

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 576

LONDON M.U. ANSWERS THEATRE CLOSURE ALLEGATIONS

WE have been sent a cutting from a provincial paper in which it is stated that the reason for the closure of West End musical productions "is not, as the Germans would suggest, because of 'stage fright', but because the members of the orchestras are unwilling to accept a temporary reduction of wages during the period that bookings are affected by the bombing."

To advance this as the only cause of and reason for the closure of the shows is obviously unfair to the musical profession, and, to counteract this adverse publicity, the M.U. London District Committee has made its attitude clear in the following statement, which we hope will be read with as much interest by the lay Press as we know it will be by our readers.

The statement reads:—

"THE London District Committee of the Musicians' Union has considered the statements recently published in the Press respecting the closure of certain West End theatres controlled by members of the Society of West End Theatre Managers."

"The following are the facts:—

"The Society, on behalf of its members, sought a reduction of one-third in all salaries to a minimum of £6. and our agreement to waive the fortnight's notice to terminate engagements."

"They stated that there was an 'emergency situation' in which they must reduce their losses. Further, that unless our members accepted the proposals, the theatres would be closed."

"NOT SPECULATORS"

"These proposals were considered and rejected by our members, for the following reasons:—

"They could not accept the statement that an 'emergency situation' existed for anyone other than the managers."

"Reductions in salaries would not have kept open the theatres, since the decline of audiences results from a well-known cause beyond the control of musicians."

"The fortune of profit and loss is a basic business speculation which must be borne by the promoter alone. Our members, like other wage-earners, are not speculators in their industry."

"They are never asked and do not demand to share the profits, but insist on the maintenance of a basic salary whatever the profit-and-loss fluctuations may be."

"Notices of closure of West End theatres were put up before any consideration had been given to the question by our members."

"One theatre at least had already closed, and at another salaries were reduced to bare Union minimums, but it closed just the same."

"Sadler's Wells, C.E.M.A., county

(Please turn to page 2)

DINAH SHORE ARRIVES IN ENGLAND

AMERICA'S most famous white swing singer, Dinah Shore, is in London—but none of the fans will hear her.

Dinah is here strictly on Service duties for U.S.O.-Camp Shows. She is going to embark on a big round of Forces entertainment.

That this great girl stylist will be one of the biggest sensations of all time with the soldiers was a foregone conclusion before she ever stepped into the plane which flew her from the States.

With her as accompanist and arranger Dinah has "Tucker" Freeman, who has played piano for her in the States for the past five years and more. Also with her party are comperé-comedian-singer Sammy Walsh, and illusionist Harry Mendoza.

I had the privilege and pleasure of greeting Dinah on her arrival in London (writes Jack Marshall).

Tanned from a belated honeymoon in Montana—she was married last December to film actor (now in American Air Corps) George Montgomery—Dinah, with her corn-coloured hair and looking a million dollars in the smart uniform of the special U.S.O. Army Entertainment Unit to which she belongs, was sight to cause a wholesale lifting of Army morale wherever she goes.

SERVICES ONLY

Asked when she would start singing for the boys, Dinah said, "As soon as I possibly can."

Asked where she would sing, she said, "Where I can reach the greatest number of Servicemen"; and asked what she would sing, she said, "Just whatever the boys want to hear."

Dinah is staying in Europe about two months. Then she goes back to the States. On the whole trip she will do no commercial dates whatever—hers is essentially a "Services only" commitment.

She hadn't yet had much chance, she said, to hear any of our bands and singers.

I left her promising to say "Hallo" to famous Bandleader Syd Millward for me (Syd and his "Nitwits" are doing a great job entertaining the boys on the Second Front) when she gets over to Normandy.

Ralph Wilson Takes Over Grosvenor Leadership

THE continued ill-health of famous pianist-band-leader-composer Billy Mayerl has meant Billy's departure from the M.D.'s chair at Grosvenor House, and has brought a big and well-deserved break to well-known saxist-clarinetist Ralph Wilson, who takes over the leadership and direction of the Band.

Since he started at Grosvenor House in 1941, Billy Mayerl has been exceptionally unfortunate with his health. He has had more than one complete breakdown, and now, still suffering from considerable nervous trouble, he has decided that a long rest from regular night work is essential.

During Billy Mayerl's absences from Grosvenor House Ralph Wilson has taken charge of the Band, and it is therefore only natural that he should now have been asked by the hotel's directors to take over the combination permanently.

For the moment, the outfit is being billed at Grosvenor House as "Billy Mayerl's Orchestra, directed by Ralph Wilson."

An accomplished sax leader and stylish clarinetist, Ralph Wilson has had a long association with Grosvenor House. Besides having been there throughout Billy Mayerl's long residence, he was also at this resort as first alto with Sydney Lipson's Band. He has also played with Debroy Somers, Mantovani, Tim Clayton, etc., and had one period with Gerardo. He has been featured on many of David Java's broadcasts as solo clarinet.

AIR PLANS

Ralph Wilson always took an active part in the preparation of the Mayerl Band's broadcasts. Now, before long, he anticipates putting over his own outfit on the air, planning to feature a "sweet society" type of band, with five strings, five saxes, muted brass, and rhythm.

He will augment his outfit for airings with the cream of the London musicians who are available, and, although the greater part of his programmes will be straightforward, he will feature sufficient ultra-modern stuff to please the fans, and also demonstrate the versatility which he intends shall be one of the big features of the outfit.

There are no changes of personnel in the band now working under Ralph Wilson's direction at Grosvenor House. It remains the old Mayerl combination, with Ralph himself (saxes and clarinet); Ken Howard (piano); Reggie Mills (drums); Fred Brooks (trumpet); Len Patsy (violin and accordion); and Harry Martin (bass).

Ralph Wilson has a swing number (written in conjunction with well-known pianist Johnny Franz) coming out shortly. Title is "Intruder Patrol."

Jim Macaffer's Plans

WELL-KNOWN trumpet player-arranger Jimmy Macaffer, who has now been discharged from the Army after over three years' service, is busy forming his own eight-piece band which he is shortly to present at a well-known Glasgow dance hall.

In this connection, Jimmy would like to get in touch with several of his old musician friends who were associated with him before the war.

Time is being taken for those interested should write Jimmy immediately at 6, Laler Street, London, S.W.6.

NEWCOMERS IN LEW STONE LINE-UP

SEVERAL interesting new members have joined up recently with Lew Stone's Band, which is putting over its usual spirited show and making a big hit with the public at Golders Green Hippodrome this current week.

Newcomers include Freddy Clayton, popular trumpet stylist, who comes from George Elrick's Band and for whom the discriminating predict a very interesting future; and Frank Osborne, accomplished trombonist, late of Joe Less's Band, who is a fine musician, and so far as we know, the only left-handed slip-horn stylist in the country.

Also new to the Stone Band are "Miff" Hebson (trumpet) and Dennis Calvert (drums). The former has replaced one-armed trumpeter-star George Harper, who was reluctantly forced to give up touring and return to his home town of Aberdeen for domestic reasons; and Dennis Calvert takes over the percussionist's chair from Norman Burns, who gave up touring on account of his health.

Vocal department in the Stone Band remains in the capable hands of dynamic young lady Helen Mack and experienced ballad-style exponent John Silver.

NARROW ESCAPE

To-day (Thursday, August 3) Stone Band comes to the mills (11 a.m. to 5 p.m.) in one of the outfit's typical programmes of lively dance music and swing. In the course of this programme listeners will hear a new composition of Lew's entitled "Mohawk Salilloguy," a rhythmic tone-poem which should please the connoisseur.

Two boys in the Stone Band—Art Day (pianist) and Gwyn Evans (drummers) had an alarming experience when down in the Plymouth area recently.

When taking a short cut along the cliffs at Newton Ferrers, the boys ventured on to a coast path, and presently found themselves stranded at a point on the cliff face from where they could move neither up nor down.

In this lonely spot, it was over two and a half hours before the boys could attract anyone's attention. Then, at last, they were seen by a young girl, who ran to a farm for assistance. Eventually the coast-guard were informed—but the boys were still some way from being released.

At last, ropes were slung over the cliffs, and, somewhat, the two musicians lowered themselves down to where a boat was waiting to complete their rescue from a very frightening predicament.

"K.P." 29TH STAR PARCEL

CA Haunting Fox-Trot Ballad

IF I HAD ONLY KNOWN

backed with

EV'RY NIGHT IS A GOODY GOOD NIGHT

A Great Novelty Song

SWEET AND LOVELY

Hit Revival from the M-G-M Picture
"TWO GIRLS AND A SAILOR"

DANCE SETS OF THE ABOVE 3 NUMBERS 3/- POST FREE

KEITH PROWSE & Co. Ltd., 42-43, Poland St., W.C.1

GLENN MILLER'S SUPER LONDON SHOW £4,000 Netted for Stage Door Canteen



After the Glenn Miller concert, Jack Marshall took this cheerfully informal picture of U.S. trumpet-ace Zeke Zarchy (of Benny Goodman and Bob Crosby fame) chatting to two British trumpet-stars—Johnny Claes (left) and Jimmy Lonie.

THE REAL SPIRIT OF THE GREAT PRE-WAR GET-TOGETHERS IN THE MUSICAL PROFESSION WAS MANIFESTED LAST THURSDAY (JULY 27) WHEN GLENN MILLER AND THE AMERICAN BAND OF THE SUPREME COMMAND MADE THEIR FIRST-AND PROBABLY ONLY-PUBLIC APPEARANCE IN LONDON.

Occasion was a super gala-premiere of Bing Crosby's new Paramount film, "Going My Way?" at the Plaza, Piccadilly Circus, W., in aid of the London Stage Door Canteen, and every musician and bandleader who could possibly get time off paid a large sum of money for a seat—and thoroughly enjoyed himself. Nearly £4,000 was realised by the venture for a very worthy cause.

The foyer of the Plaza before and after the event reminded one of the Palladium way back in 1933, when Duke Ellington was here.

I spotted Harry Roy, Mantovani, Max Bacon, Chippie d'Amato, Eric Winstone, Mrs. Tawny Neilson, Victor Feldman, Johnny Claes, Tommy Bromley, Harry Letham, Robin Richmond, Jimmy Skidmore, George Shearing, Art Thompson, Maestro Mario, Gordon Grier, Hearne Lewis, Frank Weir, Don Barrig, Kenny Baker, Alan and Gloria Kane, well, that's enough to be going on with.

Sufficient to say that everybody who is anybody in our business defied the doorman and came along to see the great Miller.

And he certainly is a great Miller. His band, of some 46 pieces, is a magnificently competent organisation. Everything about its playing is clean and artistic; the men understand the full meaning of light and shade, and the whole of them can "whisper" as artistically as they can play fortissimo. And the arrangements—well, you've heard the band on the air, so you'll know what they're like.

Not, mind you, that all this is any relation to what we have seen in the past when we gaped at such bands and wondered how on earth the American aces did it; now we know they do, and we are even sufficiently familiar with their brand of genius to be able to criticise it.

But let's start from the beginning. For the benefit of those readers who couldn't get along, this is what happened.

We in England know Mel's work well and would like to have heard him featured; we also know guitarist Carmen Mastren, but neither of them was given a solo.

And, while we're criticising, we thought the ensemble tone of the saxes was pretty windy, although a swell lead solo deserves high praise.

Yes, it was a great show and a great band, and John J. Davies, who organised it for the Stage Door Canteen, deserves the profession's thanks for a memorable affair.

Greatest tribute to Miller and his boys is that so many of the musicians in the audience trooped out after his show and did not stay for the premiere of Bing Crosby's film, "Going My Way?"

Nothing, not even Bing, could follow a band like this!

McKINLEY SCORES

The curtain rose to disclose a khaki-clad band consisting of five trumpets, four trombones (Captain Glenn himself bringing them up to five for certain numbers), six saxes, guitar, piano, bass, drums, French horn, twenty violins and six vocalists.

In the mood—you may know the tune!—in which the brass section had us completely enthralled and the saxes left us in two minds as their phrasing was, occasionally, corny.

But even more corny, our way of thinking, was the peculiar antics of the trombones, who pointed their instruments in various well-drilled directions—two up, two down, facing each other with the slides retracted, and so on. Pretty to watch—but it was just as pretty in 1924.

However, that is possibly carping, for the band then presented a varied swing programme, consisting of "Juke Box Saturday Night" (with some amusing impressions of Harry James and the Inkspots, plus the super blend of voices as which America excels); the Jerry Gray arrangement of "Holiday for Strings," with a superb string section coming into its own; Johnny Desmond singing "Poinciana" and "G.I. Jive."

The last-named item deserves a new paragraph because it introduced to the audience one of the most breezy and relaxed personalities it has ever seen. Our good fortune to see on the stage—drummer-vocalist-ex-bandleader Sergeant Ray McKinley.

There is nothing exuberant about this cheery gent. He merely sings, does a few antics like the drums as the band for the number, but his manner is so infectiously cheerful, he is so completely at ease and he has such a personal charm that the audience reacts to him.

He was most ably assisted by perky, gum-chewing Sgt. Trigger Alpert, who combined swell comedy with great bass playing.

Glenn Miller, who had left the stage clear for Ray and Trigger to do their stuff, then returned to lead the band in their famous version of the "Anvil Chorus," which featured McKinley again, this time as the drums. It was a delightful exhibition of happy-go-lucky tub-thumping beautifully controlled and showy only in parts.

Well, that was the half-hour programme, and it was all too short. We could have done with a lot more; and the audience expressed its appreciation in full-throated fashion.

You will notice I haven't so far said much about Glenn Miller himself. That is because I can't quite make up my mind about him. He announces the items most competently but quite coldly, and his demeanour on the stage is austere.

But what did surprise even those who know how Lincoln has always taken its dance-band contest to its heart was the enthusiasm shown.

Interest in who this year would win the handsome Woolworth Challenge Cup, donated by Mr. J. Cochrane of Messrs. F. W. Woolworth and Co., Ltd., on behalf of the firm, had apparently been running high for some weeks, and it reached fever point on the night.

The six competing bands were given a reception by their various supporters which would have been generous for any big-time pro band, and must have gladdened their hearts.

The Mayor of Lincoln, Councillor L. J. Mills, accompanied by the Mayorress and the City Sheriff, Alderman George Deer, came along to present the prizes, and the finishing touch to what was described by one of the Mayor's party as about the greatest night this hall has ever seen" was put by Len Marshall's excellent band acting as house combo for the evening.

NO MEL OR CARMEN

The programme had obviously been selected for an audience of fans rather than for an audience of bandleaders and musicians, and it was a great disappointment to find pianist Mel Powell thrust so far in the background that he was inaudible throughout.

We in England know Mel's work well and would like to have heard him featured; we also know guitarist Carmen Mastren, but neither of them was given a solo.

And, while we're criticising, we thought the ensemble tone of the saxes was pretty windy, although a swell lead solo deserves high praise.

Yes, it was a great show and a great band, and John J. Davies, who organised it for the Stage Door Canteen, deserves the profession's thanks for a memorable affair.

Greatest tribute to Miller and his boys is that so many of the musicians in the audience trooped out after his show and did not stay for the premiere of Bing Crosby's film, "Going My Way?"

Nothing, not even Bing, could follow a band like this!

JUDGES' REPORT

Adjudicators: Edgar Jackson and Edward Pogson.

Winners: MARINA No. 1 DANCE ORCHESTRA (alto, tenor, trumpet, piano, bass, drums). All coms.: J. H. Carmel, 27, Tentercroft St., Lincoln. (Phone: Lincoln 555.)

Special award for best "small" band. Individualists' awards for alto (Stanley Dale), tenor (Frank Harrison), trumpet (Roger W. Ward), piano (Edward H. Blackstone).

STRONG point of this band was its front line. In addition to providing good solos, the all-round excellent trumpet, very capable and attractive alto, and musically tenor produced an ensemble that was conspicuous for both what it did and the way it did it. Without doubt a team with the right idea.

Its most noticeable shortcoming was its occasional lack of balance, and this was not its fault. The otherwise capable bass and drums were not only often too busy, but often so loud that the front line instruments had to choose between trying to maintain an equal volume (inevitably at the expense of tone) or being drowned out. It is not surprising that sometimes some choose one course and some another.

This misplaced exuberance by the bass and drums (which, of course, did nothing to help the lift in their section) should be curbed. It is the one thing that is spoiling an otherwise excellent little combination.

Second: ARTHUR BELCHER AND HIS DANCE ORCHESTRA (three saxes, trumpet, piano, bass, drums). 34, Lamb Gardens, Lincoln. (Phone: Lincoln 1404.)

Individualists' awards for bass (Maurice Lobley), drums (Ernest Storr).

In this band, conversely, it was the rhythm section that was the strong point. Thanks to the steadiness and efficiency of the bass and drums, it was always clean and solid.

As a whole the combination seemed to have been carefully rehearsed, and its good balance and the full, egotistical "singing" tone of the trumpet, often made it sound, especially in crescendos, a larger combination than it is.

But it was this big-band effect that was, in a way, its undoing. In the slow foxtrot and waltz the light and shade were exaggerated to a point of effusiveness. Such pushing expression not only has an inevitably detrimental effect on the dance rhythm; it is also anything but musically tasteful.

In the quickstep the fault was less in evidence, but with the trumpet tending to run and the horn section more gauche than teneful, the piece was not as distinguished as it might have been.

More moderate expression and more attention to style in phrasing and nice, easy-riding lift would greatly improve the outfit.

Third: R.A.F. FUTURISTS (three saxes, two trumpets, trombone, piano, bass, drums, c/e Muzon). MAKER, 93, Long Acre, London, W.C.2. Individualist's award for trombone (Norman Greenway). Hon. mention for trumpet (Frank Cocking).

IF this band had played throughout with the cleanliness, style and grand swing it showed in the last choruses of its slow foxtrot, it would have won this contest easily.

Although only the trumpet and trombone showed up really well in solos (the tenor has a rather woolly tone and the alto and clarinet were not very conspicuous for good melodic construction), this band has the right spirit. The brass knows how to play swing figures and riffs, and although the bass has a rather loud "slappy" tone, the rhythm section, with its good drummer, can ride healthily.

But too often the band gets so ragged that all its good points become lost. This was especially noticeable in the quickstep.

Bunny Clifton's Melody Makers, from Gainsborough, placed fourth, secured an hon. mention for trumpet (William Rockell).

Len Mason's Dance Orchestra, from Kimberley (Notts), won the individualist's award for clarinet (Fred Smith).

Ealing.—Club meets to-night (8rd), Parkfields St., Ealing Rd. Ret. by Peter Radford. Following the Bear, J.S.: Pete Radford, Buddy Cawte, Henry Lewis, Johnny Binder, Jack Chapman, Sonny Rockall.

M.U. STATEMENT

(Continued from page 1)

and borough council shows, the Windmill and Whitehall Theatres have carried on without making reductions in our members' salaries. On the contrary, one theatre has increased the salaries.

West End theatres have, for over two years, experienced a boom without precedent, during which the managers have reaped the benefit without any sign of co-operation.

Yet immediately they are faced with the possibility of a drop in takings, co-operation becomes the order of the day.

We support the tradition that the show must go on in spite of "emergency" conditions, but the action of the managers shows that they stand for the "tradition" of profit before everything.

Our members will not hesitate to act when circumstances justify sacrifice.

Let those who doubt the wisdom of our attitude note that the theatres will reopen when audiences can attend without facing present risks.

139.—Oldham. Jim Ellison (Manchester R.C.) presented second instalment of "From Blues to Boogie Woogie" at mtg July 30. Third instalment will be heard on Aug. 6. J.S. at every meeting by R.C. Sextet. Club sextet urgently needs rd trumpet player, also musicians who can busk. Ret. "Swing Virtuoso" and J.S. at mtg Aug. 13.

22.—Nottingham. Club thanks Bill Rankin for presenting "Climax" records. Also Tony Short, Alan Evans and Eric Lovell for terrific J.S. Club meets every Sund. night, Roscoe's School of Dancing, Sec., Bill Kinneil.

New Elrick Line-up

I TOOK a run into a George Elrick rehearsal last week, finding the boys busy setting in trim for the Morecambe Central Pier job, where they started off this current week (writes Hugh Hinchebrook).

George will have Joy Conway and Glasgow's Connie O'Neill with him, latter croonerette thus returning to her first big-time line-up.

Vocal team will therefore be as when last at Green's, with George doing his own inimitable stuff.

Line-up reads at the moment: Leo Ward (piano); Doug Walters (drums); R. Perry (bass); Jimmy Watson, Maurice Perry and Stan Wilson (trumpets); Jock Turner and Jim Wilson (trombones); Bud Harward and Phil Stanworth (altos); Bertie Tobias and Jim Dowdell (tenors).

While I was there the boys were playing a swell arrangement of "It's Love, Love, Love," score being by Johnny Douglas, now in the Forces, but scoring for George when he can.

This man's scoring is equal to anything from much better-known quarters, his meticulous accuracy in dynamics, his knowledge of balance, and his ideas in phrasing being definitely in the top class.

139.—Oldham. Jim Ellison (Manchester R.C.) presented second instalment of "From Blues to Boogie Woogie" at mtg July 30. Third instalment will be heard on Aug. 6. J.S. at every meeting by R.C. Sextet. Club sextet urgently needs rd trumpet player, also musicians who can busk. Ret. "Swing Virtuoso" and J.S. at mtg Aug. 13.

22.—Nottingham. Club thanks Bill Rankin for presenting "Climax" records. Also Tony Short, Alan Evans and Eric Lovell for terrific J.S. Club meets every Sund. night, Roscoe's School of Dancing, Sec., Bill Kinneil.

THE HOUSE OF "WRIGHT" LEAD with the EVERGREENS OF JAZZ

- Ain't Misbehavin'
Memories Of You
Nobody's Sweetheart
Basin Street Blues
Hobnob Dances No. 1
Minnie The Moocher
Bugle Call Rag
Crazy Love Call
Mood Indigo
Exactly Like You
Shine
Stardust
Casa Loma Stomp
Rosetta

- Black and Tan Fantasy
Way Down Yonder in New Orleans
The Prisoner's Song
Say Si Si
Farewell Blues
Jealousy
Romeo and Juliet
Peanut Vendor
Mama Inez
Sweet Muchacha
Memories Of Spain
Hanky Panky
Sophisticated Lady
It Don't Mean A Thing
On The Sunny Side Of The Street

LAWRENCE WRIGHT MUSIC COMPANY LTD. Wright House, Denmark Street, London, W.C.2. Phone: Temple Bar 2141

Mayor Honours Lincoln Championship "M.M." DANCE BAND CONTEST REPORT

1944 LINCOLNSHIRE CHAMPIONSHIP Friday, July 28 COUNTY ASSEMBLY ROOMS, LINCOLN

LEN MARSHALL, pre-war bandleader and entertainments promoter, now in the Royal Observer Corps, had to his credit another brilliant success when he presented the 1944 Lincolnshire Championship last Friday (July 28) at the County Assembly Rooms, Lincoln.

Advance sales of tickets had been heavier than in previous years, so no one was really surprised that over 200 had to be turned away at the doors, even though, in an endeavour to cause as little disappointment as possible, every single soul for whom breathing space could be found was packed into the hall.

But what did surprise even those who know how Lincoln has always taken its dance-band contest to its heart was the enthusiasm shown.

Interest in who this year would win the handsome Woolworth Challenge Cup, donated by Mr. J. Cochrane of Messrs. F. W. Woolworth and Co., Ltd., on behalf of the firm, had apparently been running high for some weeks, and it reached fever point on the night.

The six competing bands were given a reception by their various supporters which would have been generous for any big-time pro band, and must have gladdened their hearts.

The Mayor of Lincoln, Councillor L. J. Mills, accompanied by the Mayorress and the City Sheriff, Alderman George Deer, came along to present the prizes, and the finishing touch to what was described by one of the Mayor's party as about the greatest night this hall has ever seen" was put by Len Marshall's excellent band acting as house combo for the evening.

JUDGES' REPORT

Adjudicators: Edgar Jackson and Edward Pogson.

Winners: MARINA No. 1 DANCE ORCHESTRA (alto, tenor, trumpet, piano, bass, drums). All coms.: J. H. Carmel, 27, Tentercroft St., Lincoln. (Phone: Lincoln 555.)

Special award for best "small" band. Individualists' awards for alto (Stanley Dale), tenor (Frank Harrison), trumpet (Roger W. Ward), piano (Edward H. Blackstone).

STRONG point of this band was its front line. In addition to providing good solos, the all-round excellent trumpet, very capable and attractive alto, and musically tenor produced an ensemble that was conspicuous for both what it did and the way it did it. Without doubt a team with the right idea.

Its most noticeable shortcoming was its occasional lack of balance, and this was not its fault. The otherwise capable bass and drums were not only often too busy, but often so loud that the front line instruments had to choose between trying to maintain an equal volume (inevitably at the expense of tone) or being drowned out. It is not surprising that sometimes some choose one course and some another.

This misplaced exuberance by the bass and drums (which, of course, did nothing to help the lift in their section) should be curbed. It is the one thing that is spoiling an otherwise excellent little combination.

Second: ARTHUR BELCHER AND HIS DANCE ORCHESTRA (three saxes, trumpet, piano, bass, drums). 34, Lamb Gardens, Lincoln. (Phone: Lincoln 1404.)

Individualists' awards for bass (Maurice Lobley), drums (Ernest Storr).

In this band, conversely, it was the rhythm section that was the strong point. Thanks to the steadiness and efficiency of the bass and drums, it was always clean and solid.

As a whole the combination seemed to have been carefully rehearsed, and its good balance and the full, egotistical "singing" tone of the trumpet, often made it sound, especially in crescendos, a larger combination than it is.

But it was this big-band effect that was, in a way, its undoing. In the slow foxtrot and waltz the light and shade were exaggerated to a point of effusiveness. Such pushing expression not only has an inevitably detrimental effect on the dance rhythm; it is also anything but musically tasteful.

In the quickstep the fault was less in evidence, but with the trumpet tending to run and the horn section more gauche than teneful, the piece was not as distinguished as it might have been.

More moderate expression and more attention to style in phrasing and nice, easy-riding lift would greatly improve the outfit.

Third: R.A.F. FUTURISTS (three saxes, two trumpets, trombone, piano, bass, drums, c/e Muzon). MAKER, 93, Long Acre, London, W.C.2. Individualist's award for trombone (Norman Greenway). Hon. mention for trumpet (Frank Cocking).

IF this band had played throughout with the cleanliness, style and grand swing it showed in the last choruses of its slow foxtrot, it would have won this contest easily.

Although only the trumpet and trombone showed up really well in solos (the tenor has a rather woolly tone and the alto and clarinet were not very conspicuous for good melodic construction), this band has the right spirit. The brass knows how to play swing figures and riffs, and although the bass has a rather loud "slappy" tone, the rhythm section, with its good drummer, can ride healthily.

But too often the band gets so ragged that all its good points become lost. This was especially noticeable in the quickstep.

Bunny Clifton's Melody Makers, from Gainsborough, placed fourth, secured an hon. mention for trumpet (William Rockell).

Len Mason's Dance Orchestra, from Kimberley (Notts), won the individualist's award for clarinet (Fred Smith).

Ealing.—Club meets to-night (8rd), Parkfields St., Ealing Rd. Ret. by Peter Radford. Following the Bear, J.S.: Pete Radford, Buddy Cawte, Henry Lewis, Johnny Binder, Jack Chapman, Sonny Rockall.

50, NEW BOND STREET, LONDON, W.1

HOLIDAY WITH SHAW EDGAR JACKSON'S Record Reviews

ARTIE SHAW AND HIS ORCHESTRA

"Any Old Time" (Shaw) (V by Billie Holiday) (Am. Bluebird OAO24083).

"This is Romance" (Heyman, Duke) (Am. Victor OAO55184). (H.M.V. B9382—5s. 4j.d.)

24083.—Shaw (clart.), with Les Robinson, Tony Pastor, "Hank" Freeman, Ronnie Perry (reeds); Chuck Peterson, John Best, Claude Bowen (tpis.); George Arus, Ted Vesely, Harry Rodgers (lms.); Lester Burness (piano); Al Avola (gtr.); Sid Weiss (bass); Jack Jenney, Vernon Brown (dms.). Recorded July 23, 1938.

55184.—Shaw (clart.), with Robinson, Harry Plumb, Clarence "Buss" Bassy, Jerry Jerome (reeds); George Gollins (piano); Billy Butterfield (tpis.); Jack Jenney, Vernon Brown (lms.); T. Boardman, T. Klages, B. Brower, B. Morrow, A. Beller, B. Lamas (vns.); A. Harshman, K. Gollins (vols.); F. Goerner (cello); John Guarneri (pno.); A. Herdrieux (gtr.); Jud de Naut (bass); Nick Fatool (dms.). Recorded December 5, 1940.

ALTHOUGH for some reason which I hope (but doubt) will prove to be a good one if ever it is disclosed, H.M.V. make no mention of the fact either in their supplement or the label that there is a vocal in "Any Old Time," only "This is Romance," but it is by none other than the one and only Billie Holiday.

Billie was regular vocalist with Shaw for a short period round about 1938.

She left him because she said she had been badly treated, and swore she would never sing with a big band again—a promise she seems to have kept in full to date.

INSIDE STORY

The inside story of her break with Shaw has never been revealed, but it is possible that Shaw's managers were at the back of it all. Even in those not so long ago days there were many centres in America where the mixing of white and coloured artists was not looked upon with favour, and it is probable that the Bryan office felt that a coloured girl singer with the band might cause it to be frowned upon by the bookers.

"Any Old Time" is a typical sentimental foxtrot ballad of the more pleasing kind by Shaw himself.

After a short introduction, the record leads into a 16-bar ensemble chorus. Shaw then takes an 8-bar solo (the only spot in which he is featured on the side), and then, following another short ensemble passage, comes Billie Holiday.

Billie is still an acquired taste, even among swing enthusiasts. Many people seem to find it difficult to appreciate in her typically Negroid voice the sincerity and unique sense of style which are the true measure of "Billie."

I do not propose to argue with them. This is the sort of thing one cannot explain in a few words. It can only come from a deep understanding bred from continual association with jazz.

All I can say is that those who like Billie will find her singing here thoroughly worthy of her.

After Billie's imaginative effort Tony Pastor's tenor solo comes as very much more conventional. But in its rather surprisingly (for Pastor) restrained and melodic way it is by no means displeasing, and the record ends appropriately with yet another beautifully played ensemble.

The delightful Heyman-Duke popular foxtrot, "This is Romance," is an example of Shaw's later band with a full string section.

Apart from a short "melody" solo by Jack Jenney's trombone, it consists mainly of ensemble work interspersed with the maestro's impeccable clarinet. This side is even less in the nature of jazz in the true sense of the word than the coupling, but what with the pleasing arrangements, the nice rhythmic phrasing and the finished musicianship, both records are eminently more tasteful and attractive than many of to-day's rif-bound swing effusions which are given in the name of jazz.

LUCKY MILLINDER AND HIS ORCHESTRA

"Apollo Jump" (Millinder, Ernest Purce, Prince Robinson) (Am. Decca 69708).

"Are You Ready?" (Millinder, Trevor Bacon, Henri Woodie) (V by Trevor Bacon) (Am. Decca 71245). (Brunswick 03519—5s. 4j.d.)

69708.—Millinder, directing George James, Ted Barnett (altos); Stafford Simon, Ernest Bruce (tenors); William Scott, Archie Johnson, Nelson Bryant (tpis.); George Stevenson, Floyd Brody, Edward Moran (lms.); William Doggett (pno.); Trevor Bacon (gtr.); Abe Blau (bass); David Francis (dms.). Recorded September 5, 1941.

71245.—Millinder, directing Tab Smith, Billy Bowen (altos); Simon, Dave Young (tenors); Ernest Purce (bar.); Scott, John Gillespie, Bryant (tpis.); Stevenson, Joe Britton (lms.); Doggett (pno.); Bacon (gtr.); Nick Fanton (bass); Francis (dms.). Recorded July 29, 1942.

ACCORDING to the label, it took "Apollo Jump," yet it isn't really worth calling a tune at all. It is just another of those all too familiar riffs.

The arranger does his best to ring the changes on it, but doesn't manage to get even one foot out of the beaten track.

"Are You Ready?" may have a little more merit as a composition, but not much.

This is just another mixture of the "Yes, Indeed"—"Well, All Right" motif. The "Are You Ready?" title is short for the last line of the lyric, "Are You Ready to Go?" I hope the composer is, and I could tell him where.

Most of the record is vocal, guitarist Trevor Bacon alternating with the other guests in a pseudo revivalist meeting take-off.

Bacon sings well, and there is a short spot of Tab Smith's always good alto early on.

All round the band shows itself to be a good enough modern swing-style coloured outfit which might be able to do really well if it had anything with which to do it.

F. & D.'s BIG HITS! MAIRZY DOATS (AND DOZY DOATS) WHEN YOU SAY "HULLO" POINCIANA TENEMENT SYMPHONY STAR EYES I'LL GET BY Double Sided Orchestrations as above 3/3 Each FRANCIS, DAY & HUNTER LIMITED 138/140, CHARING CROSS ROAD, LONDON, W.C.2. Phone: TEMple Bar 9351.

BRAND'S ESSENCE DANCE BAND GOSSIP

In its pages to-day can be found inspiring examples of a music business...

JOIN a dance band and see the world... is a slight misquotation of the old adage...

One to whom it definitely applies is famous ex-Hylton, ex-Henry Hall violinist-composer CYRIL HELLER.

Now, to bring the story right up to date, Cyril is in the R.A.F. and during last winter was right away in the Shetland Islands with a small R.A.F. outfit...

Now Cyril, with many sighs of relief—finds himself posted to an R.A.F. station in the Home Counties, so that he can see "civilisation" again and indulge occasionally in his favourite hobby of predicting which of six spending canines will be first past a certain little post—at which gentle art he possesses quite an uncanny ability.

Lively R.A.F. "five-piece" of which Cyril is nowadays in charge contains, besides himself on fiddle, Cpl. Laurie Porter (piano); Cpl. George Gurtis (alto sax); L.A.C. Gohon (tenor); and A.C. Guy Marshall (drums).

Laurie Porter has done a fair amount of broadcasting from the Midlands, with a two-piano act. George Curtis used to be with Mantovani.

And Cyril, by the way, is Sergeant Cyril Heller.

IT is nearly five months since STANLEY BLACK became director of the dance orchestra at the B.B.C. and we have purposely refrained from publishing his work there until he has had an opportunity of getting over his "teething pains."

Now writes Ray (Sonia) I am writing the script of a radio show over which Stanley officiates on the musical side, and it is therefore possible for me to say at first hand what a great success he is making of his job.

The show (must get in a plug!) is "The Carroll Lewis Hour," and contains a competent Stanley handles the band with confidence and skill. Last-minute "accidents" and "alterations" perturb him not at all; he is as much at home accompanying, say, Jessie Matthews in a straight number as he is in helping Vic Oliver to go musically crazy in an incredible violin "rendering" of "William Tell."

Added to all this, he plays every week his own piano transcription in a feature called "Piano Time," and the listeners' reaction to his flawless playing and artistic arrangements has been terrific.

In addition to this programme (which you can hear every Tuesday at 8 p.m., G.F.P.), Stanley also leads the baton for "The Old Town Hall," "Cep and Belis," and "Atlantic Spotlights," as well as "Music While You Work" and dance sessions.

It is no disrespect to Stanley's efficient bunch of boys to say that his musical versatility is their strong point rather than any brilliant understanding of the jazz idiom—and therefore, occasionally one feels that, with a line-up of his own choosing, Stanley would have much more of a chance to specialise in the essentially modern arrangements and outstandingly original ideas of which he is capable.

Strength to this thought is lent by the accompanying work he has recently been doing on records.

Strength to this thought is lent by the accompanying work he has recently been doing on records.

AGORINGTON.—Friday, August 19, at the Majestic Ballroom (8 p.m.)

AGORINGTON.—Friday, August 19, at the Majestic Ballroom (8 p.m.)

AGORINGTON.—Friday, August 19, at the Majestic Ballroom (8 p.m.)

AGORINGTON.—Friday, August 19, at the Majestic Ballroom (8 p.m.)

AGORINGTON.—Friday, August 19, at the Majestic Ballroom (8 p.m.)

AGORINGTON.—Friday, August 19, at the Majestic Ballroom (8 p.m.)

AGORINGTON.—Friday, August 19, at the Majestic Ballroom (8 p.m.)

Stanley has excelled himself on the latest Johnny Green disc, where this fine young vocalist sings "My Ideal" and "Good-Night, Wherever You Are."

For this session Stanley used an all-star outfit comprising three clarinets, four brass, flute, four rhythm, six violins and two violas, and his own arrangement, plus impeccable playing, make his work in two splendid titles something worthy of the highest congratulation.

Stanley also certainly and accompanies all the Anne Shelton discs, and anybody who remembers his work with the Ambrose Players in the famous "Introducing Anne" air there will need to be told of the great skill he shows in giving our best singer a setting worthy of her voice.

In addition to all this heavy work, Stanley is writing the score and acting as M.D. of a new Gaumont-British documentary film, and unquestionably his talents in the musical line are so wide that film companies will not be slow to exploit them.

Yes, we shall certainly hear a lot more of 31-year-old Stanley Black in the future. If this were America and the B.B.C. were a U.S. network, he would be developed with an orchestra of his own choice, and the opportunities to exploit his ideas in programmes.

But, even though this isn't America, he'll still go far.

MEMORIES of London dance music in happier times; of an era of packed restaurants and nightclubs; musical shows galore; blazing lights; "pleadably, and whacking great" thoughts of everything on the menu—plates of all these came flooding back when I read a letter recently to hand from famous American violinist-leader JACK HARRIS, who, as practically everyone will know, was associated for many years with most of the famous restaurants and nightclubs in London (writes Jack Marshall).

Main gist of Jack's letter is how he would like to be back in London; he thinks of hardly anything else but the good old days over here. Jack explains that he made a trip to America earlier in the war with every intention of being back in London within four to six weeks. He even had the return trip tickets, re-entry permits, etc.

However, when he reached the

other side his passport was held, and he was told no Americans were allowed to leave the States for a belligerent country—so he had to stay.

Longing for London wouldn't get him back, so Jack Harris went to work to form his own orchestra over there, and started up at the famous Stork Club in New York. After a run there which carried him up to January, 1941, Jack left the Stork and went over to La Conga on West 51st Street, New York's "Rumba-One Spot."

After many vicissitudes, Jack Harris became the proprietor of La Conga—but running a niterie in New York City is not all honey these days. For instance, there is a little thing called the 20 per cent. tax on all places featuring music and entertainment.

Jack Harris's elder son is at a flying school, and his younger son, who is not yet nine, is a student at the Juillard School, and doing very well with his music. Jack admits that he still practises hard on the fiddle, and has lately carried out some recording on radio dates.

In conclusion, he wishes to say a cordial "Hallo" to every one of the innumerable friends he made during his happy years in London.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.



Piano stars meet—Mel Powell (left), famous Benny Goodman pianist and now with the Glenn Miller Band, greets British 88 celebrity, George Shearing.

other side his passport was held, and he was told no Americans were allowed to leave the States for a belligerent country—so he had to stay.

Longing for London wouldn't get him back, so Jack Harris went to work to form his own orchestra over there, and started up at the famous Stork Club in New York.

After many vicissitudes, Jack Harris became the proprietor of La Conga—but running a niterie in New York City is not all honey these days.

In conclusion, he wishes to say a cordial "Hallo" to every one of the innumerable friends he made during his happy years in London.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m. midnight) at the Pavilion. The 1944 Somersetshire Championship.

SQUADS IN FORM

"Corny" Reviews Commercial Records

AS the R.A.F. Dance Orchestra ("Squadrons") topped the recent "M.M." poll, I'll give them pride of place and start off with their "The Jazz Me Blues" and "The American Patrol" (Decca F8453).

These were made respectively in January and August last year, before, in the case of "Jazz Me," the Decca recording had reached its present excellent standard, and the reproduction is not quite so good as on the other side. It hasn't the same clean brilliance, and the saxes are a little muddy.

But that's about the worst I can say of this otherwise first-rate, easy-tempo, swinking performance of one of the best of the good old "jazz" units.

Before the side ends with a sort of riff treatment of the tune there are swell solos by Andy McDevitt's clarinet and George Chisholm's trombone, and you can also hear George doing the Brunis to great effect in the first chorus.

Fine attack by the brass and Jack Cummings' driving drumming are other features of the side.

Only solo in "American Patrol" is a short one by Tommy McQuater. Rest is all more or less ensemble in the best "Squadrons" tradition.

Carl Sarricau and his Orchestra couple Carl's party-piece "O Man Mose" (with Carl doing the vocal, with a Baritoneau original, "A Sultan Goes To Harlem" (Decca F8457).

Both are lively tear-ups by a band which may not be the acme of technique and polish, but can give out for the investors. Plenty of Carl's clarity as the high-spots of both sides.

Stephane Grappelly and his Quintet have been included by the raking out of two of their unissued January, 1943, recordings—"Star Dust" and "Au Revoir" (originally entitled "J'Attendrai") (Decca F8451).

Both suffer somewhat from rough surface noise, but that hasn't managed to conceal the artistry or style of the Grappelly violon or do much harm to the good guitar solos and nice spots of baritone, all supported by a rhythm that has a solid beat (and especially in the case of "Au Revoir") a presentable lift.

Don Felipe and his Cuban Caballeros give us two of the most delightful records of the month.

As you may know from the combo's broadcasts, this is a Phil Green South American-style outfit.

Its titles are the current hit, "Amor, Amor," and "Te Quiero Dijiste," both treated as boleros (Decca 8450).

Fascinating flute and string tone colours, worked into charming arrangements immaculately played and excellently recorded, are given added appeal by the prominently featured maracas rhythm.

If you want something different from the ordinary run of dance records that is exceptionally good of its kind, get this disc.

So the Eric Maschwitz-Manning Sherwin Nightingales (that sang in Berkeley Square) has not only flown to America to be featured in a film, "New Faces," but has flown back home again—in the form of a recording by Glenn Miller and his Orchestra (E.M.V. BD5850).

Except for eight bars tenor solo and eight bars ensemble, the side is all vocal by Ray Eberle, but you'll hear Glenn Miller's touch of perfection in musicianship and artistry in arranging in the lovely accompaniment to the singing.

Equally typical of the Millerian artistry is the Miller version of Jimmy Kennedy's "My Prayer" (featured in the film "One Exciting Night") which is on the other side, with vocal again by Ray Eberle.

PROVINCES BURTON-ON-TRENT.—Tuesday, August 22, at the Town Hall (7.30 p.m. midnight). The 1944 Midland Counties Swing Band Championship.

BURTON-ON-TRENT.—Tuesday, August 22, at the Town Hall (7.30 p.m. midnight). The 1944 Midland Counties Swing Band Championship.

BURTON-ON-TRENT.—Tuesday, August 22, at the Town Hall (7.30 p.m. midnight). The 1944 Midland Counties Swing Band Championship.

BURTON-ON-TRENT.—Tuesday, August 22, at the Town Hall (7.30 p.m. midnight). The 1944 Midland Counties Swing Band Championship.

BURTON-ON-TRENT.—Tuesday, August 22, at the Town Hall (7.30 p.m. midnight). The 1944 Midland Counties Swing Band Championship.

BURTON-ON-TRENT.—Tuesday, August 22, at the Town Hall (7.30 p.m. midnight). The 1944 Midland Counties Swing Band Championship.

BURTON-ON-TRENT.—Tuesday, August 22, at the Town Hall (7.30 p.m. midnight). The 1944 Midland Counties Swing Band Championship.

BURTON-ON-TRENT.—Tuesday, August 22, at the Town Hall (7.30 p.m. midnight). The 1944 Midland Counties Swing Band Championship.

BURTON-ON-TRENT.—Tuesday, August 22, at the Town Hall (7.30 p.m. midnight). The 1944 Midland Counties Swing Band Championship.

BURTON-ON-TRENT.—Tuesday, August 22, at the Town Hall (7.30 p.m. midnight). The 1944 Midland Counties Swing Band Championship.

BURTON-ON-TRENT.—Tuesday, August 22, at the Town Hall (7.30 p.m. midnight). The 1944 Midland Counties Swing Band Championship.

And for once (or is it the second time) on a Glenn Miller record the reproduction doesn't suffer from bad surface.

What do you think? Music for Anglo-Saxons ought to sound like?

According to a gent by the name of Bristow, as interpreted by the No. 1 Ballroom Centre Dance Orchestra ("Skyrocks") on Parlophone F2028, it will, it's O.K. by me. So is the way the "Skyrocks" play it.

Coupling is "Piccadilly Pastime" according to "Messrs. Buck and Ram" (on the label, but we know him as Buck Ram).

They seem to think Piccadilly a mildly frolicsome, innocent little spot where one gambols cheerfully in a polite swing vein at medium tempo.

Good old which Smith trumpet solo and a fine spot of neatly jumpin' piano by Pat Dodd add spice to the good ensemble.

Four ballad foxtrots by Woody Herman and his Orchestra—"The Music Stopped and I Couldn't Sleep a Wink Last Night, with vocals by Francis Wayne (Brunswick O3516), and "Do Nothing Till You Hear From Me" coupled with the recently revived fifteen years old "I'll Get By, with vocals by Woody Herman (Brunswick O3517).

If English arrangers knew how to treat commercials with the same good sense and artistry and English musicians had anything like equal technique, subtlety and knowledge of how to use a mike, their records would be much more intriguing.

And that goes also for Jimmy Dorsey's "My Ideal," with vocal by Bob Eberly, and "Holiday for Strings" (Brunswick O3514).

Jimmy plays the Dave Rose opus more or less as Mr. Rose wrote it, with tempo variations, but without strings.

This hasn't improved the number, but you've got to hand it to the band for technique. The precision and balance of the saxes is something worth noting.

If you're a Frank Sinatra fan—and you possibly are because there seem to be quite a few about: I'm told his first solo record to be issued over here, which came out last month, is selling well—you'll be pleased to know there's another one out this month.

His titles are "All or Nothing at All" and "Ciribiribin" (on Columbia DB2145), and for them the swooner has, in place of the vocal ensemble which provided his accompaniments last month, nothing other than Harry James and his Ork.

From which you may take it that the sides were made quite a while ago—not only prior to the commencement of the petty partiality dispute between the A.F.M. and the American recording companies (which for nearly three years has prevented American musicians from recording) but before the time when Tommy Dorsey, which means possibly round about 1940.

When the "All or Nothing at All" side was originally released in America it got nowhere, because the ASCAP-radio networks fight was going on at the time and the song was barred from the air, and so got no radio plugging.

The record, however, made such an impression on the American Columbia Co. that they decided to sign Sinatra exclusively.

It couldn't be done, because in the meanwhile he had left Harry James's band, with which he had been singing and gone to Tommy Dorsey's band, who were Victor artists.

And having done so, they set about giving him one of the biggest publicity campaigns they had ever given any artist, with the result that Mr. S. became a greater attraction than his singing with Dorsey had made him. The previously more or less overlooked record of "All or Nothing at All" was thereupon reissued, and by June, 1943, had reached the half-million sales mark.

Well, it just shows what publicity can do, and it's a pity our recording companies don't try giving a little of



A photograph of the American Band of the Supreme Command as they appeared on the stage of the London Plaza Theatre. Glenn Miller is in the centre facing the camera.

CALL SHEET

- (Week commencing August 7) Carl BARRITEAU and Band, Empire, Bishop Auckland. Ivy BENSON and her Ladies' Band, Empire, Sheffield. Billy COTTON and Band, Hippodrome, Dudley. Freddie CRUMP, Empire, Edinburgh. Johnny BENIS and Swinglet, Broadcasting and One-night Stands. George ELRIK, Tower Ballroom, New Brighton. Gloria GAYE and Band, Hippodrome, Aston. Henry HALL and Band, Palace, Plymouth. Carroll LEVINS' Happy-Go-Lucky Hour, Hippodrome, Preston. Joe LOSS and Band, Belle Vue, Manchester. Vera LYNN, Palace, Blackpool. Roy WASH and Swinglette, Empire, Golders Green. Felix MENDELSSOHN'S Hawaiian Serenaders, Grand Derby. David MILLER and Orchestra, Winter Gardens, Weston-super-Mare. Oscar RABIN and Band, Grainger's Playhouse, Glasgow. Monte REY, Empire, Glasgow. George SCOTT-WOOD, Palace, Huddersfield. Cyril THORURN, Lido Cinema, Bolton. Low STONE and Band, Hippodrome, Norwich. Billy THORURN, Empire, Ipswich. Maurice WINNICK and Orchestra, Empire, Edinburgh. Billy TERNETT and Band, Theatre Royal, Nottingham.

U.S. HIT PARADE

- 1. LONG AGO AND FAR AWAY (1-1-1-1-1-3-3-8-7-9). 2. I'LL BE SEEING YOU (2-3-5-7-7-6). 3. I'LL GET BY (2-2-2-2-2-7-0-7). 4. SAN FERNANDO VALLEY (4-4-2-4-2-8-7-0-0). 5. AMOR, AMOR (7-7-8-9). 6. I LOVE YOU (6-6-7-0-2-1-2-1-2-5-6-9-7). 7. IT'S LOVE, LOVE, LOVE (8-5-4-3-4-2-1-2-1-0-0-9). 8. GOOD-NIGHT, WHEREVER YOU ARE (5-5-2-0-8). 9. SOMEDAY, I'LL MEET YOU AGAIN.

U.S. JIVE JOTTINGS

LATEST U.S. leader to be drafted is Jay McShann, who joined up last month when his band finished a highly successful engagement at the Plantation Club, Chicago. Walter Brown, who has been featured with the Ork as a blues singer, will take over the group, and bookings will be handled by General Amusement as before. Stan Kenton and his Band will appear in Paramount's film version of "Duffy's Tavern," starring Ed Gardner. Shooting is slated for early August, immediately the band return from an Eastern tour that has included the Bob Hope radio show. Anita O'Day, late Krupa chirpette, now does the vocal chores for the Kenton crew. Joe Haymes has begun rehearsals in Hollywood of a new band which he hopes to debut shortly. It will comprise five brass, four reeds and four rhythm, and the Merry Macs are tentatively set to sing. Haymes is one of the best American arrangers, and has long been prominent in the Ork field. Phil Dealey, veteran drummer and trumpeter, will manage the group and do speciality numbers. Gootie Williams and Band created a strong impression with their new show in New York's Orpheum last month. Latest personnel comprised Eddie Vinson, Charlie Holmes (alto); Sam Taylor, Leo Pope (tenors); Eddie Devery (baritone); Harold Johnson, George Treadwell, E. Perry and Gootie (trumpets); Eddie Burke, R. Hardin (trombones); Billy Taylor (bass); Buddy Powell (piano); Ves Payne (drums). Cootie was looking for another tram at press-time before embarking on a tour of Texas with his band, Ella Fitzgerald and the Ink Spots. Bing Crosby fans will be pleased to hear that Bing is now busy on another pic at Paramount, tentatively titled, "Here Comes the Waves," which will have a Johnny Mercer-Harold Arlen score. Also, soon to be seen over here is "The Road to Utopia," with Bing, Bob Hope and Dot Lamour. Immediately upon completing work in "Kansas City Kitty" at Columbia, Bob Crosby will start work in "Meet Miss Bobby Socks" at the same studio. Louis Jordan's Band and the Kim Leo Sisters, featured with Ina Ray Hutton, also are set for parts in the "Socks" film, which incidentally is the first movie he's made with the top billing star role. Most important of all Hollywood news concerns the fact that at least three famous bands—two of them jump groups—will be featured in Warner's new film musical, "The Film," which got the go gun last month, is based on the canteen for Servicemen in Los Angeles, and will be highlighted by brief appearances of nearly all the Warner stars, including Bette Davis, Joan Leslie, Humphrey Bogart, Eddie Cantor, Jack Benny, and others, while the bands signed are Jimmy Dorsey, Louis Armstrong and Carmen Cavallaro, while Leopold Stokowski has a spot for the long hairs. Micky Serima has junked his drums after four years as Harry James's drummer, and soon will enter a new endeavour on Hollywood's Vine Street. Tired of skinbeating, Serima is planning to open an eatery, which, of course, will cater chiefly to musicians. Clarence (better known as "Shorty") Cheroke, featured horn with Horace Heidt's Band, is now slated to go out on his own as a leader in October with the blessing and financial backing of Heidt. Cheroke first attracted attention with Jimmy Dorsey in 1937, and has since played with many top flight bands before joining Heidt a year ago.

COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

WE are indebted this week to drummer Jimmy Wetling and the U.S. magazine "The Needle" for the following authentic description of the famous Lincoln Gardens Ballroom in the days when King Oliver beat it out more than mightily.

We ourselves found it such absorbing reading that we feel you will find like it also—so here goes.

"There was a painted canvas sign about two by four feet square hanging outside the best-looking building that housed the Lincoln Gardens Café, a sign that read King Oliver and his Creole Jazz Band. From the looks of the place on the outside one would never guess that on the inside was the hottest band ever to sit on a bandstand.

"But once you got through the crowded hallway into the café proper it was a sight to behold. The most striking thing that hit your eyes once you got into the hall was a big crystal ball that was made of small pieces of reflecting glass and hung over the centre of the dance floor. A beam shone on the big ball as it turned and threw reflected spots of light all over the room and dancers.

"Usually they'd dance the Bunny Hug to a slow blues like 'London Blues' or some other tune in a like slow blues tempo, and how the dancers would grind away. The ceiling of the place was made lower than it actually was by chicken wire that was stretched out, and over the wire was spread great bunches of artificial maple leaves. I'll guarantee that wire was the only artificial thing in the place.

"I was in my first year of high school when King Oliver and the Creole Band played in the Lincoln Gardens. A pal of mine named Gooch and I would usually go to a downtown movie, and after the show grab a street car and get off at 31st Street.

"Gooch, who was in his last year of school, and not a musician, would pay the admission charge and get the table nearest the band on the left side. That was where Baby Dodds sat, and where I first met Baby. We have been great friends ever since.

"No musician in Chicago was as hep to what hot music was all about as Gooch. I get a kick when I think about him. In those days a fellow either knew what hot music was about or he didn't. Jazz wasn't publicised then as it is now, and one had to know the difference between Joe Oliver's Band and Isham Jones' Orchestra.

"There were no musical papers out then to tell you what was supposed to be hot and what wasn't. You just had to know, and Gooch sure knew.

"It was about this time that Eddie O'Condon, Johnny Forton, Floyd O'Brien and other hep kids were hanging around to hear Joe and Louis.

"If anyone ever looked good in front of a band it was Joe Oliver. He had a way of standing in front of Louis, Johnny and Baby Dodds and the other cats that was too much.

"I think one of the greatest thrills I ever got was hearing Joe play 'Dippermouth Blues'. He and Louis had some breaks they played together that I've never heard played since. I don't know how they knew what was coming up next, but they would play those breaks and never miss. Joe would stand there fingering his horn with his right hand and working his mute with his left, and how he would rock the place!

"Unless you were lucky enough to hear that band in the flesh you can't imagine how they played and what shining they got. After they had knocked everyone out with a forty-minute version of 'High Society', Joe would look down at me and wink and then say, 'Hotter than a forty-five, eh kid?'

"They always had a water pail on the stand with a big piece of ice in it and a dipper. Anyone who got thirsty would just go over to the bucket and help himself to a drink. Usually this was after they had played for about an hour.

"The place was informal, and if the boys in the band wanted to take their coats off and really get comfortable, they did.

"I only wish I were able to live those days over again and hear the great Joe and his Creole Jazz Band play some of my favourite tunes, like 'New Orleans Stomp' or 'Weather Bird', or maybe 'Canal Street.'

"I certainly am thankful that I have most of the original records Joe Oliver made, and can live the old days again that way."

William Miller's "Discography of the Little Recording Companies" has at last reached this country, and all who reserve a copy at the time of our original announcement last January should lose no time in applying to R. G. V. Venables (Tilford, Surrey).

Ralph requests you to send your remittance in the form of stamps, the cost of the booklet being 3s. 3d. post free, and also implores you to send a self-addressed envelope with each application.

"I was in my first year of high school when King Oliver and the Creole Band played in the Lincoln Gardens. A pal of mine named Gooch and I would usually go to a downtown movie, and after the show grab a street car and get off at 31st Street.

"Gooch, who was in his last year of school, and not a musician, would pay the admission charge and get the table nearest the band on the left side. That was where Baby Dodds sat, and where I first met Baby. We have been great friends ever since.

"No musician in Chicago was as hep to what hot music was all about as Gooch. I get a kick when I think about him. In those days a fellow either knew what hot music was about or he didn't. Jazz wasn't publicised then as it is now, and one had to know the difference between Joe Oliver's Band and Isham Jones' Orchestra.

"There were no musical papers out then to tell you what was supposed to be hot and what wasn't. You just had to know, and Gooch sure knew.

"It was about this time that Eddie O'Condon, Johnny Forton, Floyd O'Brien and other hep kids were hanging around to hear Joe and Louis.

He just cannot spare the time necessary writing out all those names and addresses, let alone finding all those envelopes! But when sending you your envelopes, please make sure that they are large enough (the size of the booklet is 6 by 7 1/2 in.). A few copies were lost at sea, so the sooner you send your application the less chance there is of your having to await the next batch. R.G.V. gives a definite assurance, however, that every order will be filled eventually, so be patient.

REPLY TO "E. J." Ralph (not Percy) Venables writes: "In the July 27 issue, Edgar Jackson gropes wildly for faults in my review of Mannone's 'Big Butter and Egg Man'/'Up the Country', the latest Brunswick Golden Era issue O3520, which despite Edgar's criticisms, is selling like hot cakes."

"As regards the query concerning the composer of 'Big Butter and Egg Man', I was quoting the American label when I supplied the name of Percy Venables, and as yet I see no reason to doubt the authenticity of this."

"As for my not having heard very much tenor playing lately, would that Mr. Jackson were right; but in point of fact I have heard plenty, which is precisely why I stated that George Walters' tenor solo on 'Butter and Egg' was as perfect a piece of work as I'd heard for quite a while. As perfect in its own particular way, that is."

"I was a little shaken to find 'E. J.' rewarding three stars to each poster, frankly, I'd hoped for one, at most."

SWAP AND BUY DEPT. Frank Symes, 52, Shakespeare Rd.,

St. Marks, Cheltenham, Glos., has a copy of Benny Carter's "Swingin' the Blues." These Foolish Things" on deleted vocal for sale to the highest bidder.

L. Ainscough, 63, Rowan Rd., Bexleyheath, Kent, has some discs for sale or swap. Send s.a.e. for details.

F. Day, Northampton St., Blue Bell Hill, Nottingham, wants Spanier's "Sister Kaye," "Dinah," "Lonesome Road" to complete a Spanier set, and will pay fair prices.

A. Johnson, 64, Mildmay Rd., Islington, N.1. has for sale "Creole Love Call" by Duke Ellington, also some Teddy Wilson's and Red Norvo's on Vocallions. To be sold to the highest bidder.

A.C. D. Rolfe, 133692, R.A.F. c/o "M.M.", wants copy of Krupa's "Drum Method."

Chas. Cawood, Field House, Crossgates, Seamee, Scarborough, has long list of wants and swaps. All must be perfect condition.

George Bright, 42, Manor House, Marylebone Road, N.W.1, has few discs for sale. Write for list.

S.A.E. to P. Jones, 167, Cassiobury Drive, Watford, Herts., for list of Trumbauers, Hines, etc., on Parlo. for sale.

None of the employment adverts relates to a woman between 18 and 41 (inclusive) unless such a woman (a) has living with her a child of hers under the age of 14, or (b) is registered under the Blind Persons Acts, or (c) has a Minister of Labour permit to allow her to obtain employment by individual effort.

ENGAGEMENTS WANTED ALTO and Tenor Sax, oblg. clarinet and violin, vacant evngs.—Leslie James, Bowes Park 564.

STRING BASSIST, young, exempt, two years' exp., requires good gigs or perm.—Bill Weedon, 4, Vaughan Avenue, Hornchurch, Essex. Brentwood 1454 (day).

ALTO, TENOR, fiddle, exp. stylist, read and busk; now vacant week-ends: W. End pref.—Barnet 2289.

EXCEPTIONALLY stylish drummer; excellent reader; good offers only.—Eal 4074.

EXPERIENCED alto and tenor saxes (2 players) with 12 years' exp. in bands. Mentions Sats. and Suns. in Luton and St. Albans dists.—Box 5025, "M.M."

TENOR SAX, experienced, wants engmts in Staines/Midx. area.—Write: Box 5026, Melody Maker.

PIANIST, available for gigs or perm. in dance band, Birmingham or West Bromwich district.—Overton, 27, Barrows St. West, Bromwich.

GIRL BASS player and vocalist, now at liberty: stage or palais.—Box 5029, Melody Maker.

ALTO and tenor saxes, experienced (2 musicians) require gigs. Brighton dist.—Write: Box 5027, Melody Maker.

TRUMPET, terming in four Aug. 12, wants resident London job; exempt.—Bill Milton, 3, Gladstone St., Hanley. Next week: Empire, Liverpool.

MUSICIANS WANTED DANCE MUSICIANS in Pioneer Corps for Unit Band.—Write, stating instrument, and medical category.—Box 5000, "M.M."

FIRST-CLASS alto sax wanted for Birmingham ballroom, afternoons and evenings; state experience and wages required; urgent.—Write to Jack Dale, Masque Ballroom, Watford Rd., B'ham.

YOUNG saxists, trombonists wanted for N. London amateur dance band; good readers; no exp. required.—E. Norman, 8, Church Vale, N.2.

STYLISH lead trumpet, perm. to right man.—Freddie Platt, Carlton Palais de Danse, Rochdale (ph. 3347).

TENOR/CLAR., piano/acc. bass; vocal; good readers, for Palais (not London).—Box 5031, Melody Maker.

BANDS VACANT TEDDY WALLACE and his Orchestra (9-12 p.m.) have a small number of vacant dates. Send S.A.E. for inclusive, mid-week only; first-class offers invited.—10, Muswell Rd., London, N.10.

BERT MERRY and his Palais Band, after 21 years res., requires change.—Phone: Grangetown 5128.

RON SHAW and Band booking for winter season; few immed. dates for first-class engagements.—155, Varley St., Manchester 10.

RHYTHMICS Dance Band are open for engagements for the ensuing season.—Write: J. D. Howie, Sec., 55, Bearsden Rd., Glasgow, W.2.

BILLY FITZGER and his Swing Serenaders Orchestra, vacant thro' for Palais, one-night stands, etc.—Comms.: P. A., 28, Benedict Rd., Stockwell, London, S.W.9.

ALEX STROMBOLI'S Dance Band, accept first-class engagements anywhere.—108, Grantham Road, S.W.9. Brixton 3573.

STAN GRAHAM'S Rhythm Boys are now open for engagements, all occasions: 5-10 p.m.—98, Gayford Rd., Shepherd's Bush.

ARTHUR ROWBERRY, and His Band open for first-class offers; resident Palais, etc., commencing Sept., 1944.—Inquiries: 136, Greston Avenue, Birmingham, 20.

PRINTING 200 MEMOS, Cards or Tickets, 5/6; 500, 10/9; Posters, roll tickets, rubber stamps; samples 2d.—Tees, 11, Oaklands Grove, London, W.12.

GREATEST STOCK OF HIGH-GRADE SOLO-TESTED INSTRUMENTS

Please state requirements and the approximate price you wish to pay.

SAXOPHONES WITH CASES—E♭ Soprano, simple system, R.P. 57. O Simple System nickel plated, 57. B♭ Sop., simple system, H.P. 58. B♭ Sop. Hawkes, nickel plated, H.P. 59. B♭ Sop. Besson, H.P. 52. E♭ Alto, Boosey, repainted, as new, 516. B♭ Sop. Marlin, Artist model, S.P.L.P., wonderful tone, 517. B♭ Sop. Buescher, curved model, Artist model, R.P.L.P., as new, 522. G. Model, simple system, L.P.S.E., 516. E♭ Baritone, La Grande, Artist model, R.P.L.P., absolutely new 528.

CLARINET WITH CASES—By H.P., newly repainted, 59. B♭ Hawkes XX Century, Metalnet, no case, 58. Tenor B&B, Patagon, with Resonator, in brand new condition, 515. Tenor E♭ Alto, Besson, H.P., 512. E♭ Alto, Boosey, Banjo, Clifford Essex, with Resonator, in brand new condition, 515. G. Banjo, great bargain, 54. YOUNG INSTRUMENTS—G. Banjo, Clifford Essex, with Resonator, wonderful tone, 515. wonderful 512. Bassoon, Buffet, H.P., simple G. Banjo, Heywood, with Resonator, fine instrument, 515. Flute Buffet, Boehm system, H.P. 513.

ALEX BURNS LTD., 116 Shaftesbury (Alex will attend callers personally) Ave., London, W.1 (Mon., Wed., Fri. 11 a.m. till 4 p.m.)

PERSONAL

FRANK FOX—Would any persons having any business to complete with Frank Fox, now deceased, please communicate with Pat Beaver, c/o Gilbert Stacey's Music Shop, 142, Charing Cross Rd., All cheques to be made payable to "Executors of Francis Edward Fox."

SITUATIONS WANTED

BAND AND DANCE HALL Manager (young) requires engagements, evenings.—Phone: Tottenham 3933.

INSTRUMENTS WANTED

EPIPHONE "Deluxe" State condition.—Arnold, 65, Westborne Park Cres., W.2, Cunningham 1847.

SNARE DRUMS urgently wanted, also drum sets, Zildjian cymbals med. and thim. Cash waiting. Call or send money order to: 59, Frith Street, W.1. Gerrard 1388.

WANTED urgently: musical instruments of all descriptions; best prices given.—A. Forrest, 83, Clarence Road, Wimbledon S.W.19, Liberty 1528.

TROMBONE WANTED, must be in first-class cond.: Vincent Bach or Olds preferred. Send fullest details, will collect anywhere.—H. Stocks, 155, Varley Street, Manchester 10.

ALTO SAX, E flat, L.P. late full mod., Selmer or Buescher, good cond.essen., good price paid.—White, 303, Kenton Road, Kenton, Middlesex.

WANTED: Saxophone and trumpet; will pay a reasonable good price.—3a, Drapery Buildings, The Drapery, Northampton.

MOUTHPICES

WANTED: Dick Stable alto and/or clarinet mouthpieces, original lay, good price paid.—G. Edwards, 4a, High Street, Weston-super-Mare, Som.

FOR SALE

A FEW new 3-valve record amplifying chassis, designed to give quality and volume equal to the average radiogram; complete with matched speaker; 10/0C model, 58 10s.; AC model, 210 10s.—K. H. Ed. "Eureka," Surrey Gdns., Egham, Surrey.

FIBRE NEEDLE Sharpeners, Universal pointers (improved model). Limited supplies now available. 6s. 6d. each, including packing and postage.—Charles Perrett, Ltd., 242 Freeman Street, Grimsby.

2-1,000 WATT Spot Lights, complete with stands, etc., £30 or nearest.—Wilson, Manager, Chorlton Palais de Danse, Manchester.

PUBLICATIONS

FREE TO ALL sax, clar. and tpt. players. "Current Individual Spontaneous Extemporisation, Its Theory and Practice."—Write to-day, Jack Jackson, Broxholme House, Redhill, Torquay.

"HARRY PARRY and His Sextet," by Ken Williamson, 2s. 2d., post free.—Panda Publications, 6, Whinney Hill, Durham City.

WANTED

TENOR SAX CASE, fitted for clar. if possible, good condition.—Write, stating full particulars, Six Wise, 13, Weald Square, Upper Clapton, E.5.

RECORDS WANTED

DICKY WELLS' "Sweet Sue," H.M.V. B8763, wanted in good cond.—Write stating price, Borland, 105, Carlisle Road, Aldridge, Lamarks.

Choose from these accessories!

'Autocrat' Plastic Alto Reeds, each 5/6
Marius Plastic Clarinet Reeds, each 6/6
Marius Plastic Alto Reeds, each 7/6
Marius Plastic Tenor Reeds, each 10/-
Metal Straight Trumpet Mutes, each 12/-
Fibre Straight Trumpet Mutes, each 15/-
Metal Cup Trumpet Mutes ... each 17/6
'Autocrat' Trumpet Mouthpieces, 16, 17 or 18 ... each 32/6

PRINTING

200 MEMOS, Cards or Tickets, 5/6; 500, 10/9; Posters, roll tickets, rubber stamps; samples 2d.—Tees, 11, Oaklands Grove, London, W.12.

GREATEST STOCK OF HIGH-GRADE SOLO-TESTED INSTRUMENTS

Please state requirements and the approximate price you wish to pay.

SAXOPHONES WITH CASES—E♭ Soprano, simple system, R.P. 57. O Simple System nickel plated, 57. B♭ Sop., simple system, H.P. 58. B♭ Sop. Hawkes, nickel plated, H.P. 59. B♭ Sop. Besson, H.P. 52. E♭ Alto, Boosey, repainted, as new, 516. B♭ Sop. Marlin, Artist model, S.P.L.P., wonderful tone, 517. B♭ Sop. Buescher, curved model, Artist model, R.P.L.P., as new, 522. G. Model, simple system, L.P.S.E., 516. E♭ Baritone, La Grande, Artist model, R.P.L.P., absolutely new 528.

CLARINET WITH CASES—By H.P., newly repainted, 59. B♭ Hawkes XX Century, Metalnet, no case, 58. Tenor B&B, Patagon, with Resonator, in brand new condition, 515. Tenor E♭ Alto, Besson, H.P., 512. E♭ Alto, Boosey, Banjo, Clifford Essex, with Resonator, in brand new condition, 515. G. Banjo, great bargain, 54. YOUNG INSTRUMENTS—G. Banjo, Clifford Essex, with Resonator, wonderful tone, 515. wonderful 512. Bassoon, Buffet, H.P., simple G. Banjo, Heywood, with Resonator, fine instrument, 515. Flute Buffet, Boehm system, H.P. 513.

ALEX BURNS LTD., 116 Shaftesbury (Alex will attend callers personally) Ave., London, W.1 (Mon., Wed., Fri. 11 a.m. till 4 p.m.)

PERSONAL

FRANK FOX—Would any persons having any business to complete with Frank Fox, now deceased, please communicate with Pat Beaver, c/o Gilbert Stacey's Music Shop, 142, Charing Cross Rd., All cheques to be made payable to "Executors of Francis Edward Fox."

SITUATIONS WANTED

BAND AND DANCE HALL Manager (young) requires engagements, evenings.—Phone: Tottenham 3933.

INSTRUMENTS WANTED

EPIPHONE "Deluxe" State condition.—Arnold, 65, Westborne Park Cres., W.2, Cunningham 1847.

SNARE DRUMS urgently wanted, also drum sets, Zildjian cymbals med. and thim. Cash waiting. Call or send money order to: 59, Frith Street, W.1. Gerrard 1388.

WANTED urgently: musical instruments of all descriptions; best prices given.—A. Forrest, 83, Clarence Road, Wimbledon S.W.19, Liberty 1528.

TROMBONE WANTED, must be in first-class cond.: Vincent Bach or Olds preferred. Send fullest details, will collect anywhere.—H. Stocks, 155, Varley Street, Manchester 10.

ALTO SAX, E flat, L.P. late full mod., Selmer or Buescher, good cond.essen., good price paid.—White, 303, Kenton Road, Kenton, Middlesex.

WANTED: Saxophone and trumpet; will pay a reasonable good price.—3a, Drapery Buildings, The Drapery, Northampton.

MOUTHPICES

WANTED: Dick Stable alto and/or clarinet mouthpieces, original lay, good price paid.—G. Edwards, 4a, High Street, Weston-super-Mare, Som.

FOR SALE

A FEW new 3-valve record amplifying chassis, designed to give quality and volume equal to the average radiogram; complete with matched speaker; 10/0C model, 58 10s.; AC model, 210 10s.—K. H. Ed. "Eureka," Surrey Gdns., Egham, Surrey.

FIBRE NEEDLE Sharpeners, Universal pointers (improved model). Limited supplies now available. 6s. 6d. each, including packing and postage.—Charles Perrett, Ltd., 242 Freeman Street, Grimsby.

2-1,000 WATT Spot Lights, complete with stands, etc., £30 or nearest.—Wilson, Manager, Chorlton Palais de Danse, Manchester.

PUBLICATIONS

FREE TO ALL sax, clar. and tpt. players. "Current Individual Spontaneous Extemporisation, Its Theory and Practice."—Write to-day, Jack Jackson, Broxholme House, Redhill, Torquay.

"HARRY PARRY and His Sextet," by Ken Williamson, 2s. 2d., post free.—Panda Publications, 6, Whinney Hill, Durham City.

WANTED

TENOR SAX CASE, fitted for clar. if possible, good condition.—Write, stating full particulars, Six Wise, 13, Weald Square, Upper Clapton, E.5.

RECORDS WANTED

DICKY WELLS' "Sweet Sue," H.M.V. B8763, wanted in good cond.—Write stating price, Borland, 105, Carlisle Road, Aldridge, Lamarks.

Choose from these accessories!

'Autocrat' Plastic Alto Reeds, each 5/6
Marius Plastic Clarinet Reeds, each 6/6
Marius Plastic Alto Reeds, each 7/6
Marius Plastic Tenor Reeds, each 10/-
Metal Straight Trumpet Mutes, each 12/-
Fibre Straight Trumpet Mutes, each 15/-
Metal Cup Trumpet Mutes ... each 17/6
'Autocrat' Trumpet Mouthpieces, 16, 17 or 18 ... each 32/6

PRINTING

200 MEMOS, Cards or Tickets, 5/6; 500, 10/9; Posters, roll tickets, rubber stamps; samples 2d.—Tees, 11, Oaklands Grove, London, W.12.

GREATEST STOCK OF HIGH-GRADE SOLO-TESTED INSTRUMENTS

Please state requirements and the approximate price you wish to pay.

SAXOPHONES WITH CASES—E♭ Soprano, simple system, R.P. 57. O Simple System nickel plated, 57. B♭ Sop., simple system, H.P. 58. B♭ Sop. Hawkes, nickel plated, H.P. 59. B♭ Sop. Besson, H.P. 52. E♭ Alto, Boosey, repainted, as new, 516. B♭ Sop. Marlin, Artist model, S.P.L.P., wonderful tone, 517. B♭ Sop. Buescher, curved model, Artist model, R.P.L.P., as new, 522. G. Model, simple system, L.P.S.E., 516. E♭ Baritone, La Grande, Artist model, R.P.L.P., absolutely new 528.

CLARINET WITH CASES—By H.P., newly repainted, 59. B♭ Hawkes XX Century, Metalnet, no case, 58. Tenor B&B, Patagon, with Resonator, in brand new condition, 515. Tenor E♭ Alto, Besson, H.P., 512. E♭ Alto, Boosey, Banjo, Clifford Essex, with Resonator, in brand new condition, 515. G. Banjo, great bargain, 54. YOUNG INSTRUMENTS—G. Banjo, Clifford Essex, with Resonator, wonderful tone, 515. wonderful 512. Bassoon, Buffet, H.P., simple G. Banjo, Heywood, with Resonator, fine instrument, 515. Flute Buffet, Boehm system, H.P. 513.

ALEX BURNS LTD., 116 Shaftesbury (Alex will attend callers personally) Ave., London, W.1 (Mon., Wed., Fri. 11 a.m. till 4 p.m.)

PERSONAL

FRANK FOX—Would any persons having any business to complete with Frank Fox, now deceased, please communicate with Pat Beaver, c/o Gilbert Stacey's Music Shop, 142, Charing Cross Rd., All cheques to be made payable to "Executors of Francis Edward Fox."

SITUATIONS WANTED

BAND AND DANCE HALL Manager (young) requires engagements, evenings.—Phone: Tottenham 3933.

INSTRUMENTS WANTED

EPIPHONE "Deluxe" State condition.—Arnold, 65, Westborne Park Cres., W.2, Cunningham 1847.

SNARE DRUMS urgently wanted, also drum sets, Zildjian cymbals med. and thim. Cash waiting. Call or send money order to: 59, Frith Street, W.1. Gerrard 1388.

WANTED urgently: musical instruments of all descriptions; best prices given.—A. Forrest, 83, Clarence Road, Wimbledon S.W.19, Liberty 1528.

TROMBONE WANTED, must be in first-class cond.: Vincent Bach or Olds preferred. Send fullest details, will collect anywhere.—H. Stocks, 155, Varley Street, Manchester 10.

ALTO SAX, E flat, L.P. late full mod., Selmer or Buescher, good cond.essen., good price paid.—White, 303, Kenton Road, Kenton, Middlesex.

WANTED: Saxophone and trumpet; will pay a reasonable good price.—3a, Drapery Buildings, The Drapery, Northampton.

MOUTHPICES

WANTED: Dick Stable alto and/or clarinet mouthpieces, original lay, good price paid.—G. Edwards, 4a, High Street, Weston-super-Mare, Som.

FOR SALE

A FEW new 3-valve record amplifying chassis, designed to give quality and volume equal to the average radiogram; complete with matched speaker; 10/0C model, 58 10s.; AC model, 210 10s.—K. H. Ed. "Eureka," Surrey Gdns., Egham, Surrey.

FIBRE NEEDLE Sharpeners, Universal pointers (improved model). Limited supplies now available. 6s. 6d. each, including packing and postage.—Charles Perrett, Ltd., 242 Freeman Street, Grimsby.

2-1,000 WATT Spot Lights, complete with stands, etc., £30 or nearest.—Wilson, Manager, Chorlton Palais de Danse, Manchester.

PUBLICATIONS

FREE TO ALL sax, clar. and tpt. players. "Current Individual Spontaneous Extemporisation, Its Theory and Practice."—Write to-day, Jack Jackson, Broxholme House, Redhill, Torquay.

"HARRY PARRY and His Sextet," by Ken Williamson, 2s. 2d., post free.—Panda Publications, 6, Whinney Hill, Durham City.

WANTED

TENOR SAX CASE, fitted for clar. if possible, good condition.—Write, stating full particulars, Six Wise, 13, Weald Square, Upper Clapton, E.5.

RECORDS WANTED

Traders buying and selling hereunder must observe the Restriction of Resale Order S.P. & O. 1932, No. 958.

INSTRUMENTS FOR SALE

PRO. DRUM SET, bass and snare drum, both t.t., glitter tunable t.t.; latest hi-hat and cymbals; trap, tom cases, etc.; first £40; carriage paid to nearest station; extra latest design hi-hat, £6/10.—W. Smith, 173, Kingston Rd., Teddington, Middlesex. Kingston 7170.

CONN TENOR SAX, S.P.G.B., new, shop soiled only; offers; would accept cheaper tenor part exchange.—Crowther, 18, Park View, Wigan Lancs.

MARTIN guitar, cello model, beautiful tone, case, strings, £35, bargain. Harrison, 468, Russell Court, W.C.1. Phone Terminus 1578 after 5.30.

NATIVE T.T., 10 in. x 16 in. D.H.; pair choke cymbals and fittings; 2 chrome console arms; foot ped. complete; 3 coil music desks.—Leonard, 151, Waterloo Rd., Wolverhampton.

CLARINET, Boehm, B flat, L.P., by F. D. H., case; nice cond., £30; sax stand, chrome, 30/-; 4 alto mouth-piece, Selmer, C star, new, £3.—F. H. Dennis, 34, Larkwood Rd., E.4. Sli. 1792.

TWIN speaker R.S. amplifier, Universal, moving coil mike and stand, little used, guar. perf., £25.—Hallier, 7, D'Arcy Dr., Kenon, Wor. 2160.

PREMIER Super-Dominion, perf. cond., new heads.—Jacobson, 44, Winsford Terr., Gt. Cambridge Rd., Edmon-ton, N.18 (Pal. 3472 after 5 p.m.).

MANHATTAN B flat trumpet, S.P. perf. cond., case, £25.—Wright, 2, Dundale Rd., Cring, Herts.

TENOR SAX, Buescher, True Tone, S.P., L.P., £80, no offers; Metronome, also small hot library.—Write for list. Cahill, "Trelee", Westhorpe Rd., Killamarsh, Sheffield.

B FLAT Boehm Clar., L.P., Ben Davis, nearest £30.—Elliott, 45, Gressington Rd., Nollingham.

ALTO sax, Lenny S.P.G.B., £32, case, Buescher M.P.—Fritchard, 28, Beaconsfield St., West Bromwich, Staffs.

ALTO SAX, John Grey, as new. What offers?—Geo. Bright, 22, Manor House, N.W.1. Phone: Pad. 7806.

ALTO SAX, Buescher Aristocrat, perfect condition, in case, £55; very fine double bass, excellent tone and condition, £30.—Jack Jackson, Broxholme House, Reddenhill, Torquay.

ALTO SAX, 2 piano accordions, 140 bass and 24 bass; violin, compl. with case and bow, 1 size, all in perf. cond.—Cash offers to Thomas Young, 6, Byres Rd., Kilwinning, Ayrshire.

TENOR SAX, Buescher, L.P., case, stand, etc., £45.—Hacke, 38, Talbot Rd., Dagenham (after 6 p.m.).

INSTRUMENTS FOR SALE

CONN TENOR SAX, Artist's model, S.P.G.B., L.P., overhauled and re-plated, case, takes clarinet, perf., nearest £80; London buyer prefer.—Wallace, 10, Muswell Rd., London, N.10. Tudor 3126.

GALANTI P/Accordion, 120 b., p. coupler, fin. white nac., £40.—Billing-ton, 126, Broadway, Bexleyheath.

CARLTON Special long-plate foot pedal, £5 10; folding silver s/d stand, £3.—Parrett, "Meadow Mead", Hen-risbury Rd., Barton-on-Sea, Hants.

TRAP TRAY with blocks, £3/10; hi-hat pedal and cymbals, £7/10; sneeze tymbal, £1/10.—E. Abbey, 92, Ashen Grove, Durnsford Rd., S.W.19.

CO-OPERATIVE L/Armonica P/Accordion, 120/41, 4-5 weight, 2 treble, 1 bass coupler, 2 indicators, case suit professional, £55 or highest offer.—Garrahan, "Adair", Keymer Cresc., Goring-by-Sea, (Phone 4207).

E FLAT baritone sax, Conn, good cond., stand, case, £45.—Write, Ferguson, 9, Earl's Court Sq., London, S.W.

TRIPLE electric guitar (18 strings), in own carrying case, with portable stand, black and white finish, silvered fittings, perf. cond., £40 or nearest.—W. Twine, "Willowbrook", Bray Rd., Maidenhead, Berks.

B FLAT CLAR., L.P., wood, American make, Pedlar, good cond., complete with case, £32; also La Monte metal flute, very good cond., complete with case, £28.—Write only, B. Covent, c/o West Central Hotel, 101, South-ampton Row, London, W.C.1.

PENNSYLVANIA baritone sax, L.P., S.P.G.B., latest model, as new, £30.—Pearce, Mecca Larnoe, Leeds.

PIANOFORTE, carved beautifully in rosewood case, by Kirkman and Son, 1851, exhibition winner, in perfect cond.; first reasonable offer.—Roe, Exeter Rd., Newmarket.

SELMER B flat L.P. clarinet, simple system, with case, good condition, £20 or offer.—J. Rogers, 19, De Bohun Ave., Southgate, N.14.

ALTO SAX, Ref. S.P.L.P., pearl keys, exc. playing cond., £40; Stroh violin, little used, £7; hi-hat with 11-in. cymbals, £8/10; quick sale.—Ham Addington, "Port Hill", Barn-staple, Devon.

FRÉRIER drum set and cover, as new, nearest £30.—Write or phone, Callam, 27, Broxash Rd., S.W.11. Battersea 8371.

TUNABLE TOM-TOMS, pressed steel, finished black and chromium, sizes 11 in. and 13 in., with folding stands, £15 per pair, carriage paid on approval.—Akkroyds (Musical Instru-ments, Ltd.), 24, King Charles Street, Leeds 1.

FELDMAN'S THE HOUSE OF HITS!

PRESENTING **HOW MANY HEARTS HAVE YOU BROKEN** (FOX-TROT)

WHEN THE GREAT NEW WORLD IS DAWNING (FOX-TROT)

MORE THAN ANYTHING IN THE WORLD (FOX-TROT)

Kindly note that no new subscribers can be accepted for Club, owing to paper restrictions.

B. FELDMAN & CO. 125-7-9, Shaftesbury Ave., W.C.2
Telephone, TEMPLE BAR 5532 (4 lines)

GLENN MILLER'S

125 Jazz Breaks for Trombone ... 4/-

JELLY ROLL MORTON'S

Book of Blues & Stomps for Piano 4/-

Containing: King Porter Stomp
Wolverine Blues Chicago Breakdown
New Orleans Blues The Pearls
Black Bottom Stomp Kansas City Stomp
London Blues Shreeport Stomp

MELROSE SAX & CL FOLIO

For Eb, Bb and C Melody Sax., Cl., with Piano acc. 5/-, containing:

- Spanish Shawl
- Milenberg Joys
- Copenhagen
- Bucktown Blues
- Tin Roof Blues
- Livery Stable Blues
- Slippery Elm
- Sugar Foot Stomp
- Wolverine Blues
- Jimtown Blues
- Mobile Blues
- Sobbin' Blues

HOT HARMONY

HOT STYLE SIMPLIFIED ... 4/-

DAREWSKI MUSIC PUBLISHING CO.
8-10, NEW COMPTON ST., LONDON, W.C.2

DRUMMERS!

When you can buy **NEW DRUMS** Make sure they're



Used by **9 out of 10**

Stocked by Dealers the World over

THE PREMIER DRUM CO., LTD.
Golden Sq., London, W.1. (Ger 2327)

DANCE BAND INSTRUMENT SUPPLIERS
SPECIALISE IN DOUBLE BASSES
BASSES BOUGHT, SOLD AND PART EXCHANGED
DANCE BAND INSTRUMENT SUPPLIERS,
24, Rupert St., London, W.1. GER. 7486

Selmer
GOLDENTONE PLASTIC REEDS
CLARINET ... 10/- Each
ALTO SAX ... 10/- Each
TENOR SAX ... 10/- Each
IN 5 STRENGTHS OF SOFT TO HARD
FROM YOUR DEALER OR
SELMER, 114, CHARING CROSS RD., W.C.2

TUTORS & SOLOS

PIANO

- Boogie for Beginners (Paparelli) ... 3/6
- 1 to the Bar (Paparelli) ... 3/6
- "The Blues and How to Play 'em" ... 5/6
- "Elnahy Tunk Train," "Xmas Special," "In Pinetop's Footsteps," "Woodchoppers' Ball," "Elnahy Uptown," "Doggie Around" ... each 2/1
- Fats Waller Albums (Dinah, etc.) ... 3/6
- Swing Albums (Rosalie, etc.) ... 3/6
- Blues Albums (Basin St., etc.) ... 3/6

DRUM

- "Premier" Tutor ... 2/6
- "Gala" Places Around the Drums ... 2/6
- 150 Drum Rhythms (Baudouin) ... 3/6

TRUMPET

- Complete Tutor (Pitt) ... 2/6
- Swing Style Phrases (Hutchinson) ... 2/6
- 50 Hot Licks (Ziggy Elman) ... 3/6
- Blues Albums (Louis Armstrong) ... 3/6
- 100 Breaks (Red Nichols) ... 5/6

BASS

- Complete Tutor (Hendon) ... 2/6
- Swing Style Phrases (Winters) ... 2/6

CLARINET

- Tutor (Albert L. Thiere) ... 2/6
- Complete Boehm Tutor (Dunbar) ... 2/6
- Swing Style Phrases (Bartolucci) ... 2/6
- Melrose Clar. & Sax. Albums ... 5/6
- "Classical in a Hit" (Goodman) ... 3/6

SAXOPHONE

- Complete Tutor (Kitchin) ... 2/6
- Swing Style Phrases (Alto), Hayes ... 2/6
- Swing Style Phrases (Tenor), Evans ... 2/6
- Jazzman Sax Albums (Alto) ... 3/6
- Sax. Studies (Kitchin) ... 2/6
- "Wanna Up" Phrases & Exercises (Un-declared Jim, etc.), Tenor (Hankins) ... 2/6
- Sax. Studies (Glennason) ... 2/6
- "Carnival of Venice" (Alto) ... 2/6
- "Hudson Hood" (Alto), Carter ... 2/6

ALL PRICES INCLUDE POSTAGE
G. SCARTH LTD.
55, CHARING X RD., LONDON, W.C.2
GER. 7241. Open all day Saturday

LEW DAVIS

OFFERS

THIS WEEK'S ACCORDION BARGAINS.
SCOTT-WOOD 4-120 bass, curved, £50
CRUICKSHANK 120 bass, flush coupler, £42
REBERVOYER 120 bass, flush coupler, £45

Low Davids Trumpet and cornet implecs. £2 2s. Greenbone, £2 7s. 6d. Cornet adapters, 7/6. Trumpet and Trombone oil, per bottle 1/6. Sax. and Clarinet oil, per bottle 9d.

THIS WEEK'S CLARINET BARGAIN.
Selmer Bp, 1p, Metal Boehm, with articulated G sharp, in perfect condition, with case, 25s.

Black Label Autograph Guitar strings, set 8/6. Bass strings, 1s. 8/6; 2nd, 11/6; 3rd, covered, 18/6; 4th, covered, 21/-; Double strings, 2/6 per set. Mandolin strings, set of 8 Mandolin strings, 2/6.

CONTACT MICROPHONE
Amplify your guitar, make any amplifier, 4 pm. Moving Coil Microphones, improved model, 20 5s.
Crystal Microphones, with leads, 24 15s.

DRUM ACCESSORIES.
Sticks, 8/6. Wire brushes, 7/6. Kropa cymbal arms, 17/6. Bass cymbals, 12/6, 17/6. Bass drum heads, good quality, white, 18/6. Best quality, oil, 20/6. Beady lapped to metal hoop, 20/6, and 23 6d. Lapped to your own hoop 4 extra.
Phone: TR. 862, Dec. 1962.

LEW DAVIS PRODUCTS LTD
134, CHARING CROSS RD., W.C.2

THE SCOTTISH HOUSE
for YOUR REQUIREMENTS in MUSICAL INSTRUMENTS, etc.
Repairs carried out. Saxophones and Clarinet repairs a speciality.
McCUBBREY'S
99, West Nile Street, GLASGOW, G.1
Second-hand Instruments Bought

JOHNNY FROST
5, Newington Avenue, Wimbledon Park, S.W.19. WIMBLEDON 4594

THE HOUSE OF HITS! **CAMPBELL CONNELLY** 18 DENMARK ST. LONDON W.C.2 Temple Bar 1651

ARTIE SHAW'S CLASSIC!
CONCERTO FOR CLARINET CLAR. SOLO PIANO ACC. 7/6
WARNING! Anyone making manuscript copies or unauthorised arrangements of this work is liable to legal proceedings.

THE No. 1 ORCHESTRAL SUCCESS 3/3 Post Free
CANTEEN BOUNCE Created by JOE LOSS
THE NEXT No. 1 CERT HIT
IT'S LOVE—LOVE—LOVE
IN PRINT—AMERICA'S CURRENT FAVE
GOOD-NIGHT, WHEREVER YOU ARE