to the bottom of the list, or is something being done about it? He appears to be looking to the Musicians' Union for some guidance in this.

He particularly asks me to give his regards to his old pals in the business, and if any of them would like to drop him a line I shall be pleased to forward letters.

My address is 8, Sefton Road, Archer Park, Middleton, Manchester.

Appropos my recent story from Jimmy Ryan about musicians in the Middle East and Palestine, I have received a very interesting letter from Steve Rogers, an ex-Army musician, who served in Palestine from 1923 to 1926.

Steve played also with the British Gendarmery Dance Band (The Bee Gees), the rest of the boys being Jim Sweeney (piano), Jack Mandells (banjo), and Freddy Way (drums).

Jimmy's story has evidently brought back some very happy memories for Steve, and he has taken him back to the Saturday night dances at the Royal Institute, Haifa, and the Sunday Tea Dances at the Windsor Hotel. The band also used to play at the annual Purim Ball in Tel Aviv and at the Savoy Hotel in that town.

Steve wonders if any of the boys mentioned are in the business these days. At the moment he himself is busy getting a small band together, about which he promises to let me have more news later.

His concluding words are rather appropriate, in which he says, "Thanks for the Memory."

From Ray Taylor—a Harrogate reader—comes an appreciation of a concert played in the town's famous Royal Hall on a recent Sunday evening by Lew Stone and his Band.

Ray particularly liked the work of bassist Teddy Wadmore and trumpeter George Harper, whilst he liked also bass, drums, and piano.

Not that all this means very much in itself, but it rather occurred to me how nice it was to have people write to us about one whose work in the past has been of the very highest order, and who, of late, is apparently overcoming insurmountable obstacles in getting together, during such difficult times, a band worthy of his reputation.

Although Lew Stone's Band to-day cannot, on paper, compare with the all-star band associated with him in his heyday, it does nevertheless look very much as though the undoubted Stone genius is once again being brought to gear upon a crowd of unknown yet eminent musicians, as many of his present band are.

I have not heard Lew's Band for some time now, but having heard so much about it of late, I am very much looking forward to hearing it again in the near future.

Thanks for your interest, Ray...

10963 (105902 N) "Chentlin' On Me" under title of Reser's Dance Ork. This should interest California Rambler fans, and although this is out of the "Swap and Buy" column, if you contact Ken at 64, Temple Avenue, Shirley, Surrey, he wants to buy discs of Redheads, Cotton Pickers, Goofus Fives, and Washboards, O.M. 5's, Boyd Senters, Molers, Ch. Chasers, and Ray Miller.

SWAP AND BUY
Brief want from Bill Tucker, 117, Exeter Road, S. Harrow. He wants Waller's "Two Sleepy People," H.M.V. and Wilson's "Sunbonnet Blue," Brunswick. Urgent.

Sgt. Higgins, 56, Alfred St., Roath Park, Cardiff, has for sale at 4s. each current Spaniers, Morions, etc., and wants offers for Duke's H.M.V. "Bugle Call" and "Don't The Voom Voom," Washboard's "Kazoo Moan," Nolvro's "Swing The Jeep," Al Cooper's "Jump Steady," Haymes' "Swingin' For The King."

L. J. Duffin, 329, Goodwood Av., HARRY PARRY presents Frankie Brown and his Band, 12 and 5-piece, featuring Pat Lindsey and Doreen, perm. and one-night stands.—Phone: Regent 4678 or Pinner 3283, 27, Old Bond Street, W.1.

MORE JUNKSHOPPING
Ken Downer suggests that junk-stalls be severely probed for following discs, issued under name of "Golden Gate Orchestra," all of which have fine solos by the "Rambler Tribe": Imperial 1846/1121 "Zulu Wall," 1457/662 "I'll Take Her Back," 1432/652 "I Like 'Pie," and 7777/7777 "Oh, Mabel." Actuelle

Looks here! John Dexter, 40, Frederick St., Loughborough, Leicestershire, offers "Patrol Waggon," "Rosetta's Blues" (Vocal), U.S.A. discs of Birch Grove, Kingsbury, N.A.B. PRO. 4-PIECE band, D/S, open daytime, perm., F.C. restaurant pret.—A. Greenwell, M.D., Mere Country Club, Mere, Cheshire.

BAND BOOKERS professional band, known, available nightly stands or resident, London area and South—State requirements, Box 3860, "M.M."

BANDS, CABARETS, etc., avail., also Arthur Forrest's famous "Killer Diller" with vocalists, have several Weds. and Frids. free for good-class engmts., also "Sunday concerts"—Forrest Day Productions, Ltb. 1528.

THE NEW Peerless Dance Ork., have few vacant dates, 4 to 10 piece, own transport.—Waxlow 2742.

JACK ENGLAND'S Band, free West or Midlands, Sat., Jan. 1—132, Harrow Road, W.2, Edg. 3003.

PEGGY POULTON and her Boys, first-class ballroom orchestra, 6-10 piece.—Hou. 2444.

FRANK HOWARD'S Band open for Christmas Eve, Boxing Day and New Year's Eve.—Amherst 3637.

PEE JAY'S Band open for engmts., any distance, now booking Xmas and 1944—94, Hillside Road, N.15 (after 6, Sta. 5028)

ARTHUR RICH and his Band, Music for Moderns, N.W. Lond. pref.—E. Partington, Ld. 1669.

GEORGE BRIGHTWELL'S Band, a first-class known, modern style comb. dance or concert, extensive up-to-date musical library, London and Home Counties—89, Lakeside Road, Palmers Green, N.13, Pal. 5377.

PCE BAND, expd., smart, amplification, vacant December 31, London area.—Box 3867, Melody Maker.

IMITATION is the sincerest form of flattery, but please remember that "Music in the American Manner" is the slogan only of Peter Legh and his Swing Orchestra.—Inquiries, 17, Shaftesbury Avenue, W.1. Ger. 7411, Riv. 5760.

NAT SHERMAN Dance Orchestra, playing sweet and hot music in their own special way will make all the difference at your next dance.—Arno'd 5928.

FRANK SHERRY and his Swingette, one of the country's swing comb. with tenor, piano, clarinet, trumpet, bass, drums, etc., open for first-class offers only, after December 11, now playing Mirabelle Ballroom, Dudley, Worcs.—All communications after December 11, Waterloo 4823-4.

BILLY LAWRENCE and his Band, owing to rearrangement of dates, are available Saturday, Dec. 11, Pal. 4773.

FOR SALE
SMALL ORCHESTRA dance library, approx. 70-80 double numbers; what offers? S.A.E. for list.—Hewick, 156, Widmore Road, Bromley, Kent.

VALUABLE reference library, "M.M." vols., 1-18 (1926-1942), vols. 1-14 are handsomely bound; "Rhythm" vols., 1-3, bound; "Band Waggon," complete nos. 1-35 (the only copies issued), 1939-42 nearest to £25 accepted, carriage extra.—Murrells, 35, Beechfield Road, N.4.

ALL customers are interviewed and all communications are dealt with by BEN DAVIS, always in attendance.

91, SHAFESBURY AVENUE, W.1 (entrance Frith Street.) Gerrard 2312

Selmer
Offer for sale large range of Saxophones, Clarinets, Trumpets, Trombones, Accordions, Drums.

Selmer
for economy reasons do not prepare lists. Call, phone or write stating amount you can spend, and recommended instruments nearest to your figure will be offered, without obligation on your part.

Selmer
will pay your reasonable price for unwanted instruments. Send details for best offer.

Selmer
All customers are interviewed and all communications are dealt with by BEN DAVIS, always in attendance.

Selmer
91, SHAFESBURY AVENUE, W.1 (entrance Frith Street.) Gerrard 2312

BUYING DEPT.
CASH BY RETURN
We are open to purchase instruments of all kinds, Saxophones, Clarinets, Trombones, Trumpets, Piano Accordions, Drums, Drum Kits, etc. If you cannot call, send fullest particulars and state price required. Or if you can send the instruments we will make you per return of post, sending cash in full if acceptable.

BANDS VACANT
BILLY LAWRENCE and his Band, "All-Britain" Champions, 1939-42, broadcast by B.B.C. town and country.—16, Ruskin Court, London, N.21, Pal. 4773.

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