

# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 547

## B.B.C. HEDGE ON FORCES—OVERSEAS SWITCH-OVER SENSATION

LAST Thursday (6th) the "Daily Express" came out with the startling front page headline, "The Forces Programme Going Off the Air," under which it proceeded to announce that:

"The B.B.C. Forces Programme is to be abandoned. Its place alongside the existing Home Service will be taken shortly by the General Overseas Service."

The statement was not authorised by the B.B.C., but without doubt there is something behind it.

In fact, it is being assumed that it was the outcome of a breach of confidence on the part of someone within the B.B.C.

In consequence, one would have thought that, to satisfy the great curiosity, and in some cases concern, aroused among the public, the first thing the B.B.C. would have done would be to give immediately the fullest possible disclosure of its intentions.

But not a bit of it.

### EVASIVE

All it has done up to the time of writing is to make another of those brilliantly evasive statements for which it has long been famous.

It has said: "The whole question of the B.B.C.'s programmes at home and overseas is under consideration."

[As though such question should not be, and is not, a—hopeless—under constant consideration.]

So, in an endeavour to step into the breach and make up for the B.B.C.'s deficiency, we have asked our radio contributor, "Detector," to tell you what the change is likely to mean, if and when it happens.

He writes:— "If the belief of the "Daily Express" turns out to be justified, it is not likely to make such a difference to us home listeners as some people seem to imagine.

Some consternation was caused by the statement in the "Express" that the General Overseas Services (inaugurated last June as a short-wave-only development of the Empire Service) "is a 10-hour-a-day programme."

This is incorrect. Actually, it now operates for about 22 hours out of every 24.

Commencing each day at 5 a.m. (B.S.T.), it runs non-stop until 2.15 a.m. the next day. There are even intermittent programmes between 2.15 a.m. and 5 a.m.

It may be that the whole of these periods will not be simultaneously broadcast to us home listeners on our home medium-wavebands, but it is likely that the programme hours we shall be given will compare favourably enough with those we now get in the Forces programme.

And what of the programmes themselves?

Already the General Overseas

# IVY BENSON LEAVING B.B.C.

IVY BENSON AND HER ALL-GIRLS' BAND ARE LEAVING THE B.B.C.

On February 5 their contract expires, and Ivy, on the advice of Jack Hylton, is undertaking a Variety tour all round Britain to meet the thousands and thousands of fans she has made by her broadcasts.

Leeds-born Ivy and her girls became one of the B.B.C. contract bands in January, 1943, and they took over their duties in the face of a professional storm that would have frightened even the toughest men.

But Ivy doesn't come from Yorkshire for nothing. Throughout her year with the B.B.C. she has taken the hardest criticism as an incentive for improvement, and the whole profession doffs its hat to her for "laking it on the chin" and coming up smiling, with a band that gets better and better.

At the moment, the girls are doubling their broadcasts with a tremendously successful season at the London Palladium, and it is certain that the provinces will flock to welcome Ivy and her glamolettes as they go round the halls.

In fact, it is not too much to expect that with Ivy's own talent and terrific popularity, plus the organising genius and experience of Jack Hylton, the tour will undoubtedly be a record-breaking one.

Incidentally, at the Palladium, Ivy has just taken on a new vocalist—Ann Martin, who toured for three years with Jerry Hoy's Band under her real name of Pamela Martin-Lewis. Ann/Pamela shares the vocal honours with very popular Doris Knight.

Ivy's tour is being handled by the Jack Hylton Variety Department, and inquiries for the band should be addressed to Jack Fallon.

### MAURICE BURMAN'S LOSS

WE extend our deepest sympathies to popular Geraldito drummer Maurice Burman on the death of his father, which occurred last Sunday (9th).

His colleagues in the Geraldito band turned out in force at the funeral at Edmonton on Monday, and Maurice's oldest friend in the business, pianist Jack Nathan, made a special dash from the North on short R.A.F. leave to attend.

We express our sincere sympathy to Maurice and his brother, sisters and mother.

### New Meurice Line-Ups

AS briefly announced in the "M.M." last week, extensive changes have just taken place in the musical arrangements at the Meurice (Chez Quagliino's) Restaurant in Ebury Street, St. James', Piccadilly, W.

Two fresh combinations have been installed, both presented by well-known figure of London dance music, Tim Clayton, of Lansdowne House.

Larger combination, playing upstairs, is led by violinist-saxist "Tich" Poster; and the smaller outfit in the grill-room, led by saxist-violinist Harry Poster.

First outfit, besides "Tich" Poster on violin and tenor sax, features Eddie Lisbona (piano); Harry Wilson (bass); Dudley Barber (drums); "Nobby" Clark (baritone sax and clarinet); and Jean Barrie (vocalist). Second combination, with Harry Poster on tenor sax and violin, is completed by Tommy Hinsky (piano), Harry Turoff (saxophones), and Ernie Hamilton (drums).

"Tich" Poster was with Tim Clayton's Lansdowne House Band for more than two years. Harry Poster has been in several London restaurants, and was previously at "Quag's" with Reg Purslove; songwriter Eddie Lisbona is too well known to need any introduction, and was on tour for a long spell with Maurice Winnick, as was saxist Harry Turoff. Tommy Hinsky has just finished a long tour with Jerry Hoy.

### STOP PRESS

As we go to press we are informed that, at a special meeting of the Musicians' Social and Benevolent Council in London this week, a scheme has been launched for a "stable-mate" to the Jazz Jamboree in the shape of another annual musicians' concert on novel lines. Full details in our next issue.

### MONEY-SAVING

There is no reason to presume that most, if not all, of these will not be continued, even if the present Forces Programme, as such, is supplanted by the General Overseas Service.

And, at any rate, the presentation of one service in place of what has hitherto been two should result in a considerable saving of money, which it is to be hoped the B.B.C. will use on improving the quality of many of its entertainment programmes.

The "Express" story has, of course, produced the usual spate of wild guesses and rumours in the profession—the only non-personal one to which we are prepared to give credence at the moment being that any switch-over will take place around the middle of February. However, as always, the "M.M." will keep its readers reliably posted of all developments.

### DORCHAPMAN ADDS

BANDLEADER - AGENT - SONG-PLUGGER-PIANIST PAT O'NEILL gets his biggest break next Monday (January 17), when he starts up with Wally Chapman and his Band at the Dorchester Hotel, playing piano opposite well-known Johnny Franz.

Pat O'Neill has been running his own outfit for a long time, broadcasting to the Middle East and India and fulfilling regular contracts at Wembley Town Hall, etc. He has also been with Cinephonic.

Wally Chapman has now been eighteen months at the Dorchester.

CINEPHONIC

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## I WONDER WHY

Backed by the Smashing Walts

## TELL ME THE TRUTH

JUST OUT

THE BEAUTIFUL MELODY NUMBER

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## A SULTAN GOES TO HARLEM

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GRAMS : CINEMUSE

CALL SHEET

(Week commencing Jan. 17)

- Carl BARRITEAU and Band. Empire, York. Billy COTTON and Band. Empire, Glasgow. George ELRICK and Band. Metropolitan, Edgware Road. Gloria GAYE and Band. Savoy, Scunthorpe. Stephane GRAPPELLE and Swinglette. Broadcasting. Jerry HALL and Band. Palace, Burnley. Henry HOEY and Band. E.N.S.A. Joe LOSS and Band. Glasgow. Graeme's Playhouse, Glasgow. Felix MENDELSSOHN'S Hawaiian Serenaders. King's Theatre, Southsea. Harry PARRY and Sextet. One-Night Bands, Manchester. Oscar RABIN and Band. One-Night Bands, North England. George SCOTT-WOOD. Palace, Halifax. Lew STONE and Band. Palace, Grimsby. Maurice WINNICK'S Band (led by Harry Hines). Empire, Hackney. Eric WINSTONE and Swinglette. E.N.S.A.

Preager Show for Leicester Fans

LOU PRAEGER, who had the courage of his convictions to alter the instrumentation of his band at the Hammersmith Palais at the height of its popularity, is now feeling very pleased with himself because of the great success of his experiment.

Both at the Palais and on the radio fans are intrigued by the new tone-colours that a seven-piece sax section enables him to feature, and those who have not yet heard the new line-up will get a chance to do so to-morrow (Friday, 14th), when Lou is playing the late-night dance music from 11.30 p.m. to midnight.

The first appearance of the new outfit in the provinces takes place on Sunday week, January 23, when the band travels to Leicester for a concert at the De Montfort Hall. Lou is putting over an all-swing programme for the occasion, and the fans are promised a really outstanding show.

DAWSON FOR R.A.F.

WELL-KNOWN figure of the profession Harry Dawson, at present associated with Anglo-American Artists, Ltd., joins the R.A.F. next Monday, and will train to become a wireless operator.

Originally with Moon Melodies, Ltd., Harry Dawson was at one time the youngest song-plugger in the business.

Entering agency work with Anglo-American, he was later s. business with Maurice Kinn as Kinn-Dawson Enterprises, later returning to staff of Anglo-American again. Here's wishing him luck in his new sphere.

DIXIELAND VENTURE AT MURRAY'S IS SHORT-LIVED SUCCESS Roland Peachey Takes Over

AFTER only quite a short run, the Dixieland Band, installed under the direction of B.B.C. personality Phil Green at Murray's Club (London), is finishing its contract on Jan. 22.

This is surprising news, because it appears from all reports that the band is excellent. The reason for the cessation of its contract is evidently not because of any lack of quality in the combination, and doesn't mean that the innovation of a Dixieland style outfit hasn't been, musically, a success.

Interviewed by the MELODY MAKER, Phil Green, sponsor of the band, said:—

"When I undertook to present the 'Dixieland Band' at Murray's I felt that it would be an interesting innovation, and one that should catch on with the London public. In fact, as you know, I went out of my way to prepare a number of special arrangements to suit the rather unusual style of the band, and to make sure that the short sessions of 'Dixieland' music, between ordinary programmes—were authentic stuff."

AMICABLE

"However, I have found, with increasingly heavy broadcasting and other commitments, that it has been impossible for me to make more than occasional appearances with the band myself. The management and the Murray's public may have thought at the start that I should always be present in person, but this, as I have said, is impossible.

"There is absolutely no ill-feeling on either side; Mr. Billy Little, the general manager, and myself remain the best of friends."

The new combination at Murray's Club, commencing on January 24, will be led and directed by famous steel guitar exponent Roland Peachey.

This, billed as "Roland Peachey and his Royal Hawaiian Orchestra," will be a six-piece "sweet swing" combination consisting of steel guitar, accordion, violin (doubling saxophones), piano, drums and bass.

With Roland himself presiding in his own special style on steel guitar, the band will include famous ex-Grappelly drummer-vocalist Dave Fullerton; piano and accordion expert Reg Manus; Jimmy Callan (violin, saxophones and clarinet); Fred Mortledge (bass); and a pianist.

Peachey has an Overseas broadcast with this combination—plus another guitar—on January 20; his next Decca recording session is on January 27.

NOTTS NEWS

By Harry Fellows

WHEN Nottingham's largest cinema, the Ritz, was recently acquired by the Odeon Syndicate, the new management's first move was to open up the cinema ballroom, closed since the outbreak of war, and install a five-piece band under saxist Colin Hulme.

A native of Derby, Colin is a youngster who was previously with Les Thorpe at the Nottingham Palais, and he has with him another Thorpe man in Jack Parfitt, trumpet and vocals, who will be better remembered for his engagements with Mrs. Hylton and Henry Hall.

Although it is some months since any Midland Notes appeared in these pages it would seem that this is the only new item of importance to have happened in the area.

"Nothing ever happens here." The same bands are in the same spots. Les Thorpe at the Victoria Ballroom, and Brodie Martin at the Plaza Ballroom, Derby, and all are doing so well to be almost sure of being in the same jobs for the duration.

The only thing, which does seem to change is the volume of business being done by the ballrooms. You local boys now overseas would never believe it!

Despite holiday charges of 6s. and 7s. 6d., with 5s. for the usual Saturday night, the House Full boards still go up and a crowd of 1,500 for an afternoon tea-dance at 2s. 6d. is a regular occurrence.

CPL. SYD DEAN

Another place to which the crowds have been flocking recently is the Nottingham Y.M.C.A. ballroom, where something of a local sensation has been caused with the R.A.F. Station Band, presided over by Cpl. Syd Dean, as the attraction.

This little outfit, the personnel of which was given recently, has lately surpassed itself, and it is not surprising to hear that during their next spell of leave they have been snapped up to accompany Josephine Bradley on a "Jive Tour" in several provincial towns. Dates already fixed are: Loughborough Town Hall, Leicester De Montfort Hall, and Leeds Town Hall (to-day, Thursday, January 20).

One can usually spend an interesting half-hour by calling in at Billy Merrin's Nottingham office, and it was no exception the other day when I was with my hands. I called round for a cup of tea. Bill was discoursing on his plans for *opres la guerre*, and, naturally, the reasonable prospect of the war finishing soon he is making plans to spread his wings further afield.

The old members of this band are now scattered all over the world, but they all keep in touch with Bill's. Each one's letters have their separate file in his office, and Merrin is hoping to keep as near as possible to the old personnel in the reorganisation.

As recently announced, the firm has now its own publishing business, and other branches are a School of Music and a Band and Variety Agency.

These plans are well beyond the blueprint stage, as a whole block of offices and studios are already in use; in fact, the word "Go" will see an almost immediate expansion of all branches.

In conclusion, I would like to thank most sincerely all those friends who wrote, inquired, or came to see me, during my illness.

After being incapacitated for some five months, I am pleased to be able to say that I am once more getting out a little; but, in my experience, a man-sit-down of rheumatic fever cannot be thrown off very lightly.

FAMOUS clarinet star Carl Barriteau will be making personal appearances next Saturday (January 15) at the Co-Operative House Ballroom, Peckham Rye Lane, Peckham, London; and, later the same evening, at the Regent Dance Hall, Tooting Broadway, where he will play as guest star with the MELODY MAKER 1943 All-Britain champions George Kirshel and his Band.

STARITA & GIRLS PLEASE YANKS

THERE hasn't been much in these columns lately about Rudy Starita and his glamorous Starlets, the reason being that this notable bunch has, for the past seven months, been entertaining the doughboys at American camps throughout the country under the auspices of U.S.O.

The only fully British unit permanently touring for the Americans, Rudy and his girls are tremendously popular, and, owing to the fact that the boys want jive, jive, and still more jive, Rudy has brought swing-drummerette Cecily Patterson into the band, and has also added noted tenor-star Miriam Wood.

The band now consists of four saxes, three brass, three rhythm, with Pam Raynor singing the vocals and Rudy himself leading on vibraphone.

In view of the splendid reports we hear from our American friends about the high standard of entertainment which Rudy and his girls consistently provide, one wonders why they are never heard on the air. What about it, B.B.C.?

U.S. HIT PARADE

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

- 1. PEOPLE WILL SAY WE'RE IN LOVE (2-2-1-2-2-2-2-3-2-5-4-6-4-3-4-8-6-10-9-8-6-10)
2. PAPER DOLL (1-1-4-3-3-4-7-2-9-7)
3. THEY'RE EITHER TOO YOUNG OR TOO OLD (6-5-7-7-9)
4. SUNDAY, MONDAY, OR ALWAYS (5-4-3-1-1-1-2-3-8-7-8)
5. FIFTEEN PACKIN' MAMA (3-3-2-4-1-5-9)
6. IF YOU PLEASE (0-9-8-6)
7. MY HEART TELLS ME (7)
8. PUT YOUR ARMS AROUND ME (9-8-9-9-9)
9. OH, WHAT A BEAUTIFUL MORNIN' (Figures in parentheses indicate previous placings.)

SCOTTISH NOTES

by Hugh Hinshelwood

NEWS from Tommy Todd, leader of the well-known Clydebank outfit, which got various "M.M." championship awards in the pre-war days. Tommy is still very much to the fore with an eight-piece band which is, up to date, perhaps above, in pre-war standard.

Brother Charlie is no longer a member, of course, being in the Forces and stationed away down South, but is looking forward like all of us to a safe return home. Tommy says his activities have been confined to his home district of Clydebank for too long now, and with a reasonable prospect of the war finishing soon he is making plans to spread his wings further afield.

EVELYN'S TRIUMPH

Greetings from Arthur Wallwork, who is still in successful residence at Rothesay Pavilion. On Christmas Day the boys did a show on a warship, and Arthur saw to it that all tastes were satisfied, the programme including items from "Lohengrin" to "Cow Cow Boogie."

The commander, a New Zealander, had the "Maori Farewell" played for him, the show being quite in keeping with the standard Arthur has set since he started at Rothesay, as in the Sunday concert the boys show amazing straight-and-dance versatility. Arthur has a swell line-up, but still requires a sax (alto) and a trombone to complete the ensemble.

He has a new vocalist, Margaret Reid, who went over big at the ship's concert. So big has been the strain on the cast of "Something for the Boys" at the King's, Glasgow, that certain matinees have been cancelled. Brilliant Evelyn Dalt—who made the biggest personal success seen in years—working still harder through the absence of another member of the cast at the ship's concert a few days off herself with throat trouble, but has now recovered.

SURPRISE guest star, appearing in Radio Rhythm Club to-night (13th) with Buddy Featherstonhaugh's R.R.C. Sextet, will be brilliant semi-pro. sax stylist Derek Hawkins.

JIMMIE LUNCEFORD AND HIS ORCHESTRA

\*\*\*I Got It (Young, Arr. Moore) (V. by Jimmy Young) (Am. Columbia WC3067).

\*\*\*Monotony in Four Flats (Moore, Arr. Moore) (Am. Columbia WC3071).

(Parlophone R2924—5s. 4½d.)

Lunceford directing—Ted Buchner, Willie Smith, Joe Thomas, Earl Caruthers, Dan Grissom (reeds); Gerald Wilson, "Snookie" Young, Paul Webster (tpits.); James Young, Elmer Crumpley, Russell Bowles (tms.); Edwin Wilcox (pno.); Al Norris (gitar); Moses Allen (bass); James Crawford (dms.). Recorded January, 1940.

THESE two sides are swing in the most complete and compromising senses of the word. Yet to one of them I have given four stars—only one less than the maximum possible five.

I point this out for the benefit of all those people who are writing to me and saying that I have a personal and unwarranted down on swing.

Actually, I have no such thing. I have no personal prejudices against any particular form of music, and certainly not against swing. All I ask is that it shall be good of its kind.

GILDING THE LILY

But so much of the swing one hears—and that goes for the records (American included)—which the companies see fit to put out—is anything but good of its kind.

Swing is a good deal more than merely the modern sequel to jazz. It is based on jazz.

Good swing can (and should) be not only a reflection of all that was best in jazz, but also free from its weaker aspects, for it has the benefit of the experience of jazz which enables it to avoid so many of the pitfalls into which jazz inevitably fell in its search for an adequate technique.

Swing can, therefore, be not only as good as the best jazz, but an improvement on all but the best.

But so many swing exponents won't realise this.

Not content with a music which, without any unnecessary elaboration, can have all the traditional character which made true jazz so enthralling, plus the technique which experience has brought about, they will try to gild the lily.

This gilding takes the form of a pretentious exhibitionism which sounds as inelegant as it is vulgar.

FOUR STARS for SWING

Reviewed by EDGAR JACKSON

Arrangers' tricks, which are either clichés or quite unnecessary extravaganzas or even both, are too often made to take the place of anything worth calling melody.

A parade-ground efficiency drilled into ensembles has to take the place of the old individual creativity which invariably made the early jazz so refreshing.

A fast, excited two-in-a-bar is foisted on us as an adequate substitute for, if not actually an improvement on, the old four-beat measure which never failed to have its irresistible sense of urgent rhythm, no matter what the desired tempo might be.

It is to be wondered at that in such circumstances all sense of charm and artistry becomes submerged in a gamut of misplaced ingenuity and superficial excitement?

How far these unfortunate tendencies, brought about by public demand for musical "showmanship," are applied to these two new Lunceford records is a matter of rather

too fine calculation to go into here. Certainly you will find traces of them. But—and this is the important point, if only because it suggests a swing of the pendulum to something more tasteful of the know-how to the exclusion of the features which made jazz so much more alluring.

The tunes may be no more than too suggestive of the danceable, but not very melodically inspiring, riff mode.

But—and this applies particularly to the rather too smartly and quite unnecessarily apologetically titled "Monotony in Four Flats"—at least they have some sense of simple tunefulness.

Add to this arrangements which are effective without being too elaborate or forced, soloists who know how to speak the jazz language without showing off too blatantly, a band that can sound at once exhilarating and relaxed while holding a steady jive tempo, and last, but not least, a combination that can produce the coloured character without sounding

RADIO

by "DETECTOR"

I EXPECT many of you saw in a recent issue of the "Radio Times" the letter from a reader who wrote:—

"Radio Rhythm Club is presumably designed to cater for followers of 'le jazz hot'."

"Yet at the moment of writing it is putting over a programme by Miff Ferrie and his Ferrymen which is entirely unrepresentative of the music of the New Orleans Negro."

"Might I suggest that this weekly half-hour be in the hands of someone who understands the meaning of the word 'jazz'?"

That letter is a fair sample of my own mail-bag regarding Radio Rhythm Club during the last few months.

But the job it makes at the producer of the programme is a little unfair.

I no more have any doubt that he has to contend with the idea of the high-ups above him than I have that these high-ups know nothing whatever about jazz or how it should be dealt with.

BRIGHT BUREAU

However, bad as the general run of them has been lately, not all "Radio Rhythm Club" programmes are bad.

In fact, I thought last week's one—Information Bureau with Ray Sonin, Edgar Jackson, Denis Preston and Charles Chilton—quite good.

Possibly some of the less-tolerant know-alls of jazz will say that some of the questions—such as that which asked about jazz slang—were rather too frivolous, and that the question about jazz instrumentation, hardly called for the anything but true jazz records of the unusual and freak instruments which have been tried out as catch-penny novelties by various jazz and near-jazz exponents.

In fact, those were my own first reactions to the programme. But on second thoughts I realised not only that this was a rather priggish attitude, but that, in fact, all these things have played their part in the evolution of jazz and ought to be brought to the notice of its younger devotees.

And, anyway, the whole broadcast was well conceived and most entertaining.

The question on whether or not Bix was overrated was the best because it was the most pertinent, and inspired the most serious consideration.

The fact that many will disagree with the conclusion of the experts that Bix was very overrated is beside the point.

Everyone is entitled to his or her opinion, provided that it is based on

miserably crude or forgetting the importance of good intonation, and you have my reasons for saying that if all swing were as palatable as this, I for one should often have a good deal less to say against it.

P.S.—Note particularly the delightful little guitar solo in "Monotony."

GLENN MILLER AND HIS ORCHESTRA

\*\*\*Slip Horn Jive (Eddie Durham) (Am. Bluebird OA037182).

\*\*Take the A Train (Billy Strayhorn) (Am. Bluebird OA061266).

(H.M.V. BD5829—1s. 2d.)

37182.—Miller (tmb.) with Hal McIntyre, Gordon "Tex" Benke, Wilbur Schwartz, Gabriele Glain, Al Klink (reeds); Clyde Hurley, R. D. McKie, Leigh Knowles (tpits.); Al Mastren, Paul Tanner (tms.); Charles Chummy" McGregor (pno.); Richard Fisher (gitar); Roland Bundock (bass); Maurice "Moe" Purtill (dms.). Recorded June 2, 1939.

61266.—Miller (tmb.) with McIntyre, Benke, Schwartz, Ernie Caceres, Klink (reeds); Ray Anthony, McKie, Billy May, John Best (tpits.); Jim Priddy, Frank D'Anolso, Tanner (tms.); McGregor (pno.); Jack Lattop (gitar); Trigger Alpert (bass); Purtill (dms.). Recorded May 28, 1941.

THOSE of you who have heard Ellington's record of Billy Strayhorn's "Take the A Train" (H.M.V. B9235) and accepted it as the correct tempo for the piece are likely to get something of a shock when you hear this new Glenn Miller performance of the number.

It is so slow that it would have completely altered the character of the composition even if the Miller arrangement had not done so.

Personally, I can't see this Miller treatment of the opus at all.

To my mind it takes away everything the Ellington version gave to the tune, and gives nothing in return—except the usual Millerian tone colours achieved through the usual perfect blending and precision in the various sections, which is not in the circumstances sufficient compensation.

"Slip Horn Jive" is a rather different proposition.

With no such disturbing precedent one can take it at its face value, and while the Miller band has always been more conspicuous for its supreme musical polish than for any enlightened appreciation of the basic characteristics of real jazz, swing fans will find no cause to complain that this one isn't their cup of tea.

In fact, the performance is, with its good soloists to add to the aforementioned Millerian efficiency used to achieve a biting dance rhythm, considerably above average. It may be slow, and the tune may have little, if any, more melodic merit than riff concoctions usually have. But no one can fairly say that this band hasn't got attack or that it sounds dull.

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featured and broadcast by "HUTCH"

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# BRAND'S ESSENCE

DANCE BAND GOSSIP

Lew Stone Gives A Birthday Party (See story on facing page)

THERE is, of course, pantomime and pantomime: the kind you take your kid to and explain the jokes (with careful omissions), and the kind that takes place in the pit below, whereby the conductor makes his wishes known to his musicians.

Even so, there can be two different interpretations of the same gesture, as there can be of the aforementioned jokes. And this was forcibly brought home to a certain trombonist during his first session under the baton of FREDDY BRETHERTON.

Glancing up from the dots, he discovered Freddy leaning forward towards him, beckoning appealingly with both arms. To the trombonist, with years of stage work behind him, this gesture meant only one thing.

He smiled, flattered at being singled out from the rest, especially as there was no solo passage marked upon the score. And he promptly stood up.

Too promptly. For his head met the apron of the stage with a resounding crack which he collapsed unconscious among the music stands.

Instead of "drawing out" the music, Freddy had succeeded merely in "knocking out" the musician.

Which goes to prove you can't believe all you see, and in any case it's best to look before you leap!

THERE is a poignant story behind a new song just put out by Lawrence Wright. It is called "Number Something, Far-Away Lane," and has just been recorded on H.M.V. by JOE LOSS.

It is an echo of one of the worst bombing incidents of the London blitz. The song was written in Westminster Hospital by amateur international footballer 34-year-old HOWARD ("BOOGIE") BARNES, who lost a leg when a bomb fell among the dancers in the Café de Paris and killed popular coloured bandleader Ken Johnson.

A jagged chunk of bomb cut the main artery in Barnes' right thigh, splintered his right forearm; sent this advertising writer and journalist into hospital for ten weary months.

Lying there, staring at bare wires, he began to write to dream, as millions of soldiers (and factory workers in strange districts) are dreaming, in the house he hadn't seen for so long, where he lives with his mother, at Worcester Park, Surrey.

His right arm in plaster, he taught himself to write left-handed, laboriously put his long-lingering hope down on paper as a poem. Hedley Gray, the composer, saw the verses and begged permission to set them to music.

Barnes, who was experienced in writing rhymes for Guinness or amusing jingles to sell chocolates, had never before written a song. He spread the word like to see it set.

Directly JIMMY ALLAN, general manager of the Lawrence Wright Music Company, heard "Number Something, Far-Away Lane" he saw its wide appeal at this moment when so many millions of people are thinking of the homes from which they are separated, and bought it. And so the Hollywood idea goes into reverse.

Instead of having to tote the song round to every publisher, as is the popular conception in filmicals, and to have it turned down all round before being published, this song was bought by the first House that saw it.

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Helen Mack cuts her 15th birthday cake while her mother and Lew Stone look on.

GOING back over the funny stories of 1943 (writes Jack Marshall) I think one of the funniest was an incident that happened to notable old-time bandleader, "Piccadilly Play-time" JERRY HOEY—although it doesn't seem able to see the joke.

Whilst playing a naval town towards the end of the year, Jerry was walking to the theatre one night when, coming near to the stage door, he happened to overhear two sailors talking in the black-out, bemoaning the fact that they only had about three-halfpence between them and therefore couldn't see the show.

Quickly Jerry remembered (a) that he required two "stooges" to go on the stage every night to take part in a little dance scene called (if I remember rightly) the "Hoey Hop," and (b) that, so far that week the response each night to his request for a couple "supers" to go up from the audience had been disconcertingly small.

With that kind-heartedness for which our profession is notable, Jerry approached the two jolly Jack Tars, and, with much talk of "looking after two palant members of our Senior Service," etc., planked down the money and saw them ushered into front stalls, exacting a promise that when he called for the two stage volunteers they would duly present themselves.

No doubt the two sailors enjoyed the show very much, and when, right at the end of the production, the band act took the stage, Jerry came to the footlights with his mind, for once, quite easy on the question of getting the two necessary volunteers.

Quite easy—wait a minute. Yes, believe it or not, having enjoyed their fill of the singing, the conjurer, the sketches and the dancing girls, the sailors, with that base ingratitude which, I am afraid, something like the Arabs in the legend, taken their caps and "silently stolen away."

And, in due course, a worried Jerry was once more standing at the footlights, the note of urgency in his voice, saying, for the thousandth time: "Now for the next part of the performance I want two gentlemen from the audience."

MOST of you have had cause, grumble about the so-called "efficiency methods" of the Services when it comes to arranging anything the slightest bit out of the ordinary routine, from running a dance to organising a parade. You contrast their methods with those of "civvy street," and assert the Services couldn't even run a temperature without getting into a mess.

Well, how's this for a bit of "civvy street" efficiency? Long before New Year's Eve, the B.B.C. arranged with JOE LOSS to broadcast the last half-hour of 1943 from the Playhouse Ballroom, Glasgow. Normally, the Playhouse closes at 11 o'clock. But Joe went to an immense amount of trouble trying to get an extension: so that the world might listen-in to the Scots celebrating Hogmanay up till 12.5.

A higher authority, however, feared that the Scots, at this wicked hour, might become a little too elated to suit the sober Sassenach ear, and Joe was told that it had been decided to switch the time back, so that he played from 11.20 till 11.40.

This concession was about as good as a sick headache, and when it was pointed out to them that Joe had persuaded the magistrates to grant special late passes to the Playhouse Ballroom, they altered their minds again and told Joe that his time was now from 11.40 till midnight.

Well, this was better, and in order to make it a real Scottish broadcast, Joe persuaded Will Fyffe and the Police Pipe Band to take part. Two days before the broadcast the B.B.C. reconsidered again and told Joe that the acts were "out"; they only wanted music.

The result was that, after weeks of preparation, Joe was put to intense last-minute rehearsals so that the programme should contain something reasonable and Scottish about it whilst not departing from what the B.B.C. described as a "straight-forward dance programme." And he wasn't even mentioned in the "Radio Times."

And that, dear Service readers, is what goes on in "civvy street," when it comes to arranging a simple radio show!

JOE LOSS, and thousands of his fans, will be interested to have news of EDDIE PRATT, who led on first alto for Joe from 1933 until the dark days of 1940, when he left to give a hand in an aircraft factory in the Midlands, where he has been ever since.

Eddie has also found time to form his own outfit, and has been doing extremely well with it at all kinds of R.A.F. factory and similar functions. Himself one of the finest players of his instrument in the country, he is hopeful of shortly getting his band on the air from one of these places.

Recently in Town on a well-earned Christmas holiday, it gave him a great thrill to make contact again with old friends.

# The successor to "Mike" makes his bow with JAZZ CREDO

"MELODY MAKER" readers have been following "Mike" for 13 years. They have come to know and respect his views—even when they may have disagreed with them. Replacing a commentator as well informed as my predecessor is no easy task, and readers will probably be wondering what to expect from this interloping newcomer.

So let me first briefly state my jazz credo to avoid possible subsequent misunderstandings. Jazz means different things to different listeners according to what each individual's approach to the subject has been. My interpretation is that jazz is a spontaneous rhythmic expression of a mood, whether sad or exuberant, and that the instrument and tune are but secondary features although the metre is basically African.

WHITE AND COLOURED According to this standpoint, therefore, it is the outcome of improvisation by an individual or individuals, and theoretically the individual could be just as easily an arranger as a soloist. In practice, however, the work of an arranger is less likely to be transmitted by performance into audible jazz, because even the perfect interpretation upon a similar momentary mood and temperament on the part of the players.

I passionately oppose the belief that the genuine interpretation of jazz is an accomplishment of which only the coloured man is capable. Because the likelihood is remote of a group of players all being of similar temperament and mood at one time and in sympathy with the arranger's mood, I believe that the odds against jazz emerging from a large band rise steeply in proportion to the number of musicians involved.

Therefore large bands are, in principle, virtually incapable of good jazz. I consider "swing" merely a weak synonym for "jazz," although I am aware of the tendency to describe the more recent attempts by this term to differentiate them from the older forms. And I think that's enough to be going on with.

INFORMATION BUREAU One of the things that worries me most about jazz is the appalling lack of appreciation on the part of the general public as a whole for this vitally important branch of music. For this the jazz f.c.s and experts are largely to blame.

The Radio Rhythm Club Information Bureau broadcast last week is a case in point. Under the chairmanship of the MELODY MAKER Editor, three experts expounded jazz to the British public. What an opportunity to create a better appreciation of the subject! What a mess they made of it!

I have never met Mr. Jackson, Mr. Chilton or Mr. Preston, but naturally I am aware of their standing in the world of dance music and acquainted with their views. From this broadcast it appeared that none of them thought that anybody could interpret jazz at all.

They expounded quite a lot of breath calling Bix names, and ironically interspersed their vilifications with extracts from Belderbecke recordings which belied their words. And not one had the grace even to pay this great player the compliment of praising his wonderful tone.

Quite irrelevantly Preston (I think it was) attacked Bix on the ground that he was influenced by Debussy. What has that got to do with it?

Jose Iturbe plays boogie-woogie as a hobby. Can it be said that it affects his rendering of classical pieces? And, in any case, the only Debussy influence they brought evidence to prove was a piano composition. As a crowning inept, Mr. Preston instanced Bix's chorus with the Wolverines of "Royal Garden Blues" as an example of his best work. Of the records played this was indubitably the weakest, as any listener must have realised at once.

The question regarding Crosby was "Can Bing sing jazz?" Mr. Jackson proposed that Crosby never had sung jazz, and, inevitably, produced an Ellington recording as an example of the nearest he's come to it. Mr. Crosby was then abandoned for a discussion on female vocalists. The correct answer, to my way of thinking, was that Crosby can and does sing jazz superbly, but not often enough.

Red Nichols and Venuit were dismissed with a few caustic words. Apparently, while opposing "freak" instruments, the experts approved Wayman Carter's excursion into the jazz field on flute. Carter plays about as good a jazz flute as Goossens plays jazz oboe.

Mr. Jackson described the goofus for the masses. He didn't mention that its official name is the gulaphone and that it was a French invention. He did allege, however, that Rollini extended the mouthpiece by means of a rubber tube to leave both hands free to finger the keyboard. I don't know whose idea it was to add the rubber tube, but Rollini didn't use it.

I've seen him play goofus, as it were, to finger it—a difficult process, as the keys are arranged piano-wise. The Parlophone recording of "Kickin' the Cat" was played to illustrate the fountain-pen work. I beg leave to doubt that the hot fountain pen was used at all in this disc.

A feature of these broadcasts, by the way, is the explanation of jazz slang. I think it's a pity this is included. Jazz slang is amusing, anomalous and descriptive. It is also over-exuberant, and it's one of the things that makes the average non-jazz music lover shy like a frightened horse.

If we want to increase the public's understanding of jazz, for heaven's sake don't let us scare the pants off him with this sort of thing, which is really completely unimportant. Or, if we must go into the matter, let's at least be factual and explain soberly the origin of the terms and not use them merely to give ourselves the childish satisfaction of shocking grandamma.

"DETECTOR" (from page 3) Tomorrow will be temporarily absent owing to indisposition. Also, we shall continue to have Benny Lee, and what I want to know is, why do mention of him is made in the "Radio Times"?

The B.B.C. are not giving Benny a square deal. They also failed to announce him with the rest of the cast at the end of a recent "Salute To Rhythm" show. Don't they realise that Benny is not only the finest stylist of all our jazz singers, but the only one with any real imagination or originality?

TRY THESE NEXT WEEK SUNDAY (16th)—8.0 a.m., André Kostelanetz Orch. (Am. recording); noon, Geraldine (19th), 7.15 a.m., I.T.M.A.; 1.15 p.m., Jack Benny (Am. recording); 1.40 p.m., Fred Hartley's Music; 9.30 p.m., Ambrose with Anne Shelton and Deborah.

MONDAY (17th)—11.0 a.m., Gerald; 1.15 p.m., Count Basie and Venuit-Lang Orch. (records); 7.30 p.m., "Command Performance" with Ida Lupino, Gail Haines, Phil Harris, Garry Moore, Gracie Fields (Am. recording). TUESDAY (18th)—7.15 a.m., Teddy Wilson Orch. (Am. recording); 7.45, Dinah Shore (Am. recording); 1.40 p.m., Benny Goodman's Smaller Units (records); 11.15 p.m., Gerald.

WEDNESDAY (19th)—7.15 a.m., Harry James Orch. (Am. recording); 6.30 p.m., "Record Goes 'Round and 'Round" (records); 11.35 p.m., Johnny Green Orch. with Fred Astaire (records). THURSDAY (20th)—6.30 p.m., Radio Rhythm Club presents "Tribute to Thomas Waller"; 8.30 p.m., "I.T.M.A."; 9.25 p.m., "Mail Call" with Fibber McGee and Molly, Muntz Mads and Hat, Carlos Ramirez, Betty Grable, Sophie Tucker (Am. recording). FRIDAY (21st)—7.35 a.m., Tommy Dorsey Orch. (Am. recording); 9.30 a.m., Andy Kirk's Clouds of Joy (records); 8.15 p.m., Phil Green's "Band Call"; 9.20 p.m., "Charlie McCarthy" (Am. recording); 11.30 p.m., Sydney Bright Septet.

SATURDAY (22nd)—7.15 a.m., Benny Carter Orch. (Am. recording); 1.15 p.m., Gerald; 5.30 p.m., Transatlantic Spotlight (partly from U.S.).

LONDON BRANCH M.U. ELECTIONS THERE were a couple of errors in my front-page story last week regarding the elections for the London Branch of the Musicians' Union, and we hasten to put them right.

Van Phillips was not defeated as president, for he did not stand for this position, and, in fact, had resigned some months ago. Vic Sullivan beat L. Mott in this post.

Our announcement of the election of members of the Executive Committee suggested that Van Phillips and Charles Bohm had been defeated. This is not the case, as both of them have another year to run. W. Batten is an additional member. Our apologies.

WANNICK WANTS TROMBONE MAURICE WANNICK will shortly have a chance for first-class trombone player in his Giro's Club Band. Applications, immediately, to Maurice at his office, Standbrook House, 2-5, Old Bond Street, W.1. (Regent 2277).

Summed up, a show which, particularly in war time, is a credit to Lew and to everyone concerned.

ACE bassist Benny Worwood, late of Scott-Wood's and Max Abrams' Dubarry Club outfits, has joined up with Ray Ballie and his Band, currently playing the Rex Ballroom, Cambridge.

DON'T forget first bumper dance of the Harry Parry Fan Club, next Saturday (15th), Forchester Hall, Bayswater, London, W.2. Harry Parry and full outfit, Frankie Brown and Band, and guest stars in attendance.

Picture on page 4—one of our ace photographers Jack Marshall's best efforts—shows Helen (between Lew Stone and her mother) with the huge, reminiscent-of-peace-time birthday cake, appropriately crowned with fifteen small candles, by whose flickering light alone this unusual photograph was taken.

Above you will see a second photograph of the whole party, with Lew and Mrs. Joyce Stone, popular singer John Silver, and vocal offerings from Lew himself, show derives strength from the fine trumpets and singing of one-armed star George Harper (a real show-stopper with his "Star-dust" and "Georgia On My Mind"); the fine modern playing of several good "corner-men," such as saxist Jim Easton, drummer Norman Burns, etc.; and the good playing and first-class comedy efforts of Easton, Stanley Flaum, and several others.

Spot of bother with a comedy angle in Henry Jerome's Hotel Lincoln band recently. Seems that Jerome, in urgent need of a hot tenor, auditioned Betty Sloane from D'Artega's all-rod band, and found her exactly what he needed—her tenor playing, I mean.

But the boys in the band didn't like the idea of a fem on the stand and presented an ultimatum. So Betty wears a pair of trousers and a sports coat—the band uniform—on the job at night, and also has her hair cut short, so unless you look hard, the Jerome crew is still all masculine!



# STONE PARTY FOR 15-YEAR-OLD VOCALIST

LAST Wednesday (January 5) a very pleasant ceremony took place in the Lew Stone Band which demonstrated the happy spirit existing among the boys and the fatherly interest that Lew takes in his "flock."

Junior member of the band, brilliant young Glasgow vocalist Helen Mack celebrated her fifteenth birthday, and, as a surprise, Lew arranged a lunch at the Grove Hall Court Restaurant, St. John Wood, London, to which he invited all his boys and other guests.

Feature of the happy occasion was the presentation to Helen by Stanley Flaum of a gold bracelet, a gift from the occasion, was inscribed with the signatures of the whole band.

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Bad blow for CHARLIE SPIVAK, who has lost his famous vocal quartet, the "Stardusters," plus vocalist June Hutton. At press time Charlie was busy auditioning vocalists—both single and quartet groups.

News of ex-Ellington chirper IVIE ANDERSON tells that she is running a popular café and bar in Los Angeles called the "Chicken Shack." This is doubled with sundry cabaret engagements around Hollywood, with a film spot in the offing.

20th Century-Fox is busy plugging DICK HAYMES (whom the studio hopes and most people believe will run Frank Sinatra out of Hollywood) by giving the singer a fine movie rôle in one of the big musicals of 1944. Haymes has been assigned to the cast of "Four Jills and a Jeep," in which he will share the spotlight with Jimmy Dorsey, loaned by M-G-M for the occasion. Songs are by McHugh and Adamson, and other stars include Carole Landis, Phil Silvers and Mitzi Mayfair.

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# U.S. JIVE JOTTINGS

MOST important news this week concerns the fact that BOB CROSBY is now back as a bandleader, and has taken over the old ork again. At press time Bob was leading Eddie Miller, Matty Matlock, Nappy Lamare, Floyd O'Brien and some of the old Bob Cat stalwarts round a circuit of one-night stands, although Eddie Miller is scheduled to take the same bunch into the Hollywood Palladium shortly under his baton.

Situation was clarified a little by Bill Hartly—famous British drummer and personal manager to Ray Noble—who is now managing the Crosby band, who explained that Miller, Matlock, Lamare and Crosby would now share the band on a co-operative basis.

Theme song of any Yes-man: "You'll Never No!" Five Years Ago This Month—Faith Bacon sued Sally Rand, claiming priority rights on the fan dance—both of 'em are still doing it; Hugues Panassie arrived in New York to dig the jive for his new book; Louis Armstrong married Alpha Smith; Famous Door has Basie, Norvo and Mildred Bailey; Fats Waller returned from Europe and opened in 52nd Street with Lee Wiley; an unknown singer started with Vincent Lopez—name, Betty Hutton; and Ruth Etting married again, only to have new hubby bumped off by her former one a week later.

Eddie Mayehoff, former N.Y. bandleader, now doing a single act, taking off musicians from the schmalztz to the hot over the Blue Network. Among assorted home-made instruments that Eddie uses is an invention of his own called the Burp-olette. There is no truth in the rumour that, before taking a hot chorus on same, Eddie embarks on a diet of beans and radishes for weeks ahead.

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**MELODY MAKER**  
Incorporating RHYTHM  
WEEK ENDING JANUARY 15, 1944  
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**93, LONG ACRE, W.C.2**  
Editors: RAY SONIN Telephone: Temple Bar 2468  
Advertisement Manager: F. S. PALMER

# COLLECTORS' CORNER

by BILL ELLIOTT AND REX HARRIS

THOSE Cornerites who may have read the clean-shaven half's 1943 review in last week's issue of the "M.M." will probably have noted with interest the remarks in the last paragraph about running a poll to find out exactly what discs our readers want issued during 1944.

Well, we have decided to get along with this at once, and to run it over the next four weeks in order to give those members of the Forces who "M.M." sometimes reaches them a week or so late a chance to send a list along.

When we have tabulated the final result it will be printed in the Corner with a request to the various gramophone companies to do something about it, as it will obviously be the records the platter-buying fans really desire.

Now a word or two as to the method of voting. Please don't write us long letters on the subject. Just a list of the six records you'd like issued as soon as possible, on a sheet of paper or a postcard—the name of the tune, name of band, and, if possible, the American label it was issued on in the States. For example: "Magnolia Blues," Santa Pecora and Band, American Columbia.

Another point. Please keep to discs that have never been issued over here. We think that the reissued record problem is fairly well taken care of at the moment, and we want to see some new blood in the jazz catalogues. Also it's no use listing discs on the Commodore, Blue Note, H.R.S., U.H.C.A., or other obscure American labels; they cannot at the moment be issued over here—nobody's fault, but that's the way it goes. In other words, list anything you like from the American Columbia, Decca, Victor, Okeh, Bluebird, or various Race labels.

Closing date is February 15, 1944, but send your lists as soon as you like to the Corner, c/o Melody Maker, 93, Long Acre, W.C.2. We shall publish an interim list as soon as we get the first batch tabulated.

### SOLO HOP

For the benefit of about a dozen readers, here is a list of worth-while records featuring the bass. Passing thought: Are all our followers cultivating this instrument lately? Seems a helluva lot of interest in it, judging from our postbag.

- "Muggin' Lightly," Luis Russell and Band, Pop Foster, Parlo, R294.
- "Blues of Israel," Gene Krupa Ork. Israel Crosby, Parlo, R224.
- "Double Check Stomp," Ellington Ork. Wellman Brown, H.M.V. B6277.
- "Apologies," Mezz Mezzrow Ork. John Kirby, H.M.V. B2403.
- "In a Mist," Red Norvo, Arthur Bernstein, Bruns, O1686.
- "Jack the Bear," Ellington Ork. Joe Blanton, H.M.V. B9048.
- "Blue Heaven," Lunford Ork. Moses Allen, Bruns, O2244.
- "Wild Goose Chase," Casa Loma Ork. Stan Dennis, Bruns, O1560.
- "Pagan Love Song," Bob Crosby Ork. Bob Haggart, Decca, F6082.

### TRIBUTE TO FATS

We have had many letters from readers asking us for a Corner de-

voted entirely to Fats Waller as a tribute to his memory, and also as a guide to those youngsters who wish to get some of Fats' records before they are all deleted from catalogue.

As an account of Waller's life was so well covered in the "M.M.," a few weeks back, we don't think it's much use going over the same things again, but we print below a representative collection of some of his best records. We hope these are still available and in catalogue, but cannot, in these times, vouch for it:—

- "Handful of Keys," Piano solo, H.M.V. B4902.
- "Ridin' but Walkin'," Buddies, H.M.V. B4911.
- "Crazy 'Bout My Baby," Piano and vocal, Parlo, R1197.
- "You're Not the Only Oyster," Rhythm, H.M.V. B2098.
- "Believe It, Beloved," Rhythm, H.M.V. B2124.
- "What's the Reason?," Rhythm, H.M.V. B2156.
- "Truckin'," Rhythm, H.M.V. B2262.
- "Little Bit Independent," Rhythm, H.M.V. B25012.

That's just a few of the best going, but it's a pity that so much of Fats' finest work is on the H.M.V. JP series that is impossible to obtain at the moment. It would be a very nice gesture if H.M.V. issued a memorial album of some of the gems from the JP lists.

We think the sales would justify

## JERRY DAWSON'S 'NORTHERN NEWS'

RECENTLY said "au revoir" to Cecil Davies, one-time accordionist with Harry Challinor's Band, at Clemeones, Chester, when he was home on embarkation leave.

Now comes an airgraph from him post-marked North Africa, where he has landed safely to join an R.A.F. station. Cec. has already fixed himself up with a five-piece band which plays regularly in camp and in surrounding villages, and is also doing lots of impromptu concerts as a solo artist along with other members of his unit.

Another airgraph comes from Italy, from bassist Steve Atkinson, with the good news that he has been recently posted to an R.A.F. entertainment unit and is with a band which includes a mutual friend in Alan ("Swing Setette") Holmes, who, of course, plays drums.

The rest of the boys are Alf Washbrook (piano), Jack Padbury (trumpet), Bert Baker, from Liverpool (trumpet); Billy Hall (trombone); Jimmy Robertson, from Stockport (alto sax); and Bob Adams (tenor, clarinet). Both Billy Hall and Bob Adams are Scots, so that the band is a pretty representative Northern outfit.

There still remains to be added a third

the outlay and small amount of trouble necessary.

**GUEST ARTISTS**  
A number of people we have met recently, and with whom we've discussed the Corner—and this applies more to the provinces—have said, "We never get a good discussion on jazz in the 'M.M.' correspondence columns lately. Can't the Corner print some letters from readers in full now and again? A good healthy argument stimulates interest in jazz."

We agree, but nearly all our post deals with queries and requests for this and that, which, after all, is the function of any "C.C." Still, if any reader likes to express his views on jazz in general, or start an argument about some particular point, we state quite candidly that he or she has the freedom of these short and to the point. So if any of you would like to write in about something, we shall be pleased to start a row.

**CORRECTION**  
Further to our reference to William Miller's "Discography of the Little Recording Companies," Ralph Venables (who is handling the distribution of Miller's booklet in England) asks us to mention that the price will be 1s. 2d. We say "will be" on purpose, for the booklets are still in Australia, and will remain on the

wrong side of the globe until Ralph knows how many copies to order. So all of you, therefore, who are interested, simply drop a line to Ralph (at Tilford, Surrey) notifying him of the fact that you will buy a copy as soon as the discographies are available in this country. We will announce their arrival just as soon as they reach these shores.

**SWAP AND BUY DEPT.**  
Will L. Cheesman, who advertised in "S. and B." recently that he had a 1938 Hot Discography for sale please forward his address to the Corner so that a large collection of post can be forwarded. Will everyone also please note that the bearded half's Hot Discos. has now been sold, and all applicants are requested to take this as a personal reply.

D. A. Jones, of Heath Hurst Rd., N.W.3, has for sale a 1940 H.M.V. playing desk, 200/250 volts, as new, only three months' wear. Highest bid secures to address as above only. Write to: E. O'Neary wants to buy discs of Woody Herman (non-vocal) and Vocalion Shaws for a pal who has just gone to sea. Good prices for good conditions. Get him at 48, Victoria Rd., Tielbrook, Liverpool, 13.

Here's a guy who wants any sort of "Black Eyes," Calloway's or Carter's "Minnie The Moocher," and Shaw's "Traffic Jam." Offers the following for exchange with cash adjustment if necessary: Herman's "Laughing Boy Blues" / "Twin City Blues," Hampton's "Rhythm Rhythm" / "China Stomp" (no prizes offered for correct names of these tunes), Harry James Trio's "Jesse" / "Home James"—all perfect condition. Joe Slater, 22, Lewis St., Aberdare, S. Wales.

Do our eyes pop out, or do we really see the N.O.R. Kings' "Maple Leaf Rag" on Gennet offered for swap by Elliott Goldman, of 97, Hendon Lane, Finchley, London, N.11, but also these: Banks' "Bugle Call Rag," Banks' "Who's Sorry Now," Berigan's "I Can't Get Started" on Vocalion, Shaw's "Shoot The Licker," Allen's "River's Taking Care," and Bigard's "Stompy Jones" on Variety. Grab those pens, boys, and send our good wishes to R.A.F. man Goldman.

A long list of about 150 discs from B. J. Boddy, of 32, Southern Av., South Norwood, S.E.25 (LIVINGSTONE 36). Plenty of stuff here for those who want to fill gaps in their collection, so ring him or write for a list of your wants. Bet that "phone gets hot, Boddy!"

E. Cross, 518, Hatfield Rd., St. Albans, Herts, would very much like to get "Whispering" on Bruns, 01852 by (1), and states "Anything reasonable paid." Well, Mr. Cross, it's by Red Nichols; hope you get it.

Anybody help E. C. Helman, 32, Bouvier Av., Swindon, Wilts, who wants Gene Krupa's "Sirene Serenade" (1) and Tommy Dorsey's "Hawaiian War Chant"??

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**PUBLIC NOTICES**  
**HOLIDAY ENTERTAINMENT, 1944:**  
The Midland Council for Holiday Entertainment invites applications from the following: Military bands, circuses, professional road shows, marionettes, brass bands, concert parties, orchestras, Punch and Judy, dance bands, fun fairs, speciality acts. Send stamped addressed envelope immediately for application form, particulars of Area and Local Authorities concerned to Honorary Secretary, Midland Council for Holiday Entertainment, Council House, Birmingham 1. All offers on the Official Application Form must be sent in by January 31, 1944.

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