

Melody Maker

3! INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 575

NEW ANNE SHELTON AIR-SHOW

AFTER a run of over three years, that very popular Services' air-show, "Calling Malta," in which Anne Shelton has been the vocal star, and Nat Allen and his Band have run away with the instrumental honours, is finishing. Next Sunday's show (30th) will, in fact, mark the end of this most successful of the Overseas Programmes.

TEN SAXES IN EVANS WAX LINE-UP!

THE first time they play some new Decca records from a batch credited to "The George Evans Orchestra, directed by Leslie Evans," fans are going to have a whole lot of surprises.

This, positively, must be the most unique combination ever to record in this country.

It comprises the amazing line-up of ten saxophones, five trumpets and four rhythm.

Idea of it was conceived by famous tenor man-vocalist-arranger George Evans, and carried out by his brother, saxist-arranger Leslie Evans. Arrangements are George's work.

Two titles are to be issued in the August supplement. They are "Great Day" and the old favourite "Sweet and Lovely." In case anyone is imagining the tone colour of this new outfit is going to be monotonous, it should be pointed out that the sax section, besides woodwind, double two sopranos, baritone and bass; and that the arrangements are carried out in such a way that each number is intended to be the very essence of instrumental novelty.

In "Sweet and Lovely," besides a passage for five mellophones, there are featured a unison passage for five clarinets and five tenors; a passage for flute and five clarinets (two alto clarinets and two bass clarinets); and a tenor solo taken-in turn-by five different players, but meant to be so perfectly carried out that it is almost impossible to detect where one instrument ceases and the next one takes over.

Lead in both the brass and sax section constantly changes. In other words, there are no permanent "firsts."

Getting the star personnel together all on one day for this super session was exceptionally difficult, but by a lucky synchronisation of Service leaves, etc., it was managed.

Band for the recording included Wally Stott, Tommy Bradbury, Bill Apps, Duggie Robinson, Issy Duman, Aubrey Franks, Leslie Evans, Phil Goody and George Harris (saxophones, woodwind, etc.); Kenny Baker, "Chick" Smith, Tommy McQuater, Billy Riddick (trumpets); Pat Dodd (piano); Jack Gummings (drums); Jack Collier (bass); and Ivor Mairants (guitar).

FAMOUS swing vocalist Benny Lee is back in the atmosphere which suits his style down to the ground, singing with Tommy Rogan's stylish outfit at the London "400" Club.

Previous vocalist, Dave Carey, has joined the Forces. Here's wishing Dave all luck in his new sphere.

The thousands of fans of Anne Shelton will be glad to know that, after only a brief rest, she will be making preparations to come back in a big new broadcast series which starts on Sunday, August 13, will be heard every Sunday (2.25-2.55 p.m., G.F.P.). Title of the new Shelton Half Hour will be "Anne to You".

It is being produced by Alick Hayes. New production will feature Anne exclusively, and there will be no other individual artists, as there have always been in the "Calling Malta" show.

NAT ALLEN LEADS

A very big feature will, however, be made of the band. This will be a combination of five saxes, six brass and four rhythm, plus a string section of three violins, viola, cello, and harp. No trouble or expense is being spared in making this backing ground orchestra the very last word in tip-top radio bands, and its personnel, as lined up so far, fairly glitters with stars.

As in "Calling Malta," the baton will once again be in the capable hands of Nat Allen.

Nat, who made a big personal success as the "Calling Malta" band-leader, is making every effort to ensure that the band is not only the last word as an accompaniment unit, but is also capable of putting over highly specialised "solo" material in between the many numbers which Anne Shelton will sing. Band will be under the personal supervision of Bert Ambrose.

On all sessions when these men are available, the band will probably include Harry Hayes, Harry Lewis, Joe Joannette, Aubrey Franks, and "Spike" Hornett (saxophones, etc.); and Les Carow, Jack Bain and Jack Bentley (trombones), whilst it is hoped that "Chick" Smith, and perhaps Kenny Baker also, will be among the trumpet players.

Strings are being led by Reg Leopold, and include violinists Charlie Katz and Sid Sax. Rhythm section will include Johnny Franz (piano); Archie Slavin (guitar); Tommy Bromley (bass); and George Fierstone (drums).

WHEN trombonist-leader Miff Ferris took his combination, the "Ferryman," to London's "Nuthouse" niterle last Sunday (23rd) he had with him an old stalwart of previous Nuthouse days in the person of pianist Jimmy Homsey, who played there formerly with Ferris and looked after the band there when Miff went into the Army.

Jimmy, one of our most modern piano men, has recently been invalided out of the R.A.F. and returned to his old leader as his first job back in "civvy street."

With Miff leading on trombone, rest of band comprises Eric Siddons (tbl.); Fred Bierman (drums); Frank Julian (bass); Andra Goersh (tenor); and Maurice Grant (piano, accordion and drums).

JACK JACKSON LEAVING MAY FAIR: PEACHEY IN

ONE OF THE BIGGEST SENSATIONS OF LONDON'S DANCE-BAND WORLD FOR A LONG TIME IS THE NEWS THAT FAMOUS TRUMPET MAESTRO JACK JACKSON IS LEAVING THE MAY FAIR HOTEL.

Commencing at this exclusive rendezvous on October 7, 1940, Jack has reigned there ever since, through all the vicissitudes which London has undergone in this period, and his band has always included the very cream of the musicians in London.

Taking over the May Fair bandstand will be Hawaiian guitar notability Roland Peachey (recently at Murray's Club), leading a new and specially formed ten-piece band. Roland and his combination are being presented at the May Fair by Jack Payne. Opening date is September 4.

New Peachey line-up will consist of three saxophones (two of them doubling violins), trumpet, accordion, and four rhythm, with Peachey himself, of course, leading and putting over his own special brand of stuff on his triple-necked Hawaiian guitars.

Included in the line-up will be noted ex-Grapelly and Hatchett's drummer-vocalist Dave Fullerton, Fred Morledge (bass), Jimmy Callan (first alto and violin), and Jimmy Harrison (trumpet).

Frank Fox Is Fly-Bomb Victim

THE MELODY MAKER deeply regrets to announce the death, as a result of enemy action, of pianist-arranger Frank Fox.

Frank had played piano at several clubs in London, and had broadcast, but it was chiefly through his work as an arranger that he was known. He had worked in this capacity for many of the leading bands, including Harry Roy, Ted Heath, etc.

Frank was only twenty-two years of age. We join with his many friends in the profession in expressing our deepest sympathy with all his relatives.

In the meanwhile Pat Beaver, son of Jack Beaver, the composer and musical director, has volunteered to clear up any business affairs, etc., which may have been left unfinished through the tragic suddenness of Frank Fox's death. Pat Beaver may be contacted at 15, Madelra Rd., Streatham, London.

FLASH.—Just on the point of going to press, we squeeze in this interesting item of news: Spike Jones and his City Slickers—leading U.S. comedy band and winners of the "King of Corn" title in the last "Down Beat" Poll—have arrived in England to entertain American troops.

CONGRATULATIONS are in order this week for well-known Billy Ternent trombonist Bill Sharp, who was married recently to Miss Terry Wise. Eric was formerly with Maurice Winnick's Dorchester Follies show.

JAZZMEN AND DENIZ ON ONE AIR SHOW

A RADIO programme which should be right up the street of all jazz lovers takes place on Bank Holiday Monday, August 7 (11.1 to 11.59 a.m., G.F.P.). Two of the most modern small combinations which London possesses—both of which have been sitting fans by the ears recently—will take part.

Bands sharing this big jazz date are the Vic Lewis-Jack Parnell "Jazzmen" and Frank Deniz and his "Spirits of Rhythm." "Jazzmen" from their Parlophone records, their various public appearances, etc., already have a tremendous following among the discriminating.

JOE AND FRANK

So, too, has Frank Deniz's outfit, which, following its sensationally successful appearance at the Francis Day and Hunter Dance Band Festival, skyrocketed to success.

Its first records, for the Decca label, have already been successfully waxed.

Personnel of the "Jazzmen" is given elsewhere in this issue. Personnel of the Frank Deniz outfit is: Frank himself (leader, guitars); Claire Deniz (piano); Jimmy Skidmore (tenor); Tommy Bromley (bass); Tony Butlin (drums).

On this occasion famous guitarist Joe Deniz will also be present.

Owen Leads On Trumpet and Clar.

NEW band which starts next Monday (31st) at the "Blue Lagoon" niterle in London will be led and directed by famous ex-Ambrose trumpet player Harry Owen.

It is not generally known that when Harry was in the Guards, before coming into the dance profession, he was a solo clarinet player, and it is on the unusual "double" of trumpet and clarinet that he will lead in his new berth.

Line-up of his outfit includes Bill Harrison (pno.); Tony Williams (dms.); Leo McGouray (tenor and violin); and an alto player not yet selected at press time.

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GRAMS: CINEMUSE

CALL SHEET

(Week commencing July 31) Les ALLEN, Hippodrome, Brighton. Carl HARRITEAU and Band, Shakespeare Theatre, Liverpool. Ivy HENSON and Band, New Theatre, Oxford. Billy OOTTON and Band, Garrick, Southport. Freddie CRUMP, Empire, Glasgow. George ERICK and Band, Pavilion, Morecambe. Gloria GAYE and Band, Tower Ballroom, New Brighton. Henry HALL and Band, Broadstairs. Joe LOSS and Band, One-Night Stands, Scotland. Vera LYNN, Winter Gardens, Morecambe. Felix MENDELSSOHN'S Hawaiian Serenaders, Hippodrome, Mfod. David MILLER and Orchestra, Corporation Ballroom, Weston-super-Mare. Oscar RABIN and Band, Green's Playhouse, Glasgow. Monte REY, Empire, Nottingham. George SCOTTWOOD, Empire, York. Law STONE and Band, Hippodrome, Golders Green. Billy THORBURN, Empire, Sheffield. Maurice WINNIGK and Orchestra, Empire, Glasgow. Eric WINSTONE and Orchestra, Belle Vue, Manchester.

"River Shuffle" Postponed

OWING to circumstances entirely beyond its control, the West London Rhythm Club has had to postpone its second edition of the "River-boat Shuffle." Instead of taking place this coming Sunday (July 30), the function will now be held on Sunday, August 20. Secretary Geoff Armstrong apologises to any visitors who may be inconvenienced by this unavoidable alteration; promises the usual bumper line on August 20. Musical programme will be the same as originally arranged—viz. by Frank Deniz and his "Spirits of Rhythm" and the West London R.C.'s own Band.

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

Francis & Day's POPULAR STANDARDS

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HAYES YOUNGSTER WINS ACCORDION CHAMPIONSHIP

NEWLYN BINDING BALDWIN, A BOY BARELY PAST HIS MIDTEENS OF HAYES, MIDDLESEX, IS BRITAIN'S NEW AMATEUR CONCERT-STYLE ACCORDION CHAMPION. JOHN GERSON OF NORTH-WEST LONDON, ONLY 21 YEARS OLD, IS THE NEW AMATEUR DANCE-ACCORDION CHAMPION. These two earned their distinctions by winning respectively the Finals in the Concert and Dance Sections of the 1944 Greater London Accordion Championship, organised, under the auspices of the "M.M.," by Mr. R. W. Davies Taylor, Entertainments Manager to the Wembley Borough Council, in conjunction with Edgar Jackson, and presented by the Council, as a feature of its "Holidays-at-Home" programme, at the Town Hall, Wembley, last Thursday (29th).

The judges were Miss Lorna Martin and Messrs. Adriano Dante, Phil Green and Eric Winstone—not only four of the country's greatest accordion virtuosos, but without doubt four of the most acute and capable judges it would have been possible to obtain. The runners-up were: Concert Section: Giulio Ostacchini, of N.W. London.

DANCE SECTION

Dance Section: Jack Alexander Emblow, of Ruslip Manor, Middlesex, and Leonard Rowe, of Wolverhampton, another youth still only in his mid-teens, who won the Championship when it was last held, in 1941. In spite of the not exactly enticing conditions in London at the moment, twenty competitors took part in the championship. They came from places as far away as Gillingham (Kent), Ipswich (Suffolk), Staffs, and South Wales. To accommodate them two eliminating heats, judged by the brilliant swing accordionist Reggie Manus (of Jack Simpson's Sextette, etc.), Syd Heller (of Primo Scala's Accordion Band, etc.), and Miss Lorna Martin, were held for each section on Thursday, July 13, and Wednesday, July 19, and some interesting reversals of the placing took place at the Finals. Ostacchini was only able to tie for second place with Leonard Rowe in the Concert Section heat on July 19, but beat him in the Final. In the first heat of the Dance Section John Gerson was only second. The heat was won by Stanley Port, from Gillingham, who, however, was only able to get fourth place in the Final. The second heat in the Dance Section was won by Ilwyd Jones, from South Wales, with Jack Emblow second. But in the Final, Jones was placed third to Emblow's second. Which suggests either that accordion players can vary overnight, or that the experts can have different opinions on players' abilities. In this contest it was probably a little of each. It cannot be denied that conditions prevailing in London at the moment had an adverse effect on the attend-

ances, and the audiences were not as large as it was hoped they would be. But the large hall was reasonably well filled for both the heats and the Finals, and what with the attendance of the Mayor and Mayoress (who graciously presented the generous prizes of National Savings stamps) and many members of the Council, the Final was a quite notable event. On the whole, the standard of the competitors was good, but according to the judges, not brilliant. All the finalists put up shows that kept the audience spellbound, and received unstinted ovations. But from the experts' point of view they revealed too many technical insufficiencies. The real trouble seems to be that most of these young players have not only got as far as anyone who is self-taught can, but as far as their local teachers can get them. What they now need is finishing tuition from the best professional accordion virtuosos to make them into real maestros.

SCOTTISH NOTES

By Hugh Hinshelwood WHEN August comes round, the schedule at Glasgow's F. and T. Ballroom will be altered as from the usual. One band only will be employed, and for the first few months at least of the season the dancing sessions will be every night instead of on three nights as formerly. In charge here and there will be a man in charge here and there, playing a large band on duty at the opening. Louis Freeman's "holidays-at-home" concert in St. Andrew's Hall at the Royal Opera House, Covent Garden, was only able to secure third place (in the Concert Section) this year.

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NORTHERN VERSATILITY

Two nights later, another pianist-conductor, Ronnie Munro, took his B.B.C. Variety Orchestra to the same venue, Ronnie showing his virtuosity in "Warsaw Concerto," "Rhapsody in Blue," and Tchaikovsky's "B flat Concerto." Other artists of Ronnie's ensemble were also featured, Anne Rich and Ian Gourlay (vocalists), Eric Spencer (saxophone), and Alec Ford (sax).

Three Leaders In Winstone Show

NEXT week's Belle Vue session for the Winstone Orchestra (commencing Monday, July 31) sees both Roy Marsh and Frank Deniz back with the large combination for the first time since Eric started them both on their respective careers as band-leaders in their own right. Both Eric and Frank have been with the old Quartette days, and years ago Eric promised them that eventually they would both lead their own combinations. Being a man of his word, Eric takes great pleasure these days in seeing his prophecy come true. Roy, who is of course, now an established Variety attraction, returns to the Golders Green Hippodrome the week after Manchester, while Frank Deniz airs with his own Spirits of Rhythm on Monday, August 7, at 11 a.m., returning to Manchester on the Tuesday to play at the Astoria Ballroom.

FELDMAN CLUB STARS

SPECIAL guest stars at the Feldman Club next Sunday (July 30) will be the modernistic new recording and broadcasting combination, the Vic Lewis-Jack Parnell "Jazzmen," with Vic Lewis (guitar), Jack Parnell (drums), Ronnie Gumbert (alto, soprano), Billy Riddle (tp.), Dick Katz (pno.), and Derek Hawkins (alto). 100, Oxford St., W., 7.30 p.m.

Melody Maker

WEEK ENDING JULY 29, 1944 Incorporating RHYTHM Editorial, Advertising & Business Offices: 93, LONG ACRE, W.C.2 Editor: RAY SONIN Telephone: TEMple Bar 2468 Advertisement Manager: F. S. PALMER

BLANCHE'S GIRLS CARRY ON Despite Blitzings

KEEPING their end up valiantly in London during all the recent fly-bomb visitations have been Blanche Coleman and her Girls Band at Covent Garden Opera House. Whilst mere male musicians in the Metropolis have on some occasions found the strain too much for them, Blanche and her Girls have carried on in a public-spirited manner that has earned them the thanks of many hundreds of dancers, among whom are a big preponderance of the men and women in the Services. Carrying on in a blitz period is hard enough anyway—but in the case of Blanche's Girls it has presented particular difficulty, because several of them have had their own homes severely damaged, although even this has not prevented them turning up for duty as usual at the Opera House. The band, in fact, has never missed a show. Among the players in this outfit whose homes have suffered from "incidents" are first trumpet Marie Wheatley; the trombonists Florence and Ruth Harrison; guitarist Betty Sherman; and second trumpeter Georgina Statham. In the very near future Blanche Coleman and her Band, already highly popular with a large section of the Services, will be further extending their popularity with the troops, since they are temporarily leaving the Opera House to undertake a strenuous six weeks E.N.S.A. tour. Blanche comes back to the Opera House on September 4. In the meanwhile, old stalwart of the Decca firm, Billy Spald, is returning temporarily to the Opera House to play opposite Billy Smith's Band with his own combination.

COMPOSER McQUATER—BANDLEADER CHISHOLM

EDGAR JACKSON'S Record Reviews

THE remainder of the July Decca's having now come to hand, I am able to get down this week to dealing with some more of the sides which, as I explained the week before last, go to make up a supplement specially mentioning, and almost exclusively confined to featuring, the winners of the "M.M.'s" 1944 Favourite Bands and Soloists Poll. The disc whose announcement in the list will have aroused the greatest interest and curiosity is, of course:—

GEORGE CHISHOLM AND HIS ORCHESTRA ****Mood for Trumpet (McQuater) (Eng. Decca DR8453).

GEORGE CHISHOLM AND HIS JIVE EIGHT *****Broadhurst Garden Blues (Chisholm) (Eng. Decca DR8456). (Decca F8456—4s. 2d.)

8453.—Chisholm (tmb.), with Harry Hayes, Duggie Robinson (altos); Andy McDevitt, Jimmy Skidmore (tenors); Jimmy Durrant (soprano, bar.); Tommy McQuater, Kenny Baker, Stan Roderick, Affie Noakes (tp.); Eric Breze, Bruce Campbell (tubs.); Billy Munn (pno.); Ivor Mairants (g'tar); Jack Collyer (bass); Jock Cummings (dms.). Recorded May 23, 1944.

8456.—Chisholm (tmb.), with McDevitt (clar.); Hayes (alto); Skidmore (tenor); McQuater (tp.); Munn (pno.); Mairants (g'tar); Collyer (bass); Cummings (dms.). Recorded May 23, 1944.

HOW you are going to react to the big band side will probably depend on what you have been expecting, and that in turn will almost certainly depend on whether, after reading in the supplement the words "George Chisholm and his Orchestra," you went further and noted the title they play and its composer. The clue is in these last two. "Mood for Trumpet" is exactly what its title suggests—i.e. of those concert pieces in tempo like Harry James' "Trumpet Rhapsody" and the more recent Bobby McGee-Arthur

Mouncey "Trumpet Impromptu" which came out by Mouncey with Joe Loss's Orchestra on H.M.V. B9377 last month. Of its kind, this new McQuater opus is a delightful piece of work—perhaps not musically better than the James "Rhapsody," but less extravagant and, to my mind, more pleasing and tasteful. Also the performance is well-nigh perfect. McQuater and Harry Hayes (who is also featured as soloist) play in a way that is as grand a tribute to their musicianship as it is perfectly in keeping with the nature of the piece, and the band as a whole leaves nothing to be desired. But I cannot help feeling slightly disappointed. It would have been more in keeping with most people's expectations if the piece had been presented by a band under McQuater's name, and the fact that one of Chisholm's all-too-rare sessions under his own name has been partly used for music of this sort, and in which he has no say, may well make some people think that it was rather a waste of the occasion.

However no such disturbing thoughts are caused by the Jive Eight's side "Broadhurst Garden Blues" (so named because the Decca Studios are in Broadhurst Gardens, West Hampstead) is both what we want and expect from Chisholm, not only as regards the nature of the piece, but also the quality of the performance. Following an intro, in which the Chisholm trombone immediately establishes itself, the side goes into a collective improvisation. The lead is taken by McQuater, but the allure of the passage lies at least equally in what is given out behind by George's fruity trombone again and various other instruments. The second chorus is trumpet solo, with "stops" by the band at the start which later blossom more fully into what is more or less an organ harmony background. Jimmy Skidmore comes next, playing nice restrained but feeling tenor, and then we get two choruses by Chisholm which are trombone music as only George on this side can produce it. I've thrown a few adjectives and qualifying phrases into this short description of the routine, but on reading it through I find they give no more than a hopelessly inadequate impression of what really happens. The appeal of the side lies in the carried out, the artistry and feeling of it all, and the amount of subtle detail which cannot be explained in words and must be heard to be appreciated. My advice to you is, get the record. I'll guarantee you won't think you have wasted your money.

THE next chorus is split between George Chisholm on trombone and Nat on clarinet, and there's no need to say more than that both are in great form. For the next chorus we get Nat again, followed in turn by Tommy McQuater's trumpet and Benny Greenwood's tenor—again all good. The record then rather unnecessarily goes out of rhythm for eight bars by Benny Lee, but he swings off again immediately afterwards and keeps going well until the side ends with a Dixieland coda. Behind everything the rhythm with George Fiarstone's solid drums and hi-hat cymbals swings encouragingly, and, taken all round, the performance is most attractive.

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SWELL JIVE 8

Best part of the side by far is the second chorus, in which Nat Temple (now in the Army overseas, incidentally: Good luck, Nat!) really gets going on his clarinet. It's not only that his technique is immaculate; he also manages (in spite of the fiddlers behind) to give to the side the only kick it has. However, this rather doubtful choice of number and mode of treatment is more than offset by the coupling, "You're in Kentucky." After the usual intro, the side goes straight into Benny Lee's vocal, and that imagination and sense of style for which Benny is famous are anything but conspicuous by their absence.

GEORGE AND NAT

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Foremost in winning the "M.M." Dance Band Instrumental Poll, famous bassist Tommy Bromley has not been slow to win himself a good-looking bride. Above you see him after his marriage last Friday (21st) at St. Pancras Registry Office to Miss Bobby Gillingham. Also in the picture is famous guitarist Joe Deniz (who acted as best man) and the bride's father and mother.

LETTERS

AS a follow-up to your article "The Present Day Louis" ("M.M." June 10), I was rather disappointed not to see a similar article on "Big T." after his terrific solo in "Jubilee" 9.15 on Tuesday last, A.E.F. programme. His rendering of the "Blues" ("Trad.") was the real thing and places him as the greatest hot "tramp" of the moment and also a great blues singer. He is definitely the "Louis Armstrong" of the trombone. G. GRANT.

Southsea. * * *

MAYBE I'm not in a position to criticise the B.B.C. but on hearing "Command Performance" from America I thought of the shows that the B.B.C. is handing out to our Forces—"Navy Mixture," "Palestine Half-hour," etc., so here's my idea of a real hot show that should broadcast at least once a week. What a difference it would be!

THE BRITISH FORCES PROGRAMME. Master of Ceremonies: Vic Oliver. Comedians: Tommy Handley, Sid Field, Vic Oliver. Crooners: Denny Dennis, Benny Lee. With the R.A.F. Dance Orchestra ("Squadrons") and Jay Wilbur and his Concert Orchestra. How's about it, B.B.C. for Sunday evenings? J. HODGE. Royal Signals.

1944 RHYTHM-STYLE SERIES

CAB CALLOWAY and his Orchestra A ghost of a chance; Willow weep for me R 2941

HARRY PARRY and his Radio Sextet Jazz me Blues; I surrender, dear R 2942

VIC LEWIS & JACK PARNELL'S JAZZ MEN Jazz Band Jump; I'm coming Virginia R 2939

ARTIE SHAW and his Orchestra Sobbin' Blues Sugar Foot Stomp R 2940

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I'M GOING TO BUILD A FUTURE WORLD (Around You)

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UNTIL IT HAPPENED TO ME (AMERICA'S NEW HIT)

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

COLOURED NEW YORK JAZZ

WHILST we have dealt with various styles of jazz in the past, such as Chicago, New Orleans, Dixieland, etc., we haven't approached the matter of the arranged jazz played by the big coloured bands which were established in Harlem in 1930—the bands with full brass, reed and rhythm sections and orchestras.

COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

Written in asking what has happened to the last two sides of the Freeman's Famous Chicagoans which were issued on Am. Col., six of them coming out on Eng. Fargo.

run amok. Show me where I accused the 'C.C.' boys of publishing false results, will you, Ralph? And also point out where I avowed that 'Solo Flight' would have been the very item to head the 'M.M.' poll. You say I describe this as 'a more widely appreciated jazz record' and then enjoy yourself with a crack about my 'pencil'.

- Br. 80035. ELLINGTON. "Double check Stomp"/"Jolly Wog."
Br. 80036. REDMAN. "Chant of the Weed"/"Shakin' the African."
Br. 80037. HENDERSON. "Radio Rhythm"/"Just Blues."
Br. 80038. RUSSELL. "Saratoga Drag"/"Case on Dawn."

Good all-round stuff on the whole, but why in the name of Russell did they see fit to include "Case on Dawn"? This is one of the Russell sides which is better forgotten. Why not "Jersey Lightning," with Pops Foster's inimitable bass breaks?

MR. HENSHAW TO MR. VENABLES
Ralph Venables' recent letter to Laurie Henshaw, which was published in the "Corner," has brought forth the following reply:—

"R. G. V. V.'s garbled and Goebbellish version of what I actually did write in 'B.M.G.' does exactly what I've no doubt intended—that is, give the impression that the purist tastes of the 'jazz lover,' are once again being sullied by the mouthings of an admirer of the modern James/Miller school."

REX RECOMMENDS—THREE OF A KIND

This week the selection is "Shim-Me-Sha-Wabble" and I am offering as a prize the cost of a new record, including purchase tax (5s. 4d.), for the best entry sent in setting out the reasons why the selections are recommended.

Old reader Frank Holroyd, of Leeds, takes us back a month or two when J. A. Halmis wrote in regarding a Coliseum 1929 by the Maryanne Ork playing "Lingerin' Lip" (GA41) playing "Lingerin' Lip" (GA162). Holroyd says: "For his benefit I would like to inform him that the same two numbers, plus the same two matrix numbers, had been recorded on New Jersey Ork. I agree that the trumpet in the last chorus is quite good Nichols, but where on earth he hears Rollins' drumming, I cannot conceive. A really dire disc at any rate, with certainly nothing to write about it."

Parlo, red label Blues discs, prices as condition.

Do your best for A. Leyland, 1, Cottesbrook Road, Liverpool, 9, who wants to buy Waller's "Gonna Sit Right Down and Write Myself a Letter."

Dennis Barrett, 2, Forest Side, Buckhurst Hill, Essex, offers "One Sweet Letter"/"Fifty Million Frenchmen," and "I Ain't Got Nobody (After You've Gone)" (does not specify orks) for Sullivan's "Gib Mill Blues."

H. J. Davies, 49, Peveril Road, Beeston, Notts, wants to buy Voc. S30, 31, 34, 39, 46, 52, 73, 77, 92, 120, 133, 136, 146, 204, 214, 236, H.M.V. B8753, B8517, B3501, Decca F3606 and P39725; S. R. Sawyer, 109, Woodlands Road, Southall, Middlesex, offers brand-new set of H.M.V. Jelly Rolls, or the Brunswick Chicago Album, for Putney Dandridge's "When I Grow Too Old."

Little did I realise that evening in July, 1943, that in the coming twelve months I was to learn quite a bit about the popular music of Great Britain; things that were to change my opinion of that evening 100 per cent.

Just one week before the evening just mentioned, on a warm, sunny day in July, 1943, an American troopship pulled into harbour somewhere in Britain. For thousands of soldiers it was their first glimpse of a foreign shore.

What were the country like? What were the customs? What were the people like? These and dozens of other questions flashed through each soldier's mind. The same thoughts and questions were whirling around in my head, too, plus a few thoughts of my own.

Having been tremendously interested in popular and jazz music back home, I wondered what the musical situation would be like in England. The only samples of English music I had heard were on the American record releases of Ambrose and Harry Roy.



Johnny Claes, who impressed and then disappointed.

An American Soldier Gives His Opinion of British Dance Music After

by Cpl. MILTON BUCKLEY U.S. Army Signal Corps

through in a trumpet chorus by Tommy McQuater or a clarinet solo by Danny Polo.

JOHNNY CLAES
The first band I had an opportunity to dig in person was Billy Bevan's record playing in the Pavilion at Southport. It compared to an average semi-pro outfit in the U.S.

THE AMOUNT of rhythm clubs organised over here surpassed the number of hot clubs active in the United States, and even with the record shortage, jazz discs were well represented in the monthly releases.

THE amount of rhythm clubs organised over here surpassed the number of hot clubs active in the United States, and even with the record shortage, jazz discs were well represented in the monthly releases.

SOME SUGGESTIONS
Bad taste was also apparent on some of the fast numbers with the use of the same worn-out ensemble riff on the last choruses.

Realising that Yanks have a reputation for sticking their noses in other people's business, I want to impress upon your readers that I offer these suggestions strictly in the spirit of helpfulness and not with the idea of

ONE YEAR IN ENGLAND

trying to run somebody else's business: 1.—Theatres should take a cue from picture and stage shows. This would increase the number of theatres open to dance bands and would give all parts of the nation a chance to see their favourites in person.

2.—That old bug-a-boo, commercial radio, would give bands bigger and better breaks on the air. Regardless of what is said against the monotonous sales plugs, no one can deny that commercial radio supplies more varied, better produced and higher-priced shows than Government radio can.

SHOWMANSHIP
3.—Too few of this country's dance bands know the value of showmanship when appearing on the stage.

4.—A general practice among all bands, big and small, seems to be the copying of famous American arrangements note for note.

5.—I have heard some fine scoring during my stay over here. But British maestros seem to be content to follow the leader when it comes to jump tunes.

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P.M. CLUB LILLI MARLENE ONE LOVE (Waltz) DON'T SAY THAT NOBODY LOVES YOU TO-NIGHT I KISSED YOU

SOUTHERN MUSIC CO. ANOTHER LATIN-AMERICAN SMASH HIT!! from the M-G-M Technicolor film "Broadway Rhythm" AMOR AMOR backed with BLUE ECHOES (CUATRO VIDAS) S.O. Price 3/3 Post Free

Among the TOP TUNES in America DO YOU BELIEVE IN DREAMS From the Universal Picture "PARDON MY RHYTHM" starring BOB CROSBY & HIS ORCHESTRA Dance Orchs. Ready Shortly OTHER HITS IF I HAD ONLY KNOWN • IN A SHADY NOOK GOT ANY GUM CHUM KEITH PROWSE & CO. LTD., 42-43, POLAND ST., LONDON, W.1

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BRAND'S ESSENCE

DANCE BAND GOSSIP

A COPY of that interesting publication, "The Soviet War News," a little while back contained an article to intrigue all swing music lovers. It was entitled "U.S.S.R. Still Loves Jazz."

Apparently Leonid Utyosov's Jazz Band is one of the most popular musical ensembles in the Soviet Union to-day. When the Moscow Cinema Studio was preparing its film, "Concert for the Front," thousands of Red Army men were asked to nominate their favourite performers. Utyosov's name was an easy first.

It would appear, nevertheless, that there must still be a very large gap between the dance music of the Soviet Union and that of America and ourselves. Says this newspaper of the Soviet Union's most popular jazz conductor:

"Leonid Utyosov is a gifted actor and talented conductor. Most of his programmes are purely lyrical. Before the war this lyricism expressed itself in songs about happy love, fun and contentment. Now he and his band specialise in stormy lyrics that breathe of courage, wrath, cast and pointed decision of the enemy, soft gentle fun poked at fighting comrades."

This article goes on to tell us a good deal more about the jazz bands to be found in the Soviet Union to-day, and includes the information that there is a permanent jazz band at the Red Army House in Leningrad.

We also learn that—

"In spite of the grim times, Soviet audiences have not lost their taste for spirited, cheerful music. Even highbrow musical and cultural organisations have their jazz bands."

The Georgian State Philharmonic has one, ably conducted by the young composer Rezo Gabiashvili. The public catering service workers' club has one, called "The Jolly Cook." Georgian jazz skillfully adapts Georgian melodies to its needs.

"Red Army military bands have their independent jazz ensembles. The People's War Commissariat has one, conducted by the well-known composer Symyon Chernetsky. Red Army men appear as soloists with this ensemble."

Most readers will be interested in this fascinating glimpse of the progress made by dance music and swing in the country of our great Soviet allies.

One famous London musician who read the article with deep interest was ace guitarist IVOR MAIRANTS. Not only did Ivor read it, he quickly brought it to the attention of his colleagues in the Geraldos Band.

Result was a letter written jointly by all the Geraldos boys to the editor of the "Soviet War News." Accompanying the letter was a selection of records of a type to make any English connoisseur's eyes open very wide.

Reason for the records is best explained by quoting a portion of the Geraldos boys' letter, which says:

"... My colleagues in Geraldos Band, not having heard any examples of jazz from the U.S.S.R., either on records, radio or in the flesh, expressed the desire to hear some of Leonid Utyosov's and other records of Soviet dance music. Each member of the band has therefore contributed a copy of one of his favourite records (at present obtainable), which we request you to be good enough to forward to Utyosov and his band. We want them to hear our examples, so that we may, in return, receive their comments and some of their records."

"We feel sure that this exchange will bring dance musicians in both our countries closer together for our mutual benefit. To be able lately to hear jazz in the Soviet Union, and in our opinion, it is high time we did."

"We hope this will be the beginning not only of an exchange of records, but will lead to British dance bands visiting the U.S.S.R. and vice versa."

"In the meantime, we send our best wishes, and congratulate you on the brilliant victories over the German-Fascist invaders."

DOWN in the Front Line Town of Hastings they have not heard any good jazz for a long while. But now things are changed, and all because of an enterprising Civic Society.

The Civic Society formed an Arts Group. The Arts Group formed a Gramophone Club. The Gramophone Club formed a Jazz Section. And at their first open session, held at the popular Hotel recently, 30 hep-cats beat the floor and got sent "to records of the greatest jivers. Blues and boogie-woogie were under discussion and two speakers were there to play their discs and explain what it was all about. Yes, TONY DAVIS, the up-and-coming SUSSEX know-all of jazz, and PETER HAWKINS, of Folkestone fame, let the civics have it.

It is rumoured in Hastings that they even succeeded in converting a conservative Councillor to the "hep-cats' cause!"

Future meetings will be taking place regularly every month, and so far any other Hastings swing fans read this, there's nobody barred from coming. JIMMIE THOMPSON, of the "Hastings Observer," is group secretary.

CONGRATULATIONS on what is variously described as "the right attitude," "a necessary disclosure," and "a timely warning which cannot fail to have a good effect," have poured into the "M.M." as a result of its article the week before last headed "Musicians Who Forget their Obligations."

But perhaps the most revealing expressions of what the profession thinks have come from famous band leaders Phil Green and Eric Winstone.

Phil Green told the "M.M.": "The only thing I am sorry about is that you did not give the names of the musicians. They should have been shown up to all and sundry."

"However," like many others, believe I know the identity of the band referred to, and I am writing to the leader to ask him for the musicians' names so that they may know exactly how to reply if ever they should be unwise enough to apply to me for an engagement."

Whereupon Eric Winstone, who was present at the time, remarked: "Anc that goes for me, too."

It is likely that more bandleaders will adopt the same attitude not merely to mark their personal disgust at the action of a handful of musicians which might well have brought undeserved discredit on the whole profession, but as the most likely means of preventing their regrettable example from being followed.

BEFORE I start this story (writes Jack Marshall) I must explain that famous Canadian pianist ART THOMPSON and I are neighbours living almost opposite each other just where a road in Western London emerges from the miles of serried streets to take a breath of clearer air across a large suburban common.

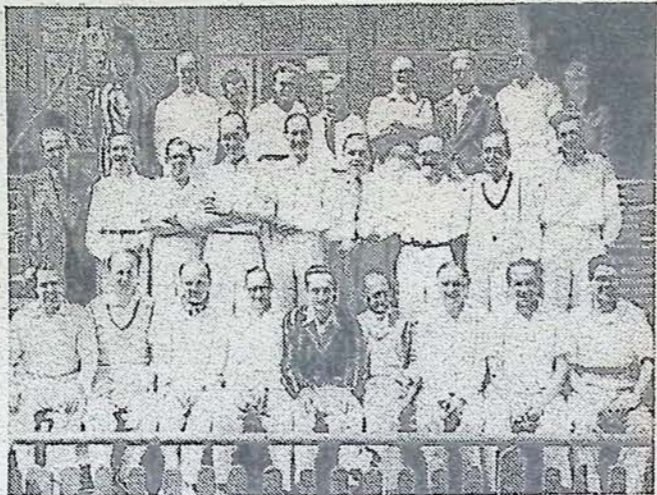
Right: now let me tell you that a glut of work, plus non-somnambulist influence of the "doodle-bug," meant very little sleep all last week. However, Saturday, I decided, was the morning for a real "lie-in."

And what a dream I was having when the morning came. Having mysteriously become chauffeur to Glenn Miller, I was driving a large car across the Italian Alps when I had to come right down to walking pace behind an Irish funeral cortege—and all the mourners, instead of the conventional wreaths, carried little portfolios, on each of which was written "Arrangements by George Evans."

Reaching a wider bit of road, I jumped into this gear to pass the cortege—when such a knocking arose from under the bonnet as has never been heard. Louder and louder that bleeding engine knocked, till the whole machine was rocking, the house, (yep, the bed was rocking, too—and I am struggling back to consciousness as the front door knocker beats a devil's tattoo.

"Bedraggled, dazed, loused, barefooted and bleary-eyed, I got the door open a cautious inch. Standing there is—yes, you've guessed it—ART THOMPSON.

"Good morning," says Art. "I hope you realise it's a quarter to ten, and, furthermore, that you have less than five minutes to be ready."



Here is a picture of Alan Green's Band, all in white, looking in the pink, and not a bit blue. If all this makes some of our readers see red, let us hasten to adopt a more serious tone by explaining that the be-fanned gentlemen above represent the two teams—consisting mainly of members of Alan Green's and Cyril Brooker's Bands, from the Dome and Regent Dance Halls respectively—who recently took part in a very successful charity cricket match down at Brighton. (See details in "Brand's Essence," below.) Alan Green himself is third from the right, bottom row (seated). The civilian in the top left-hand corner is the famous Sussex player, Tim Killeen.

repeat of one of my recent broadcasts. When the "live" broadcast went out you were ill, your esteemed Editor on holiday and "Detector" out of town, so nobody heard it. I happen to know you have a radio set right by your bedside, so back to go between the sheets—and good listening!

"That will be O.K., Art," I said, with as much dignity as my dishevelled condition would allow. "And thanks for waking me up, because after I've heard your broadcast, I have an important date at the Income-Tax Office just down the road at eleven."

And that's how I came to hear one of the best broadcasts to come my way since the war.

That band certainly does ride. For the broadcast it had been augmented by five extra brass, etc., recruited from the leading sessioners' in town, but so cleverly was the balancing carried out that, although you were conscious of brass solidity somewhere in the background, the main thing to titivate the ear were the points about the band which connoisseurs who visit the Embassy Club have come to recognise—among them the driving rhythm and the extremely good balance, tone, style and absolute cohesion of the saxophone section.

Vocals were handled by that always excellent stylist BENNY LEE, and the girl tenor powder KATHLEEN STUBBART, who, becoming forth as a singer these days, proves that, whilst she has no voice at all, she has a polish and agreeably modern way of phrasing that is extremely neat and refined. The talents of hers came to the fore on this particular occasion in the popular number "Shoo-Shoo Baby." Lee's version of "Little Did I Know," and I liked the band's arrangement of the old favourite. "A Pretty Girl is Like a Melody."

Gosh, how that band rode in another old number, "Blue Lou"—only to be faded out for a short news flash just as Kathleen was getting going on some of the driving tenor playing that only she—among girls, and I know how to put over.

As I have already said, however, the whole sax section throughout this airing was the real works; the brass section, good as it was, seemed most of the time to be of secondary importance. I must certainly hand it to the rhythm section, though; that is, Art himself, bass man ARTHUR O'NEILL, and that modernistic but seldom glorified percussionist, MICKY GREEVE.

After Art's broadcast there was some interesting light music a recorded "Middle East Merry-Go-Round," with Will Hay, George Melachrino—singing better than ever—and his band, modernistic stage figure Cliff Gordon and our old friend "Cheerful" Charlie Chester to steal the show.

"Then there was going to be Joe Loss and his Band—but, hey! what about the income tax bloke?"

Quickly I washed, changed, shaved, dashed down the road, and was soon standing by that green board which said "Offices of the Inland Revenue. Hours (Saturdays) 9-12.30."

Apprehensively, I looked at my watch. It was twenty-five to one!

GAD, sir, the good old sound of willow striking leather has been heard with a vengeance in the Brighton area recently. Heroes of these trials of strength in the great national game are the boys of the Regent Dance Hall Band—leader CYRIL BROOKER—and the lads of the Dome Dancing Band, under genial old-time celebrity ALAN GREEN.

Brooker originally thought of the idea of the two bands playing a cricket match for charity—and no less urgent a charity than the Red Cross Prisoners of War Fund. Admission was by score cards only, which the boys sold in their respective halls with great gusto.

In connection with the sales, a little competition dealing with popular tunes was organised, and this helped greatly to swell the number sold. Patrons were allowed to pick their favourite numbers and the bands would play them—subject to score cards being purchased first. If you bought enough cards you could even sing a chorus at the mike.

The Regent boys were favourites when the great day came—but the Dome crowd got them all out for 43 runs, hero of the bowling being FREDDIE WHITE, popular general manager of the Dome. His average was 7 wickets for 22 runs.

However, the Regent players rallied in great style, and, after a most exciting finish, won by the narrow margin of four runs. A huge crowd attended, it was a lovely day, a good time was had by all—and the sum of £100 was raised. After all expenses had been paid, over 176 Red Cross parcels were sent off to our boys who are prisoners of war in enemy hands.

Yes, it was a privilege of playing at the famous county ground at Hove, which was kindly loaned by the Sussex County C.C.

Yes, it was a very serious match, but it had its lighter moments. When Alan Green went out to bat, he was met at the stand and escorted to the wicket by Cyril Brooker and half his band. Alan made five and was then stumped by BERT ROSELEY. In all, there were ten ducks.

TAILPIECE—Commenting on the cheerful little story we published a few weeks back of how a reader had seen a notice board which said, "Mersey Books and Harbour Board," and on which some humorous had added, "And Little Lambsey Divvy," ace London vocalist Benny Lee swears he saw a notice on a gate which said: "No Hawkers; No Circulars; No Donations; and at the bottom of which some mischievous spirit had put: "No Nothing Till My Baby Comes Home."

GENE KRUPA—CLEARED—RE-FORMS HIS BAND

Latest New York News by LEONARD FEATHER

GENE KRUPA'S NEW ORCHESTRA, FORMED SHORTLY AFTER HE WAS CLEARED OF THE SECOND CHARGE ARISING OUT OF HIS MARIJUANA CONVICTION LAST YEAR, FINISHED REHEARSING LAST WEEK AND WENT OUT ON TOUR FOR ITS INITIAL THEATRE DATES, PRIOR TO OPENING ON BROADWAY FOR A LONG RUN AT THE GAIETY THEATRE.

There are two extraordinary things about the new Krupa band. One is that it has nine strings—including Remo Biondi, Gene's former guitarist, who has now switched to fiddle. The other is that Gene himself is conducting and not playing drums except on a few speciality numbers; he is using a mediocre drummer formerly with Mitchell Ayres.

However, there is plenty of talent in the band, and some exciting moments are sure to be provided by Charlie Ventura, a great tenor man who was with the old Krupa band which broke up early in 1943, and trombonist Tommy Peterson another ex-Krupa man who has returned to the fold.

Gene has a girl singer named Evelyn Ambrose, as well as a male crooner and a quartet. Anita O'Day, who provided half the biggest kicks with the old Krupa aggregation, is now with Stan Kenton's fine crew, and Roy Eldridge, who provided the other half of said kicks, decided to continue with his own big band.

Mildred Bailey's series of summer sustainer shows over the Columbia network, every Wednesday at 9.30 p.m., New York time, has been causing more excitement every week. Playing with the house band under the last lap of his long run at the Aquarium, with vocalist Rosetta Williams, Emmett Berry on trumpet, Buster Bailey, George Johnson, Ben Webster and Cliff Leeman.

Gene's new band, which alternates with the "Tatum Trio at Three Deuces, now includes J. G. Heard, who's taking a busman's holiday while the Calloway band has a month's rest. A few blocks away, Shavers' ex-boss John Kirby, is on the last lap of his long run at the Aquarium, with vocalist Rosetta Williams, Emmett Berry on trumpet, Buster Bailey, George Johnson, Ben Webster and Cliff Leeman.

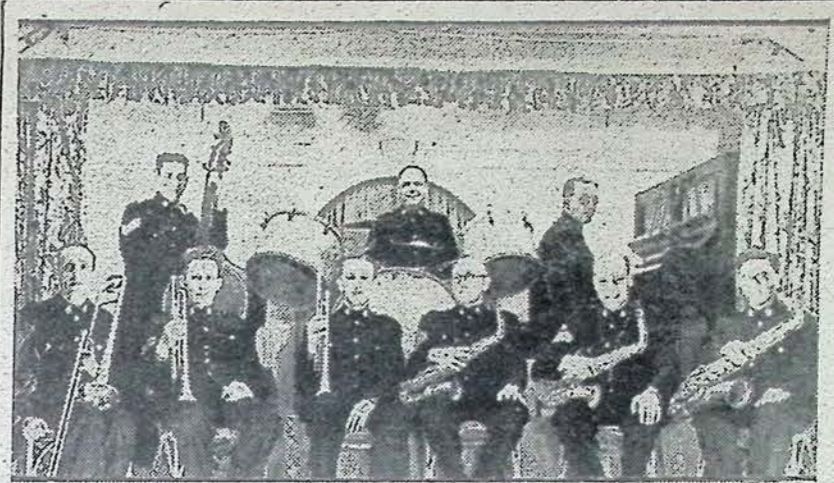
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Very popular in the Midlands is the R.A.O.C. "Blue Maroons" Dance Band, seen above. Formed three and a half years ago, and featuring a number of very good men, it provides Army and civilian entertainment all round its district, and is particularly in demand for "Holidays-at-Home" bookings, etc.

Line-up is (back row): Bass, Bill Wheatley (late Felix Mendelssohn); drums, Peter Peters; piano, Jerry Fletcher (late pianist of the "Queen Mary"). Front row: Trombone, Jimmy Silver (late Carl Barrieteau); trumpets, Sid Smith and George Thom (late Benny Loban); saxos, George Abrahams, Eric Peables and Len Pooley (late Lou Preager).

Girls—you'll be sorry to learn that Frank Sinatra went into hospital recently with a poisoned throat. He had to miss a radio show because of it, but the trouble was clearing up satisfactorily at the time of writing, and the Voice is not likely to be affected. Sinatra's new film for RKO is to be called "Step Lively" and he is now contracted to do two pictures for M-G-M.

Virtually certain of a 4-F, Harry James is rebuilding his band in Los Angeles, and expects to have the greatest band of his career when he opens this month at New York's Astor Hotel.

New vocalist with the band will be Kitty Katlen, top-flight chirper who left Jimmy Dorsey some time ago. Kitty replaces Helen Ward, who remained in Hollywood when James temporarily dissolved his combo while awaiting the draft decision.

Only major change in the horn's instrumental set-up is the departure of his French horns and the addition of Juan Tizol, valve-trombone player who left Duke Ellington recently. Tizol will work the trombone section, but will also take over some of the solo parts, formerly assigned to one of the French horns, Allen Tress, guitarist, will join.

James had no special comment to make on the outcome of his second physical examination. With the supply of first-line name bandleaders reduced to a handful by inroads of the draft, the horns can be expected to be just about the No. 1 box-office buy in the music business, with only Tommy Dorsey believed to be on a par as a radio, theatre and picture attraction.

Tab Smith, star alto saxist with Lucky Millinder's Band, will soon debut with a small band of his own.

Smith (his alto solo on the current "Sweet Slumber" is a best seller) will continue with Millinder until a suitable replacement is found. Bookings will be handled through the Alice Gale office.

Wini Johnson, Ellington's new vocalist, is in a legal tiff with agent Nat Nazarro, who claims she has violated contractual obligations with him.

Persistent (but denied) rumour is that Duke plans to switch his recording allegiance from Victor to Decca. Fact that he has recorded more than 20 transparencies for World, Decca affiliate, may have given rise to the story.

At conclusion of the current European engagement next fall, Duke and band are set for a session at the Roxy Theatre.

Trio consisting of pianist Art Hodes, clarinetist Milt Mazerow, and drummer Danny Alvin working currently at Jimmy Ryan's on 52nd Street. They replaced the De Paris Brothers Band, now at the Rhapsody Bar here.

Phil Harris and Bob Crosby exchanged cigars by mail recently, because Harris was on tour with the Jack Benny programme when both celebrated the arrival of progeny. Mrs. Crosby presented Bob with a son, George Robert, Jun. Harris' frat, Alvin Faye, gave birth to their second daughter, as yet unnamed.

U.S. JIVE JOTTINGS

HERE'S an enterprising opportunist, Mark Warnow, maestro on the Lucky Strike Hit Parade programme, has contracted with Carnegie Hall, New York, to present a "Victory Jubilee Concert" there on the first night of Germany's surrender.

How he's going to get it fixed in time, he doesn't say, but he's arranged for the show to start at midnight, and there will be as many guest stars as it is possible to round up. C.B.S. has already agreed to broadcast the show.

Hope it's soon, Mark! We can guarantee we won't be sober enough to tune in to the broadcast—but we wish it luck!

G.I.'s have fallen for the accordion—so much so that experts predict a post-war boom in that instrument in the States. U.S.O. camp shows have no fewer than 150 squeezeboxes overseas now, and another 50 are going out shortly.

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At conclusion of the current European engagement next fall, Duke and band are set for a session at the Roxy Theatre.

PEOPLE'S ENT. SOCIETY—A REQUEST

IN regard to the article in last week's "M.M." setting forth the details of the big future plans of the People's Entertainment Society, Charles Bohm, manager of the Music and Variety Department of the Society, says that he is mainly interested just now in the organisation of Centenary Balls, all over the country, in commemoration of the Centenary of the Co-operative Movement.

At this early stage, the Society has no machinery ready for running small dances, although it will be organising functions of all sizes later on. For the moment, however, Charles Bohm emphasises that he is mainly interested in hearing from promoters used to handling big one-night stands in which leading "name" bands are employed, in ballrooms not licensed for less than about 800 people.

Those who listened to the show, will have heard Joe going to town in one number on some genuine native tom-toms, obtained after no little difficulty, from the West Coast of Africa.

Joe has three of these drums—11 in., 8 in. and 6 in. in diameter.

LEE LEAVES ARMY

WELL-KNOWN London tenor saxist Sonnie Lee has recently been discharged from the Forces on medical grounds, and he is now ready to take up a position in a first-class band on tour. He also plays violin and clarinet.

Before joining up nearly four years ago, Sonnie Lee worked in the West End for some 10 years appearing at the Piccadilly, Eolel, Ritz, Cafe Anglais, Cafe de Paris, etc., as well as in many West End shows; also films, broadcasting and recording.

Whilst serving in the Army he was sergeant in charge of the orchestra at large training camp, and played in several Forces radio programmes. Sonnie Lee is at present residing in Wales. The "M.M." will be pleased to forward letters to him there.

HAWK LOSES TENORS

Dolores Brown, who once sang with the Duke and later with Erskine Hawkins, is also in this spot, as a solo act. Across at the Down Beat, Coleman Hawkins' and Pete Brown's groups alternate. Hawk lost his two important horn men, Benny Harris and Don Byas, and is struggling along to present with an inferior trumpet and no other horns. He has been considering a proposition to form another big band, but will probably decide against it.

Charlie Shavers' quartet, which alternates with the "Tatum Trio at Three Deuces, now includes J. G. Heard, who's taking a busman's holiday while the Calloway band has a month's rest. A few blocks away, Shavers' ex-boss John Kirby, is on the last lap of his long run at the Aquarium, with vocalist Rosetta Williams, Emmett Berry on trumpet, Buster Bailey, George Johnson, Ben Webster and Cliff Leeman.

NEWS OF POLO

Eddie Bondon's Saturday afternoon shows on the Blue Network (3.30-4.00 p.m.) have used some good musicians, though many of them have been held back by the choice of tunes and by the rhythm section. Guests on last week's programme were Jonah Jones, who sang and played excellently, and Ed Hall, who was obliged, against his convictions, to do "High Society."

After a long silence, news came through this week about Danny Polo. After Claude Thornhill joined the Navy and his band broke up, Danny tried to quit music, went to work in a war plant at his home in Clinton, Indiana, then joined a small band in Flint, Michigan, and leader was drafted, and Danny was put in front of the group.

Last May he was taken to hospital with a ruptured ulcer, but he has progressed ably, and expects to be back at work again with his band in Flint very soon.

Benny Winstone has returned to Toronto after two hectic weeks around Fifty-second Street. It was his first visit here in more than four years.

Yank Porter, the drummer, who had been leading his own band for some time at the St. George Hotel in Brooklyn, filed recently. He worked with Woody Wilson in 1941, and may be remembered from some old Fats Waller records.

Teddy Wilson, by the way, is still uncertain about his plans. Three of his former men—Benny Morton, Johnny Williams and Edmond Hall—are working at Cafe Society Downtown under Hall's direction.

Sidney Catlett is now leading his own quartet out in Hollywood, with Lucky Hampton, Marlowe Merritt and John Simmons. Catlett's group is alternating with Eddie South's trio at a spot called the Streets of Paris.

Dorothy Donegan, who has been given the biggest build-up since Hazel Scott, and is, according to such authorities as Art Tatum, a superior pianist, played her first New York theatre date this week, in the same show with a film called "Sensations of 1943," in which you'll be able to see her.

The same picture gives a nice break to Woody Herman's Band, with Vido Musso and Ernie Caceres visible in

OUR SMASH HIT THE FRANK SINATRA

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NORTHERN NEWS NOTES

by JERRY DAWSON

FROM L.A.O. Charlie Cottrill-ex-Bertini trumpet-comes further news of the R.A.F. Maisonnaires, operating in North Africa. This outfit has established itself more or less as the palis band of the area, and has played for dancing in a wide variety of halls, including Nissen huts, tents, Y.M.C.A. buildings, officers' clubs, and even an opera house. Last April the band was featured in a local radio programme sponsored by erstwhile MELODY MAKER contributor, Captain Andy Gray and styled Andy Gray's Spotlight—a 15-minute airing that gave the boys a bit of a kick. Managed by Bob Duncan and led by tenor man Ron Fry, the present line-



The R.A.F. Maisonnaires in action in North Africa.

up of the band is Don Birch and Ron Chapley (sax); Charlie Cottrill and Frank Ward (trumpets); Don Nicholson (guitar); Reg Vincent (piano); Arthur Darch (drums); and a bassist called Syd (can't read his second name—sorry). Ron Fry manages to keep the band fairly up to date with dots by the simple expedient of writing the arrangements himself, whilst bits of scrap and the boys' own ingenuity produces such things as mutes, high-hat pedals, etc.

From North to South Africa is a simple journey in these days of air-graphs, and in this rather pleasant part of the world we now find Manchester pianist and pre-war North Regional broadcaster Charlie Maycock. Originally in the R.A.F. as a musician, Charlie was obliged to remuster owing to his youth and shockingly healthy condition and is now engaged in photographic work at an Empire air school, where immediately upon his arrival last December he proceeded to organise an outfit which did good service in accompanying camp shows, etc.

He did a lot of solo work, too, both in and out of camp, but on one of the "out" occasions he was "run in" for not first obtaining his C.O.'s permission—verdict, three days' C.B.—since when he has not been too eager to spend his spare time in working for the ungrateful. Charlie also mentions that recent visitors to his station were the No. 1 South African R.A.F. Band with a very bright show. Included in the band were two of his pals from the home town in trumpeters Al Risby and Stan Bickerton. On a recent visit to Joburg whilst on leave he heard one or two of the local bands, and was very impressed with Roy Martin's Band—of which outfit many of my correspondents write in high praise. Charlie would like to hear from his old pals in this country, and letters addressed to him c/o me will be forwarded.

On to the Middle East again and to a certain rather isolated spot where Sunday, June 11, was something of a red-letter day, inasmuch as this date marked the first meeting of a brand new Forces' rhythm club, sponsored by the local brigadier's blessing—by Cpl. George Birch, R.A.S.C., noted peace time trombonist and one-time member of the famous Dots and Dashes Band. George—who, as reported recently, now leads a band of his own—writes to say that he has recently picked up a grand 88-er in Bert Watson, who will be well known to habitués of the old Shim-Sham and Bag-o-Nails clubs. I hope shortly to be able to let you have more details of this new club. Next port of call is with the Central Mediterranean Forces, and this time my correspondent is Trooper Bert Wood, of the King's Own Hussars, and who earlier in his service led his own Radio Rhythm Club Sextette in Cairo.

If anyone can find a spot for a femme singer who is also a bassist of some experience, a young lady I know would be interested. Letters to me at 2, Sefton Road, Archer Park, Middleton, Manchester, will be passed on to her.

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They were the 1944 Shropshire Championship on Tuesday, July 18, at the Town Hall, Crews, and the 1944 South Wales Championship the following Friday (21st) at the magnificent City Hall, Cardiff.

The Crewe event was a real semi-pro's night. It was organised and presented by Edgar Harrison, for years a stalwart supporter of and competitor at "M.M." contests, whose band has also been qualified for this year's North Britain, well-known semi-pro leader Billy Lawrence, whose band won the 1939 "All-Britain" acted as compere and presented a special award for the best individual musician; Claude Bampton, who prior to the previous year gained for his fine work with St. Dunstons for blinded ex-Service musicians of this and the last war, directed a semi-pro band which won more than one "M.M." contest, was judged with Edgar Jackson.

Although prices were considerably higher than normal for the hall, over 700 attended the contest, and the evening was declared to be one of the biggest and most successful in the history of the venue. At Cardiff, nearly 700 came to the palatial City Hall to enjoy the South Wales Championship, presented by Mr. and Mrs. Lewis Suddery—and this in spite of the fact that tickets were 5s. against the normal 2s. charged for dances on the more popular Saturday nights.

But an even better indication of the interest the contest created in the district is found in the fact that not only were the maximum permissible number of twelve entries received, but that all twelve bands managed to make the date. Actually, only eleven competed, because Jack Joseph and his Sextette were disqualified before they had a chance to take the stand, it being ruled by the judges that Joseph himself, having recently been on E.N.S.A. for nearly eighteen months, must be considered a professional.

The band, however, was invited at Joseph's request to take the place, while they had a short break. Of Syd Clements' New Bindles' Dance Orchestra, who were in house on the evening, and during the period showed that they would almost certainly have been highly placed had they been eligible to compete.

Getting a little nearer home—from Belfast, in fact—comes a note from a couple of interested blokes, Les Burns and Mike O'Brian, telling me of a grand little outfit they heard in that town styled George Baillie and his Band and featured at the Dundela Ballroom. As Bert plays piano he certainly has the makings of a band here, and I can add to this altoist Brian Wood who hails from Stockport, and when I last heard from him was at an R.A.F. posting station waiting to go overseas. I, too, wonder how many more "Woods" there are in the profession—there must be plenty in the North alone.

Featured with the band are vocalists Do Gibson and Tommy Irwin, and the band's swing style was very much to the liking of my two isolated friends. Getting a little nearer home—from H.M.S. "Vega, comes news that a pal of his, Bert Harrison, well-known drummer, around Wigan, and St. Helens, was rather badly wounded in the early days of the Second Front and is at present in hospital in the South, where he will be glad to hear from his old pals and would appreciate some jazz news in any form. Write to him c/o me at address as below.

Before joining the Forces Bert was occupying the drum chair with Ron Hall's Band—a name familiar to all contesting fans. Gordon Phillips—who plays trumpet himself—adds his word of praise for Phil Green's Dixielanders, which outfit he heard the last time he was ashore.

Second: AL HARVEY AND HIS BAND (three saxes, three trumpets, trombone, piano, bass, drums). 162,

Busy "M.M." Contest Week

1044 SHROPSHIRE CHAMPIONSHIP, Tuesday, July 18, Town Hall, Crews, and 1944 SOUTH WALES CHAMPIONSHIP, Friday, July 21, City Hall, Cardiff

Fine Events At Crewe and Cardiff

LAST week saw two more contests in the current season, which, in spite of all war time difficulties, is well on the way to setting up an all-time record, not only for the number of events which are due to be held before the "All-Britain" takes place in October, but for the number of bands which will have competed and for the size and enthusiasm of the audiences.

The Crewe event was a real semi-pro's night. It was organised and presented by Edgar Harrison, for years a stalwart supporter of and competitor at "M.M." contests, whose band has also been qualified for this year's North Britain, well-known semi-pro leader Billy Lawrence, whose band won the 1939 "All-Britain" acted as compere and presented a special award for the best individual musician; Claude Bampton, who prior to the previous year gained for his fine work with St. Dunstons for blinded ex-Service musicians of this and the last war, directed a semi-pro band which won more than one "M.M." contest, was judged with Edgar Jackson.

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Fine Events At Crewe and Cardiff

Individualists' awards for: Tenor (Al Harvey); Clarinet, Trombone (James C. James); Drums (Norman Woods). Hon. Mention for: Trumpet (Henry Howarth).

CONSIDERING the ability of this band's players individually, the ensemble should and could have been better. The tones of the players were not always well matched, and there was insufficient unanimity of intention, resulting in lack of cohesion, especially in the brass and sax teams.

Ten good players do not necessarily make a first-class band. Three good sections do. Verb.sap! Third: RON HALL AND HIS BAND (four saxes, two trumpets, trombone, piano, bass, drums). Hon. mention for: Bass (Tim Higgins).

Also criticisable, however, was the band's unsuitable choice of numbers for its style. "Rose Room" is an epic because of its (widespread) delicacy. It loses much of its charm when played by a band in which robustness is paramount and subtlety of tone colour and treatment an unknown quantity. Similarly, a band whose idiom at fast tempo has a tendency to corniness (as this band's has) can hardly hope to conceal the fault in a tune like "South Rampart Street Parade," since effective as this piece can be, it requires a band whose phrasing is very stylish if a stylish result is to be achieved.

Willy Rigby and his Band, from Warrington, won the special award for the best "small" band. Individualists' award for bass (J. Ditchford) and hon. mention for clarinet (W. Wearing) and trumpet (Ernie Harding). Outstanding features were the excellent bass and good trumpet playing. The saxes were somewhat indifferent and the general effect pleasant, but rather timid.

George Smallwood's Rhythm Boys, from Wrexham, were an hon. mention for trombone (Edward Ball).

Cardiff JUDGES' REPORT

Adjudicators: Edgar Jackson and Johnny Marks. Winners: CAPITOL SEXTETTE (clarinet, alto, trumpet, piano, bass, drums). All coms.: Jack Evans, "Ohio," Manor Way, Whitechurch, Cardiff. (Phone: Cardiff 508.) Individualists' awards for alto (Jack Evans); clarinet (Tom Marriott); piano (William Christelow); drums (Ossie Meredith). Hon. mention for trumpet (Garfield Ireland); bass (Edgar Davies). Special award for best "small" band.

THE number of soloists' awards won for by this sextette is no exaggerated indication of the ability of its members individually. The alto would be considered outstanding even by the best professional standards. The trumpet's hon. mention is, however, hardly a fair indication of his ability. His one slight fault of not holding his low register sustained notes quite firmly in perfect pitch when playing organ backgrounds would not have cost him his soloist's prize in nine out of ten contests, and he was unfortunate to be up against the even better trumpet of Cox Graham's Orchestra in this one. Nevertheless, it was as much on what the combination did and how it did it as an ensemble that the combination won the contest.

A compact, driving little swing outfit, it had about as good special arrangements as one could imagine for the instrumentalation—of a variety and interest, excellently voiced, and holding the right balance between solos and ensemble work. And it knew how to play them with a finish, style and dash that seemed to please the dancers as much as it pleased us.

About the only fault was that the quickstep ("Royal Garden Blues") was taken rather too quickly for dancing.

Second: COX GRAHAM AND HIS DANCE ORCHESTRA (three saxes, two trumpets, trombone, piano, bass, drums). 35, Fields Road, Newport, Mon. Individualists' award for trumpet (Sydney Richard Cox Graham). Hon. mention for alto (William Gutteridge); drums (Albert Titcombe). A GOOD, firm, robust band, its outstanding features were the clear articulation and nice, stylish phrasing of the lead trumpet and alto, which did much to make their respective sections sound satisfactory in spite of weakness in the teams, and the solid beat provided by a drummer who, if not the most imaginative ever, provided the sort of clean, steady, convincing rhythm that makes a good foundation for any dance band.

The weaknesses of the band lay in (a) the tone of the 2nd alto and (b) the failure of the trombone to play in tune when taking solos; (c) a tendency on the part of the otherwise excellent trumpet to get over-excited; his attack, flurs and like expression devices were sometimes unnecessarily exaggerated; and (d) the all-round not very outstanding bass playing.

Third: NEW MAYFAIR DANCE ORCHESTRA (alto, tenor, trumpet, piano, bass, drums, girl vocalist). All coms.: Bert Miller, 18, Beauchamp Street, Cardiff. Individualist's award for vocalist (Jean Miller). CREDIT must be given to this band. Firstly for the successful way in which the three-piece front line managed in the quickstep "Mister Charles" to make itself sound like an improvising swing band while in fact playing from nothing more ambitious than the three parts, secondly for its "compactness," which made it sound integrally rhythmic; and thirdly, for its wise and not unoriginal decision to treat its footstep as mainly a vocal item. With the nice blues style of the girl singer and the lift of the ensemble, this was the best number, even though the trumpet was not very convincing (especially in the introduction) and in spite of the band doubling melody with the vocalist.

There were, however, many faults which the band must overcome before its better points can stand out to real advantage. Its intonation was not too accurate, especially in the waltz; the trumpet tone is thick and his control not too good; the clarinet's style leaves much to be desired; the alto cannot expect to have good tone while producing his vibrato by shaking his instrument.

On the whole, the rhythm section, with the exception of the bass drum sounding a little thuddy, was generally well balanced, was better than the front line. The bass and piano were steady and rhythmic, and the drummer had some lift if not a great deal of imagination. The Majestic Dance Orchestra, from Nantymoel (Glam.), placed fourth, won the bass prize (Dilwyn Howells). Len Roy's Band, from Bristol, placed fifth, secured the guitar award (Alan Colgan).

CONTEST FIXTURES

AREA FINALS SOUTH BRITAIN—Events I and II in the evenings of, respectively, Monday, September 4, and Tuesday, September 5. Final in the evening of Tuesday, September 12. All at the Hammar Smith Palais de Danse, London, W.1.

NORTH BRITAIN.—In the afternoon of Sunday, September 10, at the Winter Garden, Blackpool. Organiser: Mr. Lewis Buckley. MIDLANDS.—In the evening of Friday, September 20, at the de Montfort Hall, Leicester. Organiser: Mr. Arthur Kimbrell.

Winners and runners-up from each of the above three Area Finals are eligible for the:

"ALL-BRITAIN" FINAL in the afternoon of Sunday, October 8, at Belle Vue, Manchester. Last chances to qualify for the Area Finals. LONDON AREA Monday next, 3.15—HORNSEY, The Town Hall (7-11 p.m.). The 1944 North-West London Championship. (Please turn to page 10)

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Blue Bahamas (F.T.)	1
Blonometry	1
Soldier Boy	1
Keep Sunbeam in Pocket	1
Sweetest Song	1
Deep Henderson	1
St. Bernard's Waltz	1
Journey's End	1
Don't Know Where We're Going	1
Two Guitars (F.T.)	1
Bubblichi	1
Tenement Symphony	1
Poinciana	1
Alabama Mama Footstap	1
Red Havana Moon (Rumba)	1
Soviet Airman's Song	1
Cavalry of the Steppes	1
Tigra's Swing	1
My Serenade Swing	1
Piccadilly Pastime	1
Goodnight Celia (Waltz)	1
Fiesta (Rumba)	1
There's Nothing Like Music	1
Reverse the Charges	1
Concerto for Drums	1
Happy for Me	1
Denier & Divorcee	1
Rush Hour	1
Serenade Wealthy Widow	1
Nightlight on Alster	1
Rock Me Over (S.B.)	1
Lady Prefers New York	1
Walking Thro' Vienna Sel.	1
Bridge of Avignon	1
Commando Patrol	1
La Paloma (Tango-Rumba)	1
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CONTEST FIXTURES

(Continued from page 9)

Continuous dancing to the competing bands and Les Ayling and his Band.

Refreshment buffets and licensed bar.

Tickets: In advance from John Trapp, 9, Broadway Parade, Crouch End, N.8, and the Organiser (as below), 2s. 6d.; at doors on night, 3s. (Forces 2s. 6d.).

Organiser: Mr. Syd Beames, 32, Aberdeen Road, Highbury, N.5 (Phone: MOUNTVIEW 6319).

Wednesday, August 30.—WALTHAMSTOW, New Town Hall (7-11 p.m.)

The 1944 Essex Championship.

Organiser: Mr. Leo Wingrove, 185, Ferme Park Road, Hornsey, N.8. (Phone: MOUNTVIEW 9509).

PROVINCES

LINCOLN. — To-morrow, Friday, July 28, at the County Assembly Rooms (8 p.m.—midnight). The 1944 Lincolnshire Championship.

Continuous dancing to the competing bands and Len Marshall's Dance Orchestra.

Tickets: In advance from Messrs. E. S. & G. Compere, Ltd., St. Mark's, Lincoln, and the Organiser (as below), or at doors on night, 5s.

Organiser: Mr. Len Marshall, "Arcadia," Hallam Grove, Lincoln. (Phone: LINCOLN 8362).

August 11, at the St. George's Hall (7.30 p.m.—midnight). The 1944 East Midlands Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.

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WESTON-SUPER-MARE.

Wednesday, August 23, at the Pavilion. The 1944 Somersetshire Championship.

Organiser: Mr. Philip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phone: TEMPLE BAR 9140).

OXFORD. Monday, August 28, at the Town Hall (7.30-11 p.m.). The 1944 Oxfordshire Championship.

Organiser: Mr. Stanley W. Moulson, 25, Gleanville Road, Oxford.

1944 HAMP SHIRE CHAMPIONSHIP. August 28, at the Guildhall (6 to 10 p.m.).

Organisers: Messrs. V. and B. Enterprises, 15, Christchurch Rd., Bournemouth, Bournemouth, W.C.2. (Phone: BOSCOMBE 1499).

MANCHESTER.

Friday, September 1, at the Levenshulme Palais de Danse, Stockport Road. The 1944 Northern Counties Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431).

SWING BAND CONTESTS

(Open to all amateur and semi-pro bands, irrespective of whether they have won a Dance Band Championship this season.)

PROVINCES

BURTON-ON-TRENT. Tuesday, August 22, at the Town Hall (7 to 11.30 p.m.). The 1944 Midland Counties Swing Band Championship.

Organiser: Mr. Rand Draper, "The Quaver," Hillfield Lane, Stretton, Burton-on-Trent.

LONDON

Wednesday, September 6.—WEMBLEY, the Town Hall (7.30-11.30 p.m.). The 1944 Greater London Swing Band Championship.

Organiser: Mr. R. W. Davies Taylor (Entertainments Manager to the Wembley Borough Council), Town Hall, Wembley, Middlesex. (Phone: ARNOLD 1212).

Rules and Entry Forms for all the above now available from their respective organisers.

OWING to Service exigencies, the R.A.F. "Skyrockets" will be unable to appear, as announced, at the big charity concert to be held at the London Coliseum this coming Sunday (July 30) in aid of the Hospital Saturday Fund and Battersea and Lambeth A.T.C.

Harry Leader and his Band have sportingly stepped into the breach, and will appear instead. Tommy Trinder, Arthur Askey, and many other stars are billed to appear.

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BANDLEADER'S LUCKY FLY-BOMB ESCAPE

THURSDAY—as at least 35,000 readers know—is "M.M." day. It was also the day recently when well-known London leader of the "Garoyle" Club, Alec Alexander, had his home partly wrecked by a flying bomb. The front door was afterwards found in the kitchen. Still in the letter-box, dirty but readable, was that week's issue of the "M.M."

Fortunately, both Alec and Mrs. Alexander were in a small alcove under the stairs, and sustained no serious injury, although both were smothered in plaster and debris to an alarming degree. Congratulations to both on a remarkable escape.

Recently Alec Alexander and his boys have had the honour of playing for Miss Mary Churchill at Gun Sites, and at dances held specially for the Services.

ENGAGEMENTS WANTED

TROMBONE PLAYER, first-class, free July 27 for summer season; fully exp.—33, Homefield Road, Wembley.

PIANIST, nice style, would appreciate good gigs. Richmond 5529.

ALTO and Tenor Sax, oblig. clarinet and violin, vacant evngs.—Leslie James, Bowes Park 5564.

FIRST-CLASS PRO. Drummer req. perm. in safe area; now playing London Palais.—Box 5023, MELODY MAKER.

YOUNG PRO. stylish. Drummer-Vocalist, exempt, good reader, desires change, north preferred; Krupa kit. Apply, Box 5022, MELODY MAKER.

M.B. COMPERE, well known, outstanding, billing, stage, radio, band experience; odd nights or weeks, anywhere in Britain.—Box 5021, "M.M."

STRING BASSIST, young, exempt, 2nd year, Palais exp., requires good gigs or perm.—Bill Weedon, 4, Vaughan Avenue, Hornchurch, Essex. Brentwood 1454 (day).

BRIAN LANG, Pianist, and Vic Rogers, Bass, exp. stylists, free immediately. London area, separate if necessary; Pianist able go anywhere. 66, Ennismore Av., Greenford, Middx.

ALTO/CLAR. evening gigs in or near London; vacant July 21-August 10, would dep. to Holm Bank Holiday week-end.—Box 5019, MELODY MAKER.

FIRST-CLASS dance bass, stylish, rhythmic, reliable.—Ted Lev, 225, Brady St. Bldgs., London, E.1.

VOCALIST and rumba-band leader

Jimmy Cummins is now appearing as solo vocalist both with Tim Clayton's Band at the Lansdowne Restaurant and with Don Marino Barreto's rumba outfit at the Embassy Club, going on to the Embassy in the late evenings when his evening's work at the Lansdowne is finished.

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MUSICIANS WANTED

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

TROMBONE, TRUMPET, Pianist, must be first-class readers, for London Palais.—Box 5016, MELODY MAKER.

SAXES, BRASS and Rhythm, res. and tour. Full particulars, terms, etc. Only reliable men. And London, Glasgow or Edinburgh.—Box 5020, "M.M."

WANTED: Alto Saxes, Thurs. Sats. and Sundays, at Eltham Dance Studios, Eltham, S.E.9, comfortable job.—Billy Weedon (above address).

BANDS VACANT

THE FAMOUS "Playfair Five," all pro. comb. and recording personnel, a few odd dates, including some Sats. and Sundays.—Manager, 185, Ferme Park Rd., N.8. Mou. 9509.

BILLY LAWRENCE and his Band, A.S.—Britain champions, 1939-42, broadcast B.B.C. town and country; also Salon Orch., weddings, etc.—16, Ruskin Court, London, N.21. Pal. 4773.

LES AYLING and his Band (late Royal, Tottenham) have a few Saturdays vacant. Inquiries for these and mid-week engagements to 5, Elmfield Ave., London, N.8. Phone: Mountview 6319.

KEN MAISEY and his Band: first-class engagements in and around Town; own transport.—Sou. 2885.

JACK ENGLAND'S Band, a star attraction for dances anywhere in Britain, recdg. bds., personnel.—52, Sutton Court Rd., W.4. Chi. 0151.

STAN CRACKNELL'S Band open for res. or one-night stands, anywhere.—Write, 36a, Reeves Avenue, N.W.9.

PHIL TUFFEY and his Dance Orchestra, playing Jephson Gardens Pavilion Aug. week, has few vacant dates; 5-10 piece, dance or stage.—104, Gregory Avenue, Wedley Castle, Birmingham 29.

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CLARINET WITH CASES—H.P. new!

PERSONAL

REGGIE AND IVY BEARD wish to tender their belated, but sincere, thanks to the MELODY MAKER and all those kind friends in the profession who expressed their sympathy on hearing of the death, through enemy action, of Jasmine Sidonie Ann Beard, our most beloved and precious daughter.

FOR SALE

DANCE LIBRARY, stumps, commercials, old-fashioned, Scotch, etc.; seven banners in scarlet velvet and gold trimmings with initial L.E.; electric indicator. Lot, 27.—Mercer, 36, Tantalum Road, Balham, S.W.12.

A FEW new 3-valve record amplifiers chassis, designed to give quality and volume equal to the average radiogram; complete with matched speaker; AC/DC model, £8.10s.; AC model, £10.10s.—K. H. Ede, "Eureka," Surrey Gardens, Epsingham, Surrey.

VIBRAPHONE, B and H 3-act. F to F electric; Hawaiian Super Chicago electric guitar; portable typewriter, Blng No. 2, perfect.—Offers to Heywood, 110, Lancaster Road, Morecambe, Lancs. 1584.

FIBRE NEEDLE Sharpener, Universal pointers (improved model). Limited supplies now available. 9s. 6d. each, including packing and postage.—Charles Ferritt, Ltd., 242, Freeman Street, Grimsby.

DINNER SUIT, well-tailored, 31 leg, 36 chest, S.B., no coupons, 25; also "Harmony and Arr."—Law Stone, 25s.—Phone Epsom 1931.

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SAXOPHONES, clarinets, accordions, etc., purchased for cash; cheque by return.—W. Pumphrey, Ltd., 92-94, Stockwell Road, S.W.9. Phone: BRIXTON 2605.

HIGH PRICE offered for late model CORN SAX or equal make. No callers.—Please write with full details to A. W. 1, Priory Rd., Bedford Park, London, W.4.

DRUM SETS urgently wanted for Forces' orders; best cash price paid for sets and parts, any condition.—Write, phone or call, Len Wood, 59, Frieth Street, London, W.1. Ger. 1386.

TENOR SAX wanted, also plectrum BANJO, good price paid.—Full particulars, D. Rands, 4, Godstone Rd., Rotham, Sussex.

WANTED: deep model Side Drum, all metal, separate tension, size approx. 14 in. by 15 in.—L. Lewis, 14, DC Parys Avenue, Bedford.

WANTED: O Melody or alto sax. L.P. State parties, price.—12, Beverley Terrace, Cullercoats.

EXCHANGE

PREMIER ACE, S.D. for Carlton Deep Eleven S.D. cash adjustment in lieu.—E. T. Williams, "Coedmore," Llewellyn Avenue, Neath, Glam.

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REPAIR SERVICE, for obvious reasons, facilities are limited; but we are anxious to help our friends in the matter of repairs, and can guarantee the best of service.—Besson, 15, West St., Charing Cross, W.C.2.

SIDE DRUM hoops relapped, price £1/18/6; best calf, batter or snare. Send hood only.—Brom Orchestrals Service, 55-59, Oxford Street, London, W.1.

SAX/CLAR. overhauls, repadding, super brown pads, quick service.—Wheeler, 16, Elm Av., Ilford, Val. 2823.

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BUESCHER ALTO, L.P., S.P. also B flat S.S., L.P. Clarinet. Best over £42 or separate.—C. Holden, Shaw Inn, Racecommon Road, Barnsley.

STERLING metal B flat Sax-flax. Clarinet with case. Best offer over £10 secures.—Doidge, 3, Northgate Street, Launceston, Cornwall.

ALTO SAX, Adolphe, L.P., complete, £35 or nearest offer.—R. G. Thompson, 91, Brackley Road, Bedford.

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ALTO SAX, Hawkes 20th Century, just overhauled, relacquered, absolutely as new, costing £7, in special wooden case, owner must sell, £40, no offers; also accordion, Hohner Tanzo 4, 120 bass, coupler, hardly used, £40.—Croucher, Rosedene Villa, Western Road, Liss, Hants.

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DRUM SETS, 20 in stock, gold flash, white and storm pearl, Raytex, Krupa style, from £35, 6 high-speed pedals, ball-bearing Ajax, etc.; part exchange your bass drum for collapsible or super finish bass drum (8 in stock); super hi-hats; white tunables in stock. Side drums wanted, any condition. Urgent.—Len Wood, 59, Frith Street, London, W.1. Gerrard 1386.

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