

# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 568

## ARTIE SHAW'S BAND IS IN BRITAIN

ARTIE SHAW'S U.S. NAVY BAND IS IN BRITAIN! IT IS TOURING THE COUNTRY, ENTERTAINING AMERICAN TROOPS, BUT, UNFORTUNATELY, SHAW HIMSELF IS NOT WITH THE BUNCH, AS HE WAS RECENTLY DISCHARGED FROM THE NAVY THROUGH ILL-HEALTH.

The band, in his absence, is led by sax-player Sam Donahue, and is the same outfit which has toured 68,000 miles during the last twelve months, including a hazardous trip throughout the Pacific theatre of war, Australia, etc.

We are indebted to A.C.I.G. Fackrell for some notes about a programme which this band gave last week at an Air Force station in Britain, and he informs us that the personnel of the band is as follows:—

- Saxes: Mack Pierce, Ralph La Polla, Joe Aglora, Bill Nichols, Charlie Wade.
  - Trumpets: Conrad Gozzo, John Best, Frank Beach, Don Jacoby.
  - Trombones: Tasso Harris, Tak Takvorian, Dick Lafano, Gene Leetch.
  - Piano: Rocky Coluccio.
  - Drums: Bob Siftiens.
  - Guitar: Al Horeschl.
  - Bass: Barney Spieker.
- Sam Donahue explained that at some camps they are to visit they may have difficulty in getting a piano, so for that reason they have an able accordionist whose name is Harold Wax.

### SAM DOUBLES

The vocalists are Rocky Coluccio and Joe Aglora, and in a very stimulating musical programme, including commercials and swing numbers, some smashing solos were taken by Conrad Gozzo and Don Jacoby (trumpets), Rocky Coluccio (piano), and leader Sam Donahue on sax.

Versatile Sam also joined the trumpet section for one number, and the hit of the show was "Blues in C Sharp Minor."

Particularly interesting item in the programme was a swing arrangement entitled "Convoy," written by the boys during their crossing to England.

## RUMBA ACES IN NEW FILM

THE two famous rumba outfits, Edmundo Ros' and Don Marino Barreto's Bands, are both featured in a big way in the new Warner Bros.' film "Night from Folly," shooting of which is now in full swing at Teddington.

There is also a large accompanying orchestra under the experienced baton of Ben Frankel.

Also starring in film, stage and radio celebrity Pat Kirkwood; plus Hugh Sinclair, Jean Gillie, Tamara Desni, Leslie Bradley, and other leading figures of the theatreland.

Pat Kirkwood sings several numbers of the Brazilian type to the accompaniment of Edmundo Ros and his Band, whose outfit is used in the style of Carmen Miranda's Banda de Lua, without a piano, and with the boys in the band standing around the star.

Don Marino Barreto plays the music of Cuba, to which Pat Kirkwood, partnered by Costello, executes some dazzling dance sequences.

Trade papers describe this film as the biggest musical ever done by Warners outside Hollywood. Provision of the musical attractions in it is in the hands of Gino Arbib, of Anglo-American Artists, Ltd

# DANCE BAND MUSIC ON B.B.C. INVASION WAVELENGTH TO SECOND FRONT TROOPS

## How the Invasion Will Affect the Profession

THIS ISSUE OF THE "MELODY MAKER" GOES TO PRESS ON ONE OF THE MOST MEMORABLE DAYS IN BRITISH HISTORY—TUESDAY, JUNE 6, 1944—THE HISTORIC "D" DAY WHEN ALLIED TROOPS OPENED THE LONG-AWAITED INVASION FOR THE LIBERATION OF THE CONTINENT OF EUROPE.

AS NEWS OF THIS GIGANTIC EVENT FLASHES THROUGH HOURLY STIRRING THE PULSES OF THE NATIONS, WE FREELY ADMIT THAT IT HAS BEEN DIFFICULT FOR US ON THIS MOMENTOUS DAY TO CONCENTRATE UPON THE PURELY LOCAL AFFAIRS IN THE WORLD OF DANCE MUSIC. However, there is no doubt that the repercussions of this tremendous event will be felt in every branch of the entertainment industry, and we would be lacking in our duty if we did not do our best to guide and inform our readers of all developments which may affect them.

### IMAGINATIVE B.B.C.

Writing at this early stage, we cannot forecast with complete accuracy in what ways the invasion will leave its mark on those who are left working at home in the musical and entertainment spheres.

It is, of course, immediately obvious that touring dance bands travelling around the country may find their arrangements dislocated at any moment.

To what precise extent travel may be affected during the course of the gigantic operations now in progress cannot even be predicted.

So far as we know, however, all bands and artists in next week's Call Sheet will be able to fulfil their engagements according to schedule.

Arrangements for the "Zoning" of theatrical and Variety artists are being made to allow for possible future emergencies when prolonged journeys may be temporarily difficult. Precise details of such schemes will be published if and when the occasion arises.

Bands at restaurants and night clubs report that things are so far as usual, and at the time of writing business in some London theatres is reported excellent.

In all this welter of speculation, the much-criticised B.B.C. has vindicated itself handsomely by rising to the occasion, not only with

some extremely imaginative front-line reporting of every aspect of the battle's opening phases, but by smoothly inaugurating its pre-arranged plans for the entertainment of the vast concourse of Allied fighting men now on Continental soil.

THIS IS THE ESTABLISHMENT OF A NEW PROGRAMME, UNDER THE NAME OF THE ALLIED EXPEDITIONARY FORCES PROGRAMME, GOING OUT ON A WAVELENGTH OF 285 METRES DAILY FROM 5.55 a.m. UNTIL 11 p.m. (D.B.S.T.).

### NEW WAVELENGTH

Material for this wavelength will be drawn from existing B.B.C. programmes, the U.S. Forces Network, the Canadian Broadcasting Corporation programmes, and original contributions. We are assured that live dance music will be prominently featured in the programmes as well as recordings.

The whole idea is to cheer and sustain the Allied troops in their stern task, to stimulate them with both music and entertainment, and also to keep them informed of what is going on.

This wavelength is specially directed to our men in Northern France at the moment, and reception may therefore, not be too good for home listeners in some parts of this country.

So far as the rest of the B.B.C. programmes are concerned, the object which dictates the whole of the future policy may be summed up in four words: "Invasion News Comes First."

Programmes are liable to be broken into for news flashes, or cancelled to make way for more important special reports. Robin Richmond and his Sextet were the first band to be affected in this way when their broadcast was cancelled for General Eisenhower's Communique No. 1, which announced the news of the invasion to the world.

And there we are... For the time being, it is every musician's job to keep playing—to carry out his task of keeping up morale at home.

And with our music goes our prayers for the success of the enterprise and the safety of the gallant men who are taking part in it.

## DAVID MILLER AND RABIN LAUNCH NEW ORCH.

ON MONDAY NEXT (JUNE 12) AT THE PLAZA, DERBY, FANS WILL BE ABLE TO SAMPLE AT FIRST HAND THE NEW DANCE ORCHESTRA ORGANISED, LED AND DIRECTED BY EX-B.B.C. ACE-COMPERE DAVID MILLER UNDER THE AUSPICES OF THE RABIN-DAVIS ORGANISATION.

The new David Miller Ork. with glamorous Diane Rabin heading the vocal department, will be playing for a week's dancing at the Plaza. The following week it plays its first big Variety date at the Palace, Plymouth, then Boscombe Hippodrome; and then subsequently is booked solid for many months ahead up and down the country, with Variety engagements at the leading dance halls, one-night stand dates, Sunday concerts, etc.

The band's first booking in London will be for the week of August 21, when it is at Shepherd's Bush Empire. In the meantime, negotiations for some early broadcasting are in progress.

### LINE-UP

In forming the new outfit, David Miller has been guided by the double desire to produce a first-class combination for dancing and also to get together an organisation capable of putting over a thoroughly varied type of stage show.

Apart from something very special in the way of rostrums, stands, back-grounds, etc., the band is preparing some real novelties for the stage show. One out of the several in preparation is a feature to be called the "Jolly Millers," consisting of a team (drawn from the band) of comedy and harmony vocalists. For all its music-hall dates the outfit will be billed as David Miller and his Orchestra with Diane, and the general title of their offering is to be "Hello Again." Arrangements of the numbers for the stage are by George Evans.

Getting the interesting personnel together in these difficult days has been a task occupying several months. Sharing the vocal side with Diane is an interesting newcomer—a seventeen-year-old youngster in whom David Miller has the very highest hopes. Named Jerry Masters, the new singer is a pupil of Maestro Mario's and goes into his first big job with a bright kind of future in prospect.

Personnel is: Syd Cottani, Pele Ross, George Bayton, and Jimmy Power

(Please turn to page 2)

## \* The sensation of America FRANK SINATRA

HEAR HIM AT HOME IN HIS SONG HITS FROM THE NEW R.K.O. RADIO FILM

"HIGHER & HIGHER"

I couldn't sleep a wink last Night  
A lovely way to spend an Evening  
DB 2141

\* EXCLUSIVELY ON COLUMBIA RECORDS





CALL SHEET

(Week Commencing June 12)

- Les ALLEN, Opera House, Leicester.
Garr BARRITEAU and Band, ENSA.
Ivy BENSON and Band, ENSA.
Billy GOTTON and Band, Grand Theatre, Derby.
George ELNICK and Band, Empire, Middlesbrough.
Gloria GAYE and Band, The Bir Top, Leeds.
Stephans GRAPPELLY and Sextet, Empire, Croydon.
Henry HALL and Band, Empire, Glasgow.
Leslie "Jiver" HUTCHINSON and his All-Coloured Band, One-Night Stands, Glasgow.
Joe LOSS and Band, Hippodrome, Ilford.
Roy MARSH and Swingette, Hippodrome, Manchester.
Felix MENDELSSOHN'S Hawaiian Serenaders, Grand Theatre, Doncaster.
David MILLER and Orchestra, Plaza Ballroom, Derby.
Harry PARRY and Sextette, Belle Vue, Manchester.
Oscar RABIN and Band, Hippodrome, Birmingham.
George SCOTT-WOOD, Plaza, Darlington.
Lew STONE and Band, New Theatre, Cardiff.
Billy TERNENT and Orchestra, Green's Playhouse, Glasgow.
Billy THORBURN, Empire, Chislewick.
Maurice WINNICK and Band, Empire, Sheffield.

BASS DRUM STOLEN

BILLY TODD, well-known semi-professional drummer around the Ilford district, is yet another victim of the instrument-theft racket.
When going to play his usual Saturday night engagement on June 3 at the South-West Essex Technical College, with Jack Madison's Band, Bill was surprised to find his collapsible bass drum missing.
He searched everywhere for the missing instrument but without reward. Managing to borrow a drum, he carried out his engagement on Saturday, but is without a full set. The matter is now in the hands of the police, but in the meanwhile any dealer or person to whom the instrument is offered should get in touch with their local police station immediately. Missing article is a Barry collapsible bass drum with a silver pattern on the front. The number is 5251.

NO less than £150 was realised for St. Dunstan's by the dance-cabaret recently organised by the Musicians' Women's Guild, and held at the Bulldog Restaurant, Bond Street, W.—a fine result, which has inspired the Ladies of the Guild to start making plans for the organisation of another big charity entertainment. Details shortly.

THE Feldman Club ask us to remind all members that the Saturday night meetings have been discontinued for the moment. Very special, "bumper" Sunday night shows, with a big preponderance of guest stars, will take place weekly as usual (7.30 p.m.), at 100, Oxford Street, W.

F. & D.'s BIG HITS!

MAIRZY DOATS (AND DOZY DOATS) WHEN YOU SAY "HULLO"

POINCIANA TENEMENT SYMPHONY

STAR EYES I'LL GET BY

Double Sided Orchestrations as above 3/3 Each

FRANCIS, DAY & HUNTER LIMITED 138/140, CHALKING CROSS ROAD, LONDON, W.C.2. Phone: TEMple Bar 9351.

PARRY AUGMENTS HIS BAND FOR PROVINCES

SWING-MUSIC lovers in Manchester and Scotland will be pleased to know that Harry Parry is invading their territory from next Monday (June 12), with a specially formed dance orchestra.
On that day he starts a week at Belle Vue, Manchester, to be followed by three weeks at Green's Playhouse, Glasgow (June 19 to July 8).
For this tour Harry has augmented his Radio Sextet with the following boys, who are all well known in the profession.
On trumpet he has Danny Deane, a Glasgow boy and one of the proved jazz stylists of this country; and on tenor his brother Micky Deane, who also falls into the same category.
Other additions to the brass section are Arthur Sutherland, a London boy who proved very successful with Harry's augmented band last year, and Bill Mulraney on trombone, a great stalwart of any brass team, who is well known to everyone.

BROADCASTING

Completing the saxophones will be young Joe Elliott, another lad from Scotland, whose alto playing has made him one of the most talked-of names in the West End the last few months. The full line-up will be as follows: Harry Parry (clarinet), leading; Derek Neville, Joe Elliott (altos); Ken Oldham, Micky Deane (tenors); Stan Roderick, Danny Deane, Arthur Sutherland (trumpets); Bill Mulraney (trombone); Syd Raymond (drums); Sam Mollineux (bass), and Pat O'Neil (pno.), with vocalists Gail Paige and Dinah Kaye.
Dinah Kaye is a new addition to the Parry aggregation, of whom very great things are expected. She replaces Johnny Day, who left the band last Saturday, as he wished to have a rest from touring.
The band will be broadcasting in the "Saturday Night at the Palais" series, from 10.50 to 11.25 p.m., on Saturday, June 17, and after the completion of the Greens season the big band will break up, leaving the sextet to carry on with a week at Inverness, doubling the Caledonian Hotel and the Empire Theatre (July 10), followed by a week of Scottish one-night stands (July 17), a week at Middlesbrough (July 24), some more one-night stands in the Midlands (July 31) until August 7, when Harry and all the boys take a much-needed week's holiday.
They resume on August 14 at the Chelsea Palace and are heavily booked until the end of 1944.

Lawrence at Astoria

BILLY LAWRENCE and his band take over at the Astoria, Charing Cross Road (London) for the week commencing Monday next (12th), with a big band of 12th and 13th.
Billy Lawrence's Band won the "All-Britain" Championship in 1939. He is now specialising on gigs, among which are two dances regularly each week for the Kodak Recreation Society at Wealdstone (Middlesex).

It is questionable if there is a better-known teacher than Jimmy, who has had a long and successful career in orchestral, variety and dance work, and who has passed most of the budding young Glasgow horn men through his hands.
Alec McGregor, Duncan Campbell, Charlie Norton and his partner Duggie are only a few of the boys doing well at the moment in the town.
Bennie Lohan's Band at the Plaza have a new recruit in the person of Ray Wilson, Glasgow sax player, who was playing tenor until recently with Joe Loss. Dave looks like settling down at home now after his travels with the big-timers and may be doing a few sessions with Ronnie Munro at the B.B.C.

MEMBERS BARRITEAU-GREEN ORCHESTRAS wish us to announce to all Carl Barriteau fans that the supply of photographs of Carl and his Band is temporarily exhausted. All letters applying for these are however, being filed in strict rotation, and all requests will be satisfied as soon as new supplies are received.



DAVID MILLER OSCAR RABIN

(Continued from Page one) (saxophones, etc.); Johnny Green (1st trumpet); Roy Davey (2nd trumpet, vibraphone and vocalist); Alf Reece (trombone); Tommy Marshall (trombone); Maurice Reed (bass); Noel Webb (drums); and Billy Brown (piano).
Many of these boys are well known in Town. Pete Rose comes back to the profession after his discharge (on medical grounds) from the Forces; George Bayton, who has been heard as a member of Miff Ferrie's "Ferry-Club," is a first-class stylist; Johnny Green is late of Ronnie Munro's B.B.C. Scottish Variety Orchestra; Roy Davey was with Edmundo Ros and Miff Ferrie; percussionist Noel Webb was with Sinatra's Ambrosio-presented band at Odgenino's and elsewhere in the West End. Pianist Billy Brown is a talented youngster whom Oscar Rabin chanced to hear playing down at Exmouth (Devon) and for whom he predicts a brilliant future.

SCOTTISH NOTES

DURING the first week in June, Lauri Blandford started on his fourth consecutive year at Dennistoun Palais. Lauri succeeded George Eriek in 1941, and has certainly built himself in at this popular hall.
He had previously played in Edinburgh, and was well known down South, having also played piano at Royal Covent Garden with his own band until blitzes intervened.
Palais dancers are more than satisfied with his music during his tenure, judging from the crowds which still roll up in the best tradition.
The present line-up reads: Bob Kelly, Sam McErlain, Jimmy Reid and Andy Holmes (saxes); Harry Fox and Bill Goehrane (trumpets); Johnny Black and Bert Ingles (trombones); Mick Campbell (bass); Garry Dunlop (drums); with Lauri leading on piano.
Vocals are supplied by Malais McLeilan, while other songsters in the band include Andy Holmes and Dick Campbell.
Latest recruits to the ranks of Glasgow business men are trumpet players Jimmy Young and Duggie Anderson, who have started an agency in the town for tuition and general musical services.
It is questionable if there is a better-known teacher than Jimmy, who has had a long and successful career in orchestral, variety and dance work, and who has passed most of the budding young Glasgow horn men through his hands.

Alec McGregor, Duncan Campbell, Charlie Norton and his partner Duggie are only a few of the boys doing well at the moment in the town.
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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 "Four Big Parade" programme over the C.B.S. network:
1. IT'S LOVE, LOVE, LOVE (2-1-1-0-0-0)
2. I LOVE YOU (1-2-5-6-0-7)
3. POINCIANA (5-4-4-0-0-0)
4. WHEN THEY ASK ABOUT YOU (0-5-4-4-4-7)
5. BESAME MUCHO (3-3-1-3-2-1-1-x-4-4)
6. EASTER PARADE (3-3-1-3-2-1-1-x-4-4)
7. I'LL GET BY (0-7)
8. LONG AGO AND FAR AWAY (7-0)
9. SAN FERNANDO VALLEY (6)

Max Abrams For Bob Manning In Payne's Band

FAMOUS London drummer, Max Abrams, has joined Jack Payne. On Whit Monday (May 29) Max played his first radio session with the Payne outfit, and is settling down very comfortably in a job which should suit him to a T.
Max Abrams takes the place of Bob Manning, who has now left the Payne Organisation after an association lasting on and off since 1928.
Bob was a member of the original B.B.C. Dance Orchestra led by Jack Payne back in the old Savoy Hill days of 1928. He remained with Payne until 1933, then spent the intervening years working in the leading West End stage pit, radio, dance and straight orchestras, and, in 1941, returned to Jack Payne, and has carried out the heavy drumming duties of this band ever since.
Apart from "playing" at the "400" Club, Bob is now concentrating all his time on radio, recording and film sessions, with both dance and straight combinations.
Away from the West End limelight for several months, Max Abrams has nevertheless been extremely active, both with sessions, deputising, etc., and with the heavy work which he has undertaken in connection with the training of Cadet bands.
Now promoted to full lieutenant, R.N.V.R., Max is training not only bands of the various groups of Sea Cadets in the Metropolitan area, but also those of the Middlesex Battalion Army Cadet Force, etc.
Altogether, he now has a very large number of brass, drum and bugle, and drum and file bands in his charge.

Insure Your Instrument!

THE NUMBER OF MUSICAL INSTRUMENTS THEFTS THESE DAYS IS HIGH, AND ALL MUSICIANS WHO HAVE NOT ALREADY DONE SO WILL BE WELL ADVISED TO RELIEVE THEMSELVES OF WORRY ON THIS SCORE BY GETTING ENROLLED IN THE SPECIAL "MELODY MAKER" INSTRUMENT INSURANCE SCHEME.
The scheme should be of special interest to the considerable number of musicians who have joined the Forces and taken their instruments with them and those who are touring for ENSA, etc.
Under the Melody Maker Scheme, cover for all risks in such cases is arranged without additional charge, although insurance companies in general make additional charges for instruments being used in the Forces.
A number of claims for stolen and damaged musical instruments have recently been paid—also, under this scheme, claims are based on the present-day higher cost of replacements, not on the original cost of the instruments, provided that the instruments have been insured at present-day values.
All musicians, in the Forces and otherwise, will be well advised to write at once for details of this Special Instrument Insurance Scheme. Do not write to the "Melody Maker." Send your inquiries direct to the insurance brokers handling the scheme, Messrs. B. Hawes Wilson and Sons, 2, Hampstead Square, Hampstead, London, N.W.3.

SMASH HIT

In a FRIENDLY LITTLE HARBOUR

Created by FRANK SINATRA KATE SMITH TOMMY DORSEY, etc. SYMPHONIC ORCHESTRATION by PAUL WERICK

- BRON'S 55-59, Oxford St., London, W.1. Tel. 3995
HARTLEY'S 79, Vicar Lane, Leeds
ASCHERBERG'S 16, Morfimer Street, London, W.1. Museum 3562-4

FOUR SHAWS New Records Reviewed by EDGAR JACKSON

- ARTIE SHAW AND HIS ORCHESTRA
\*\*\*Sugar Foot Stomp (Armstrong, Oliver) (Am. Brunswick B19669)
\*\*\*Sobbin' Blues (Art Cassell, Vic Berton) (Am. Brunswick B20448) (Parlophone R2940-5s. 4id.)
ARTIE SHAW AND HIS NEW MUSIC.
\*\*Shoot The Likker To Me, John Boy (Shaw) (V by Leo Watson) (Am. Brunswick 21714)
\*\*\*Free For All (Shaw) (Am. Brunswick 21900) (Parlophone R2937-5s. 4id.)
19369-Shaw (clart.) with Tony Pastor (tenor); Leo Castaldo (tp.), Mike Michaels (tmb.); Jerry Gray (p.); Ben Plotkin (vln.); Sam Persoff (vln.); Jim Oederich (cello); Joe Lippman (pno.); Gene Stone (gt.); Ben Ginsberg (bass); Sam Weiss (dms.). Recorded 1936.
Originally issued mid-January, 1937, on Vocalion 548, with Shaw's "Skeleton In The Cupboard."
20448-Shaw (clart.) with Pastor (tenor); "Zeke" Zarchy, Castaldo (tps.); "Moe" Zudecoff (tmb.); Gray, Frank Siegfild (vln.); Sam Rosenblum (vln.); Willie Schuman (cello); Lippman (pno.); Tony Gatuazi (gt.); Ginsberg (bass); Gene Weitting (dms.). Recorded 1936.
Originally issued March 1, 1937, on Vocalion 583, with Shaw's "Cream Puff" (reissued April, 1944, on Parlophone R2934, with Shaw's "Copenhagen").
21714-Shaw (clart.) with Les Robinson, Art Masters or (according to Leonard Feather in the Melody Maker of December 4, 1937) Henry "Hank" Freeman (altos); Pastor, Fred Petry, or (according to Leonard Feather) Jules Rubin (tenors); John East, Malcolm Crane, Tom di Carlo (tps.); George Arus, Harry Rodgers (tmb.); Lester Burness (pno.); Al Avola (gt.); Ginsberg (bass); Cliff Leeman (dms.). Recorded 1936 or 1937.
Originally issued December 1, 1937, on Vocalion 5129, with Shaw's "It's A Long Way To Tipperary." 21900—Personnel as above. Recorded 1937.
Originally issued April 1, 1938, on Vocalion 5140, with Shaw's "Monsoon."



Artie Shaw and his band as they appeared in the Paramount film, "Second Chorus." As the story on this week's front page tells, Shaw's Navy Band is present in this country—but, unfortunately, without the ill and was discharged from the Navy on that account.

BEFORE he turned exclusively to the clarinet, Artie Shaw was a saxophone player. Among the records he made on alto was Frankie Trumbauer's "Troubled" (H.M.V. Special List, X4454, recorded in 1935).
But for some time he had professed a dislike of saxophones, and when he formed his first band, in 1936, saxes were conspicuous mainly by their absence. There was just one tenor, played by Tony Pastor.
In place of the reed team, Shaw augmented to a quintet.
Perhaps because of its novelty aspects, this then unusual instrumentation scored heavily at first. But after a time public interest waned, and Shaw, becoming discouraged, gave up the venture and reorganised the group along more conventional lines. With saxophones, brass and rhythm sections, fronted by his clarinet, he entered the fray determined to play the top-liners at their own game and beat them with it.
Being a bright little lad as well as a musician of unusual talent, he succeeded—and to such an extent that by '39 he had been elected "King of Swing" at the dance band polls, replacing Benny Goodman in that exalted position.

STRINGS WITH SENSE
How, a few months later, he tossed the brown aside as a result of his disgust at what he termed the "racket," and departed from the jazz world swearing never to return, is now jazz history. It is also history here before long he was back again in the profession, not only adding fresh laurels to his crown, but doing so with a band which featured more strings than ever.
There ought to be a moral in all this somewhere, but I don't propose to rack my apology for a brain trying to find out what it is, because it is rather beside the point.
It all happened somewhere after the time of the four records I am supposed to be reviewing, which date back to the original string-quintet/quintet combination and the subsequent ones which had no strings.
Belonging to the former groups are "Sobbin' Blues" and "Sugar Foot Stomp," and it is not insignificant that they are the best of the four, in spite of the strings—if you so prefer it, because of them.
At any rate, Shaw knew how to use his strings. He had the sense and taste to employ them sparingly, mainly for colouring, backgrounds with sustained "organ harmony," and, far from obtruding, they were never allowed to intrude upon, let alone destroy, the healthy kick which is one of the features of both these performances.
In fact, the strings notwithstanding, the records have an old-time Dixieland swing which is none the less conspicuous throughout the band because it is most prominently provided by "Moe" Zudecoff's trombone, especially in "Sugar Foot."
Nevertheless, if there is anything to choose between the two records, pride of place goes to the rather slower "Sobbin' Blues," with its grand solo by Shaw himself, Tony Pastor's old-time tenor chorus, the plitty brass interjections in the last chorus, and the victrolously charming coda.
As regards "Shoot The Likker" and "Free For All," these are also well above the average big white swing band performances of the period, in that Shaw has managed to invest them with some of the exuberance which was characteristic of his bands at that time.
But neither side has much to commend it as a composition, both tunes being little more than a handful of riffs.
FAVOURITE RIFF
The "Shoot the Likker" riff has long been a favourite with Harlem jazzmen. As a basis for one chorus or better still, an occasional "lick," it could have sufficed. But as the central theme of a three-minute composition it's hardly strong enough.
However, whoever arranged it has managed to make more than something out of this rather weak material. The side starts off with a chorus split between Shaw and the ensemble which is well in the groove.
Then Leo Watson takes over. Now Watson is a Negro singer of the "scat" variety who first found fame with the Spirits of Rhythm partly by doing trombone "intersections."
He does one here, and I suppose one may say it is both rhythmic and amusing. On the other hand, much of the fun is lost without being able to see Mr. W. pumping his arms in imitation of a trombone slide, which he always did as the feature of the "act."
The rest of the side is shared between Shaw's clarinet and the band, with Shaw introducing his now familiar stunt of deft figures over tom-tom rhythm. Altogether a bright record in which the band shows a workmanlike ensemble with plenty of punch and enthusiasm.
"Free for All" is at once a more exciting but more raucous performance.
In a 32-bar riff concoction the ensemble has three choruses—the first and last two.

IN between, various soloists try their hands, not with uniform success. Tony Pastor takes the first solo, and, though he plays better than usual, his tone is anything but pleasing, and it is a treat to come to George Arus's gutsy trombone, ably supported by Cliff Leeman's solid drumming.
Later there is an adequate trumpet solo and later still Shaw has a conspicuous for his dexterity in the extreme high register, but on the whole rather confused.
The rest of the side is devoted to noisy ensemble above which Shaw tries to make himself heard, and except for the eight-bar piano interlude the last choruses are, for all their pep, saved from monotony only by Leeman's excellent drums.
In fact, both sides are noteworthy less for any musical content than for the way in which the boys take the rather poor material "for a ride."

Syd Raymond Robbed

A PARTICULARLY barefaced robbery last Monday night (5th) has deprived Harry Parry drum celebrity Syd Raymond of all his cymbals.
Parry's Band is playing East Ham Palace (London) this week. Cymbals vanished from a locked dressing-room, and all efforts to trace them have so far been in vain.
They are Zildjian cymbals: two 14 in., two 12 in., and two 10 in.
Any musician or dealer to whom such cymbals are offered should communicate immediately with their local police, or with Scotland Yard (Whitehall 1213).

Join the 'Wright' Club—24 Hits for 24! F.O. 32/-, TRO 16/-, P.C. 8/-, SOLO 13/-, OTHER PARTS 4/- JUST ISSUED MOTHER'S SILVER WEDDING DAY PRICED WITH A LITTLE SMILE ARTIE SHAW'S Fox-Trot arr. of the Two Classics MARIA MY OWN PEANUT VENDOR Price 3/6 Per Set LAWRENCE WRIGHT MUSIC COMPANY LTD. Wright House, Denmark Street, London, W.C.2. Phone: TEMple Bar 2141



COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

REAMS of paper could be used in defining the difference between jazz and swing...

D. H. Chandler started the ball rolling a few weeks back...

To hear Joan Griffiths describe 'Royal Garden Blues' by Bix Beiderbecke...

The B.B.C. should also take note that there is no such thing as a 'jazz number'...

Finally, in the same issue is a fulmination from the Rev. H. Denis Griffith objecting to...

Can it be that we have an ally in the Church? Certainly we agree that jazz would be better without nine-tenths of the arty-crafty rubbish...

BUNK JOHNSON Talking of returning to the jazz itself brings us to the fact that Peter Brunskill, of the Fleet Air Arm...

That was indeed a session, for the thrill of hearing the almost legendary Bunk playing a clear and sometimes almost naive trumpet...

Old favourites, most of them: 'Weary Blues', 'Dusty Rag', 'Sobbin' Blues'...

best of the bunch, 'Franklin Street Blues', so called because that was where Bunk used to play forty years ago.

Yes, if you like Lu Watters, for real white jazz, you'll like these for honest coloured stuff.

We'll print the line-up and list of discs... just in case... you might know someone going out there!

BUNK JOHNSON'S JAZZ BAND

Personnel: Willie Bunk Johnson (trumpet), George Lewis (clarinet), Albert Warner (trombone), Walter Decou (piano), Lawrence Marrero (banjo), Chester Zardis (bass), Edgar Mosley (drums).

Recorded in New Orleans in 1942 by Eugene Williams, due to the painstaking research by five American jazz collectors who sought out Bunk in New Orleans and provided him with a new set of teeth and a new horn to replace the one which he described as an old coffee-pot.

formation 11. 'Franklin Street Blues'/'Weary Blues'—J.I. 12. 'Big Chief Battle Axe'/'Blue Balls Good-bye'—J.I. 13. 'Dusty Rag'/'Sobbin' Blues'—J.I. 14. 'Shine'/'Yaaka Hula Hicky Dula'—J.I. 15. 'Sobbin' Blues No. 2'/'Sometimes My Burden'—J.I. 16. Specially recommended are Nos. 12 and 14.

REX RECOMMENDS THREE OF A KIND

Nick La Rocca and Larry Shields, of the O.D.J.B., thought up this week's tune, 'Fidgety Feet', a number well in the tradition and one which is featured many a clarinetist throughout the past quarter of a century.

Here are my selections: 1. The Wolverines (Bruno, O2204). 2. Fletcher Henderson Ork. (Bruno, Wick O2634). 3. Bob Crosby Bob Cats (Decca P6704).

No. 1 because I like it for its atmosphere, and partly, perhaps, for Jimmie Hartwell's lower-register clarinet solo—such a contrast to his previously high-pitched work. It's so nice to hear it again in the final all-in burst.

No. 2 is an interesting performance by a large coloured band adapting an essentially small-group tune to its own purpose—and a very good purpose indeed.

No. 3 is an interesting performance by a large coloured band adapting an essentially small-group tune to its own purpose—and a very good purpose indeed.

My high spot, however, is the thirty-two bars of rich trombone from Jimmy Harrison. My label states 'Hot dancing', but don't take any notice of that—it's jazz all right.

No. 3, because the Bob Cats can always be relied upon to make a good job of one of the old 'uns.

Wouldn't like to spotlight any one of the cats in preference to the others, but Yank Lawson whips out a lovely Bix-ish break...

Can anyone provide the matrix number of 'Rose Room'? And while we are on this job, here is a list of other Ellington Brunswicks for which this significant data is missing from our files.

MATRIX NUMBERS WANTED. Can anyone provide the matrix number of 'Rose Room'? And while we are on this job, here is a list of other Ellington Brunswicks for which this significant data is missing from our files.

'Birmingham Breakdown' (O2299); 'Take It Easy' (O1778); 'Mooche' (1235); 'Paducah'/'Harlem Flat Blues' (O2003); 'Doin' the Voom Voom'/'Rent Party Blues' (O235); 'Sweet Mama' (Amer. Bruno, 4760); 'Admiral' (Am. Br. 4776); 'Accordion Joe'/'Double Check Stomp' (Am. Br. 4783).

'Wall Street Wall'/'Cotton Club Stomp' (1186); 'Runnin' Wild' (1068); 'Home Again Blues' (Am. Br. 6003); 'Wang Wang Blues' (1088); 'Creole Rhapsody' (145).

Some of the British Brunswick couplings had their labels reversed. For instance, on 1186, 'Wall Street Wall' is the side which has the clarinet trio.

We shall be extremely grateful to any readers who may be able to supply us with matrix numbers of these records.

JUNK SHOPPING QUERIES Graham Parkes, of Middlesbrough, has been busy digging the local dumps, and retrieved the following from salvage, the lucky fellow! He wants the dope on them, and thinks they might be interesting to readers.

R501. Boyd Senter's 'No More'/'Stakalee Blues' (Bloom (cornet), Tommy Dorsey (tmb.), Jimmy Dorsey (clar.), Lang (gitar), Schutt (pno.), Stan King (drums), not to mention the noble Senter himself (in person)).

Col. 3704. Gilt Edged Four's 'My Sugar'/'Best Black' (British combination for recording only, from 1925-27. Max Goldberg (tp), and Len Fuller (gitar) were stars on this issue and other recordings include Van Phillips (saxes), Al Starita (saxes, clar. and vo.), Sid Bright (pno.), Max Bacon (drums), Rudy Starita (drums and xylo)).

Col. 401. Paul Spring is 'Spring is Here.' Of no particular interest unless there is a spot of hot trombone by Chester Lincoln.

H.M.V. B1853, Paul Whiteman's 'Ain't You Ashamed'/'Love Has Way.' No interest. No Bix. No go.

VOCAL BY THE CORNER Returning to the subject of wrong labels, our attention is drawn to a mistake that has given us our biggest laugh for years. A letter came from Pte. K. Moss, now in India, who recently bought the two Hot Lips Page sides, 'My Fighting Gal'/'Just Another Woman', which were issued on H.M.V. over here by Elliott and Trull some months ago.

Apparently they were released in India on Indian H.M.V. and the label read as follows: 'Vocal and trumpet by Bill Elliott and Sinclair Trull'.

a line to Ralph Venables, 'The Moors', Tilford, near Farnham Surrey, stating what is wanted and what is offered, but no correspondence, please. He has his hands full.

George Bushby, of 19, Haycroft Rd., Brixton Hill, S.W.2, wants offers (cash) for 12-in. Blue Note 'Profoundly Blue'/'Celestial Express', featuring Edmund Hall. Highest bidder secures.

Elliott Goldman, 97, Hendon Lane, Finchley, London, N.3, has for sale or exchange: 'Come On and Stomp' (Bruno); 'Hobo, You Can't Ride This Train' (H.M.V.); 'Mandy'/'I'm a Little Blackbird' (Parlo.); 'Memphis Five'/'Runnin' Wild' (Scala).

Jelly Roll Morton: 'Black Bottom Stomp' (H.M.V.); 'Sobbin' Blues' (Bruno); 'Ideas'/'Git With It' (Bruno); 'New Twister'/'Shim-Wolverines'/'New Twister' (Bruno); 'G. Hobson, 4, Knowle Avenue, Bexleyheath, Kent, offers Wilder Hobson's 'American Jazz Music' for sale.

Ian Hawkes, 85, Lower Bank Road, Fulwood, Preston, wants Muggsy's 'Riverboat', Duke's 'Sepia Pan', Teagarden's 'Gate', and Bigard's 'Lull at Mt. Ridge' and Bigard's 'Lull at Mt. Ridge'. He offers on the one-for-one: Shaw's 'Pross Chai', Goodman's 'Why Don't You Do Right?'/'Hamptons'/'Drum Stomp', 'Bogie's'/'Miss Thing', 'Bechet's'/'Lay Your Racket', 'Nichols'/'Clar. Marm.', and Parry's 'Dim Blues'.

Norman A. Evans, 21, Winchester Rd., Reading, wants good-condition recordings of Ellington, and sides including 'Bugsy' and/or 'Hy. Allen. State prices required.

A. Bryant, 22, Avenue Place, Poole, Dorset, has for sale the Chick Webb Memorial Album. What offers?

S. Hinton, 21, Hillside Rd., Erdington, Birmingham 23, wants Duke's 'A Train', Crosby's 'World is Waiting', 'Over the Waves', full band's 'Big Noise', 'Call Me a Taxi', and 'Shaw's'. It had to be. You. Has good disposal list at 3s. each, or swap one/one.

BOOK REVIEW GEORGE EVANS has for long been one of the finest arrangers in this country as well as one of its principal tenor saxophone stars.

Now I have read all the books on arranging and even had one dedicated to me (Claude Lippman's), but don't think that I am heaping too fulsome praise on George Evans's work when I say that his treatment of dance band arranging is by far the most helpful I have seen yet.

First, you start right away with instrumental combinations rather than wade endlessly, as in most books, through instrumentation. All the stuff about ranges, etc., which one usually gets is so much make-weight really, since what the embryo arranger really wants to know is what not to write rather than mere range and so forth.

George has the student arranging right away, and his homework papers ensure the personal touch throughout. Every phase is touched and practically every reasonable combination discussed, and one of the most helpful aspects of all is the inclusion in the course of original scores in concert pitch of records by Shaw, Dorsey, Ellington, Goodman, and Goodman, etc. These, studied with the records, are a course in themselves.

My only real criticism is the rather sketchy treatment of dance music harmony. When George says 'in straight music the 7th is the note a semi-tone below the octave' whereas in dance music it is 'the note a semi-tone below the octave', he had better be careful. Such definitions are simply absurd.

However, since I myself have a book in the press which deals comprehensively with dance music harmony perhaps he will recommend this to be studied in conjunction with his course!

George's course is not cheap, but I can recommend it as money really adequately spent, and the whole venture is obviously the result of the most careful and meticulous work.

THE PRESENT-DAY LOUIS



Vera Lynn, busy entertaining the troops in an ENSA tour of India and Burma, is here seen riding in style to give a show in Calcutta

and as spontaneously as ever in the past. It was still the same grand old Louis, especially in 'Lazy River'.

IN the 'M.M.' for March 18 last Leonard Feather wrote from New York, apropos Louis Armstrong's performance in the 'Esquire' Metropolitan Opera House concert:

'Louis is simply getting old and hasn't got the power, the imagination or the lip to keep up with the younger stars who have built on the foundations he set so many years ago and have since gone far ahead of him.'

Well, Leonard lives in America and has plenty of opportunities of hearing Louis in the flesh, and I, who have had no such opportunities since the war, am not going to be so rash as Mr. Peter Tanner and rush into print and say that Leonard is talking nonsense.

But I will go so far as to say that the broadcast last Tuesday week of the American recordings of Louis and his band showed not the slightest justification for Mr. Feather's attack. True, the old voice was a bit more hoarse as Louis croaked out 'Kalamazoo', 'Me and Brother Bill' and 'Sunny Side of the Street'. But the style and the exuberance were still there.

And it was the same with Louis's trumpet. The notes came out as clear as ever.

But when he goes on to say that they have gone far ahead of Louis I can only just wonder which way 'ahead' is supposed to be.

LAST week's 'Saturday Night at the Palais' broadcast gave Freddy Platt and his band at the Carlton Ballroom, Rochdale, their first chance to go on the air.

Many a band will probably have noted the many congratulatory comments made on this combination's performances when it has acted as house band for contests held at the well-known Lancashire ballroom, and its broadcast should have let you know that they were by no means undeserved.

As usual, the B.B.C. did its best to spoil a band by sending up Helen Raymond and Leslie Douglas to warble the inevitable 'commercial' plugs of the moment.

As present-day vocalists go, these two are, I suppose, among the best—at any rate Leslie.

Radio Reported by 'DETECTOR'

technique to put over everything that springs to his by no means unimaginative mind.

Since Ivy left the B.B.C. many changes have taken place in the band. Among them are a new lead alto, an exchange of trombone players with Blanche Coleman at the Royal Opera House (London), and a new drummer.

They certainly haven't done the band any harm. In fact, I think it has improved considerably.

The brass is ever so much better, and one of the things the band most noticeably lacked—any good set-off soloists—is now much less in evidence, thanks to a trumpet player who can go to town in no mean style.

The new drummer is Pauline Ponting. She had the temerity to tackle 'A Man and His Drums', and put up quite a good show. And she should have. She's been taking lessons from Georgie Fierstone.

MANY aspirants already for that ten bob I offered last week for the best explanation in not more than 100 words why so many of you don't like Jack Payne's Band.

To give you all a chance I'm holding the competition open until first post next Wednesday (14th). Best entries, and name of winner in 'M.M.' for June 2.

'Fair play is always the 'M.M.' motto, so we are showing Jack Payne all your letters and giving him the freedom of our columns to reply to your criticisms. Watch out for his article!

TRY THESE NEXT WEEK (F—General Forces; H—Home Service) SUNDAY (11th)—2.1 p.m. (F), Frank Weir Ork., Elisabeth Welch in 'Palestine Half-Hour', 4.30 (F), 'I.T.M.A.' (rec. rep. of last Thursday's broadcast); 8 (F), Anne Shelton in 'Calling Malta'.

MONDAY (12th)—8.15 a.m. (F), André Kostelanetz (Am. rec.); 10 (F), Harry Parry Sextet; 2.30 p.m. (F), Frank Weir Sextet; 7.55 (F), Eric Winstone Ork. in 'Hello, Gibraltar'; 9.15 (F), Gerald; 9.20 (H), 'Tom Marches Back'.

TUESDAY (13th)—8.15 a.m. (F), Lud Gluskin Ork. (Am. rec.); 8.45 (F), Dinah Shore's Showtime (Am. rec.); 11.15 (F), Command Performance; (rep. of last Wednesday's Am. rec.); 6.40 p.m. (F), Beryl Davis, Benny Lee, Club Royal Ork. (directed by Harry Gold) in 'Twelve Men and a Girl'; 7.50 (H), 'Charlie McCarthy' (Am. rec.); 8 (F), Anne

Shelton; 9.15 (F), Mart Kenny's Ork. (Canadian rec.). WEDNESDAY (14th)—8.15 a.m. (F), Harry James; 9.15 (F), Gerald; 5.30 p.m. (F), Mart Kenny's Ork. (rep. of Tuesday's Canadian rec.); 6.30 (H), Command Performance; with Dorothy Lamour, Jimmy Dodd and Ruth Carroll, Dave Rose's Armed Forces Radio Ork.; Dick Haymes, Virginia O'Brien (Am. rec.); 8.15 (F), Bob Hope (Am. rec.).

THURSDAY (15th)—10 a.m. (F), 'Mail Call' (Am. rec.); 1.15 p.m. (H), Duke Ellington (records); 2.1 (F), 20th Century Serenaders; 9.15 (F), Gerald.

FRIDAY (16th)—8.15 a.m. (F), Tommy Dorsey (Am. rec.); 9.25 (H), Reg. Leopold's Southern Serenade; 11.15 (F), 'Charlie McCarthy' (rep. of Tuesday's Am. rec.); 6 p.m. (F), Spike Hughes's 'Swing Club'; 10.55 (H), 'Century Serenaders'.

SATURDAY (17th)—8.15 a.m. (F), Erskine Hawkins's Ork. (Am. rec.); 12.30 p.m. (H), André Kostelanetz (Am. rec.); 1.15 (F), Anne Shelton (rec. rep. of Tuesday's broadcast); 2.1 (F), 'Hello, G.I.'s, India' (Am. rec.); 3.25 (F), 'Mail Call' (Am. rec.); 6.30 (F), 'Atlantic Spotlight' (partly from U.S.); 8.15 (F), R.A.F. 'Squadronairs'.

RHYTHM CLUBS

12—Greenford thanks John Evans and Bert Hodgson for swell recs. Also J.S. group. Nxt. two mtgs. June 9 and 23. Retls.: 'Clarinet in Jazz' by Buddy Cawte, and Jazz Reconnaisance, by G. Goldman.

17—Wimbledon thanks Norman Poulter for recs. May 26, and Ron Hogwood for recs. June 2. Retl. on 'Boogie Woogie' by Dickie Farley June 9; also usual retl. on June 16. Meet every Fri. at Spencer Hall, Worple Rd. Open 7.30 p.m. Retls. start promptly at 8.30 p.m.

29—West London thanks Harry Parry for accept. presidency of the club, also members of the band who took part in J.S. on May 22. Retl. by George Jordan on June 12. Charles Gustavus on June 19, and on June 26 a discussion on classical and jazz music with Green Ralph Hill and Rex Harris. Record auctn and J.S. will continue each mtg.

72—Glasgow. Nxt. mtg. to-day (Thurs., 8th), programme of 'Request Records.' Thurs., June 15, event of this season will be Bill Elliott's retl. of Lu Watters Yuerba Buena records.

77—Cambridge. Special 'end of term' mtg. to-day (Thurs., 8th) at Miller's Studios, will feature coloured American outfit led by George Long. Record raffle, etc. Nxt. mtg. June 15, 193.—Oldham. Official address of premises: Marion Jepson's School of Dance, 133, Yorkshire St., Oldham, where first mtg. will take place on June 11 at 3 p.m. Programme will include 'Record Survey' retl. by Fred Dickinson, Jnr.; 'Swap Corner', and an All-star J.S. Mtgs. every Sun. afternoon as usual.

142—West Hartlepool. Retl. at mtg. on May 15 'Tommy Dorsey', given by F. Rogers, record auctn and miscellaneous discs. On May 22, retl. 'open to discussion', presented by S. Adamson and J. Cummins, followed by discussion on general running of club.

PETER MAURICE CLUB A Peter Maurice Hit! LILLI MARLENE Orchestrations: S.O. 3/-, F.O. 3/6, P.C. 1/6 Other Extras 8d. THE PETER MAURICE MUSIC Co. Ltd., 21, Denmark St., W.C.2, TEM. 3856 In conjunction with the World Wide Music Co. Ltd. & MacMelodies, Ltd.

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# Brand's Essence

THE war is showing more and more clearly the many differences which exist between the British and the Americans—a fact often overlooked because we speak the same language. And in no sphere of activity is this more marked than in the attitude of the two countries towards entertainment in war time.

The British official angle is that entertainers are necessary evils—evils inasmuch as playing an instrument or singing a song is an easy way of making a good living, and of no use at all to the war effort; necessary because, for some incredible reason, the weak-minded soldiers are only too anxious to be entertained by these selfsame players and singers, and find it very good indeed for their morale.

Also, the despised entertainers are very handy when there is some sort of a Service charity which needs a big attraction to get the public to support it.

But basically the high-ups' attitude to entertainment in the war is that—never mind what low medical grade the entertainers may be in, or whether they have already been invalidated out of the Services—they should all be going to work. And, if one has the temerity to suggest that entertainment, as it helps the war effort, might be classed as war work—well, look out for the brickbats!

The Americans, on the other hand, have an entirely different attitude. They realise that the most important part of a good Army is to keep the boys mentally contented as far as is possible, and they know that nothing can do this more easily than entertainment.

Accordingly, they regard the entertainment of the troops as a valuable war service, and everything is done to make sure that the leading dance bands, comedians, radio artists, etc., get all facilities to entertain as many troops as possible, all over the world.

When their entertainers get to the front, they do not have to waste time in making long journeys by lorry. They fly, and the time saved in the travelling enables them to give many extra shows, of which other wise the troops would have been denied.

This is logical and reasonable, but when HARRY ROY pointed out to the British that when he returned from the Middle East he was abused on all sides because the anti-entertainers preferred to take his remarks as meaning that he wanted to go by plane because it was more comfortable...

In this country, too, the Americans pursue the same policy. If the troops want entertainments, then the Americans regard it as highly important that everything should be done to satisfy them.

A couple of weeks ago an American officer drifted into the MELODY MAKER office to ask for some information. He was Lieut. JOHN GREEN, a jazz man from Chicago.

We welcomed him, and in conversation he told us that the boys of his camp, somewhere in the Midlands, were swinging wild to the ritz degree, and would like nothing better than a good record recital. Could we suggest anyone who could help?

We could, and we did. On the spot we phoned the R.A.F. Club, the best of all "Collectors' Corner," and made introductions over the telephone.

The result was that they met, went into the question thoroughly, and Rex agreed very willingly to give the boys the jazz they wanted.

This is where American methods come in, for on the day of the recital Rex and his precious records were picked up by a U.S. car and taken to an aerodrome, where an Army plane was waiting. The plane was for him. He got in and he flew to the camp, where he could not have been received better had he been one of the invasion generals.

In the officers' mess he was looked after and treated with kindness and hospitality, and then he gave his recital to a packed gymnasium full of G.I.s, who thoroughly enjoyed every minute of his two-hour show and blew the roof off the roof when the session finished.

That night Rex slept in the officers'



Few of the dancers who flock to the Royal, Tottenham, to enjoy themselves to the strains of Roy Richards and his band realise that there is a real-life romance in the outfit. Charming 22-year-old vocalist Jean Martin, who recently joined Roy and is making a great hit, is here seen photographed with trumpet-player of the band, Nat. Cliff—and the romance comes in the fact that Jean is really Mrs. Nat, and both of them are very happy about that state of affairs. Nat was involved out of the Army a little while ago. This is Jean's first job.

quarters, and the following morning the plane was waiting to take him back to London.

You may say that this is a lot of trouble for a recital of jazz records. Maybe, but it kept hundreds of A.T.S. girls, etc., to see, hear, and enjoy ex-bandleader ARTHUR ROSEBERY's nowadays expansive concert-party E.N.S.A. show with the intriguing title of "Time Out for Rhythm."

Venue, as you will have guessed, was a garrison theatre (to use the good old cliché) "somewhere in England."

And, chums, my transports were not produced solely by the exciting presence of so many of the (khaki-clad) fair sex. Feeling was at least partly because I was in the ideal atmosphere for seeing and hearing a show.

Would that we could encounter some of those "awfully refined" acts, those starchy stiff, unnatural and unrelaxed bandleaders, at a garrison theatre show! This is the atmosphere where stiffness and repression mysteriously vanish and you see your favourite musicians and funmen disguised as their natural selves, free from some of the mannerisms of the most conventional of institutions, the music-hall.

But bring the spotlight back to Rosebery, standing at the microphone waiting to put over something new (and probably a bit outrageous) in the way of gags. (Yes, Arthur, I particularly liked that one about the little soldier who booted his superior officer in a certain tender portion of his anatomy—and didn't the lads enjoy it, too!)

Arthur intends, after the war, to pack up the rigours of bandleading and concentrate upon becoming a kind of piano-jokes-patter-and-what-have-you-at-the-piano comedian.

Judging by the enthusiasm, the sincerity, the capacity for sheer hard work, you'll find him sweating just like Roy. Armstrong used to be at the end of his act) which he puts into it, he should succeed in post-war Variety very well.

Arthur, in company with the leading lady, talented Miss Wendy McCarthy, carries the brunt of the show on his shoulders, besides writing the material, acting as stage manager, accompanist, pianist, with the band, and, in fact, being here, there and everywhere almost every minute of the performance.

Sept. of the show—like all E.N.S.A. offerings—is the "curate's egg," good in parts; anyway, there is some very bright material in it.

There are eighteen members of the company, all are waiting to be sent into the "second front." Arthur himself, anyway, has already put in a very long period with E.N.S.A.

Members of the little accompanying unit, in which Arthur plays piano himself, are William Slaney (cello and saxophone); Mark Chassit (violin); Jack Rimmer (drums); Bernard Shipston (bass); and Tommy Compton (accordion).

Bringing the whole act right up to the moment, and increasing its appeal for fans among the troops, was the presence of 1943 North of England litterbug champion Jerry Leader and partner.

ONE day the story will be told of all the weird and wonderful improvisations, the patchings-up, and the smoothing down, and all the patient bending and stretching and twisting and cutting of metal, wire, and wood, that have made it possible for Army and R.A.F. musicians stationed in places far beyond the ken of ordinary civilisation to repair, and in some cases even construct, musical instruments so that they can form small units for the entertainment of their fellow-men.

We have already heard of dogskins being stretched to cover broken drums; strips of telegraph wire that are pressed into service as guitar strings; and broken clarinet keys miraculously made to work with strips of metal cut from condensed milk tins, plus a few elastic bands and other assorted jetsam.

Now from the Western Desert comes the tale of an R.A.F. outfit whose instruments—with the obvious exception of the piano—have been made, or near made, on the unit with scraps of wood, metal, etc.

Yes, you may start that superior chuckle I can imagine some of you indulging in, let me tell you that the bass fiddle used by these boys—a really lovely job, made by the unit carpenter in his spare time—is so excellently constructed that the boys once received an offer of £40—spot cash—for it.

Remaining instruments in this desert unit include a terribly battered sax, "lifted" from a deceased enemy, and made serviceable by simply superhuman endeavours; a "bashed up" fiddle and guitar, put into playing order by the irrepressible carpenter; and other serviceable impedimenta, with the words "home-made" looming large over everything.

Band in question rejoices—or sows—as the name may be—in the name of "JOHNNY BLAKELEY and his Ears of Corn." The boys' performance, however, belies their name, since they go in for very modernistic stuff, in keeping with the desires of 80 per cent. of their audiences.

Johnny Blakeley, leader and well-known Glasgow semi-pro, is on drums; Sonny Hale, who "hails" from London, plays piano; Bill Rodgers, Edinburgh semi-pro, is on alto and fiddle; Bruce Ortelley, a Blackburn lad, is the guitarist; and "Lolly" Kemphorne, a New Zealander, plucks the bass.

For all this interesting information about the "Ears of Corn" and their vicissitudes I have to record a cordial vote of thanks to W. S. Rodgers, whose interesting letter brings me all this dope almost literally "from the uttermost ends of the earth."

# Our Readers Write...

**GERALDO**  
WE have just received your copy of last week's MELODY MAKER. We have just read the way you run down Geraldo's performance at the Palladium, and we want you to know we definitely disapprove of your opinion.

As for the remark about Len Camber trying to do a Sinatra number, it seems to us that you haven't heard both of them sing it. Well, we have. We heard Len Camber sing it Saturday night and Sinatra on Sunday night.

And there is no doubt as to who sings it best (Len Camber, of course). And as for the remark about making you swoon it wasn't meant to. As for Geraldo copying Glenn Miller, he doesn't need to—he's got a good style of his own.

You say Geraldo's waltz melody was intended for corny members. It seems to us there was only one corny one the night you heard it (if you did) and that's you.

If you think you can arrange the programme better the Geraldo, why don't you suggest it to him? Maybe he'd let you take over (and heaven help the show then).

In future, if you have got any roasts, especially Len Camber, do you mind keeping them to yourself?

PHYL and JILL.  
Garshalton, Surrey.

**G.F.P.—FOR**  
IT'S about time somebody put you people wise to a few home truths. It all boils down to the general hubbub that is at present going on over the General Forces programme.

Well, as a member of the Forces just returned to dear old Blythly, I can assure you that the new Forces programme is going down very well indeed with the boys.

It is the general public who are the English name bands, for if anything displeases one it's listening to American bands, American tunes and American shows. True, they are good, but in this country there is much talent being most definitely wasted.

Why aren't there programmes including the "Squadronairs" Oscar Rabin, Joe Loss, Ambrose, The No. 1 Ballroom Concert Dance Orchestra, Ted Heath, Nat Temple, etc., etc.?

But even so, taking all this into account, all the daily papers seem only to be accepting the opinion of the general public as regards whether the show is a flop or not.

And as for half of the B.B.C.'s public staying off the air, well that really doesn't affect the lads, even supposing there is some truth in it.

Do you think that the world would switch off a show that comes all the way from the heart of the Empire? If the people at home want to contribute to the war effort, they can do so—but about their own Home Service.

They at least have the choice of two programmes, and if people do not like the Home Service, why not say so? The most convenient way of doing this is by writing to the member of the Fighting Forces complaining of the Home programme?

Of course, this subject is, and I suppose, always will be, a most difficult one. But try to understand our viewpoints. I speak for all my pals when I say that the Forces programme is very well balanced and giving a great amount of satisfaction.

Before I close, there is another point I must clear up.

In a recent Sunday paper I was astounded to see that someone had the darn nerve to write saying that the programme was 100 per cent. better than the B.B.C.

To be candid, they are talking through their hat.

Maybe you've been to the States. If so, then you may be aware that the continual advertising ruins any decent broadcast. It's not as if it only happens once, but it goes on all the time.

When over there, it was always good to tune in and hear the good old B.B.C.

Ask any of the lads back from N. America. They'll mostly all inform you that we definitely do not want commercial radio here after the war.

And that is to be emphasised as much as possible. We want people and programmes as they are and not through the medium of soap and cigarettes.

Well, I'm not going to try to express any more of my feelings. I will congratulate the staff of the "M.M." on a fine job.

Thank you for listening.  
SGT., R.A.F. (and Pat).

**G.F.P.—AGAINST**  
I HAVE read with great interest your attacks upon the B.B.C. for their very narrow-minded outlook on jazz and swing music, and I agree with you entirely.

I strongly advise you to adopt my attitude and totally ignore the B.B.C. and listen to the Continent.

There is more good jazz and swing put out from there in a day than the B.B.C. provide in a year. The quality of reproduction makes the B.B.C. sound like a 1920 gramophone.

This may not be a very patriotic outlook, but unfortunately we are left no alternative by the gentleman who swears to give the long-suffering public every type of programme except that which is most desired.

R. W. SHEPPARD.  
Walthamstow, E.17.

**I AM** a jazz fan, and once I was a civvy, but now I am a naval trainee, and one of the millions who rely on the B.B.C. for off-duty entertainment.

Before I joined up I always had my gramophone and a decent collection of records, but now I have to rely on radio entirely. Also, when I was a civvy I could fix my listening time better than I can now.

If the B.B.C. would realise that we cannot listen to programmes during the day, and put some of these good performances over at night, when most people in the Forces are off duty, more people would hear them.

You see, we rise and shine at 6 a.m., and by 8.15, when the "Down Beat," "Jubilee," and other similar programmes come on, we are on parade. As for "Command Performance," "Mail Call," "Charlie McCarthy," all of which I used to hear at home, they are on at impossible times.

To get to jazz, I manage to hear "Rhythm Club" on Tuesday, but now the very considerable B.B.C. has put Spike Hughes on at six, don't hear him. Pity, for Mr. Hughes has a good programme; not much talking, which gives more time for records.

Our lounge-back feature that gets me and my sure there are many others with one as bad) is on loud mostly, and this results in a horrible noise so that any dialogue comes over very woolly indeed. This I thought, when I spotted the Spencer Williams broadcast; we hardly heard a word of what was being said.

The Jack of live dance-band programmes is pretty noticeable, too. I haven't heard more than three since I joined up. There aren't many listenable programmes on to-day, and most of them are all before 5 p.m.

I have tried to outline just a few of the things that seem to be wrong with the G.F.P.

In my opinion the B.B.C. is making a mess of running one programme for home forces and the one for those who are foreign at the same time. I am no Greek, but I certainly have a word for it. Like most Navy epithets though, it's unprintable.

Ord. S. C. CHAPMAN.  
H.M.S. Glendower.

**FROM CORSICA**  
I WAS more than pleased to see in the "M.M." of April 1 the statement of Harry Roy on the question of entertainment for the British troops.

At present I am in Corsica and I therefore was not lucky enough to see Harry or his band, but the disappointment is lessened simply because I have now got to use to not seeing any good entertainment.

I must admit that these days film shows are plentiful (mainly sponsored by the U.S. authorities), and occasionally a hard-worked concert party, consisting of Service boys who obviously receive no extra pay for their work, comes along and provides relaxation in the form of a "live" show, and will deny that "live" shows are ten times better and more enjoyable than films?

To quote my own case, it was seven months after I arrived overseas before I saw a film show, and since then this has been my chief form of amusement, throughout the eighteen-odd months of overseas duty.

In Sicily, I was lucky enough to see Nat Gemella, and in Italy some really good E.N.S.A. shows were floating around. But how conspicuous by their absence were "top-of-the-bill" names!

As regards musical entertainment in this island, the less said the better. How right Harry Roy is when he

states that the British authorities seem to regard musicians and entertainers as necessary evil! The entertainment provided at present is, in most cases, not only of poor quality, but so very scarce that although my own share of good entertainment has been very little, there are hundreds worse off than I am—whose state of affairs is, to put it mildly, disgusting.

However, we can but hope that things will improve and I know that the "M.M." will do all in its power to bring about changes, and so enable top-class entertainment to be available to the Forces practically everywhere.

Best wishes to the old rag!  
B.N.A.F. ACI S. J. STEWART.  
LOUIS

**ABOUT** Louis and the recent articles and letters concerning him.

On a recent Tuesday morning (May 30) the programme "Down Beat" at 8.15 a.m. brought forth Louis Armstrong and his Orchestra. After playing one or two tunes, the names of which are forgotten, the band played "I Got a Girl in Kansas," and Louis's solo treatment of this was superb.

Forgetting for a moment the awful theme of the tune, I was amazed at the similarity of Louis's trumpet to that of the Hot Five days. It was easy middle register, perfectly toned with suspended accents here and there and a melodic invention that "surpasses" all things.

The band was a usual sort of swing group, but there was very little of the high note chords usually heard on this programme.

As for "Command Performance," "Mail Call," "Charlie McCarthy," all of which I used to hear at home, they are on at impossible times.

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Ord. S. C. CHAPMAN.  
H.M.S. Glendower.

**COMMERCIAL RECORD REVIEWS**  
by "CORN"

HEAVY demands on space have squeezed out this column lately, and, although it is June, this is the first opportunity Editor Sonlin has been able to give me to tell you about the May records.

My vote for the most interesting disc of the month goes to Frank Wells and his Sextet's "Between the Devil and the Deep Blue Sea" and "Perfidia (To-night)" (Decca R4228), and not only because these are the first sides by a new swing combination to come out.

Frank has only recently been promoted out of the Air Force Service, but he is already getting well into his stride again. He has a resident job at Hatchett's in London with his quartet, not to mention plenty of recording dates, and is playing as good clarinet as ever.

With him on this session were Kenny Baker (tbl.), Les Busby (tbl.), Alio Walters (harpsichord), Ivor Mairants (str.), Don Stuteley (bass) and George Fierstone (dm.).

If the records have a weak point it is that the otherwise ingeniously scored ensemble parts all seem so much up the top. Even the trombone, which has the bottom line generally, seems to be playing in his highest register.

However, this has done nothing to conceal the quality of the playing in the ensembles, some of which are brilliant, the solos, some of which are also seldom gets much chance to do himself justice on records these days, gets his opportunity in "Perfidia" and takes his advance in the "live" names!

As regards musical entertainment in this island, the less said the better. How right Harry Roy is when he



The faces of many of London's best-known West End musicians will be recognised in the above picture of Frank Weir and his 20-piece orchestra, which, incidentally, will be heard in the "Palestine Half-Hour" broadcast on Sunday (June 11). Picture was taken at the E.N.S.A. studio used specially for the recording of programmes of dance and light music and Variety, to be sent out for the entertainment of our Forces all over the world. Standing with Frank Weir in centre of picture is now, sensational singer Maris Wright, for whom critics predict a brilliant future; and (on right) famous ex-B.B.C. producer Eric Spear (of "Old Town Hall," "Saba, Vina and Ben," etc.), now in charge (under auspices of E.N.S.A.) of these dance-band recordings for the Forces overseas. Duke's tonsils were severely inflamed, and he was unable to talk for several days. It was believed that he would be well enough to open with his band at the Hurricane shortly.

# U.S. JIVE JOTTINGS

**RUMOURS** were flying thick and false at press time that the Harry James band, following the leader's induction, would be taken over by Betty Grable, better known as Mrs. Harry James.

M.C.A. officials, asked to confirm the story, denied it categorically, declaring that James might be willing, but Grable was not able.

James' radio sponsors issued a statement that "the project is being delayed by the serious shortage of television receivers."

Miss Grable herself, in a telephone talk, with the American dance-band magazine "Metronome," said that if the deal goes through the trumpet parts will be handled by another artist. "I'm having enough trouble already," she exclaimed, "teaching the baby to sing. She's taking Helen Ward's place. Helen is moving over to the trombone section."

Miss Ward, asked to confirm this, said: "April fools the lot of 'em."

Twentieth Century-Fox Studios, makers of movies starring Benny Goodman, Sammy Kaye, Woody Herman and Charlie Spivak within the past twelve months, were dickering with Capt. Glenn Miller at press time to sign a seven-year binder.

The contract calls for Miller at the end of the war to make movies with his band for the film company. Miller and his musicians made two appearances for Twentieth before Pearl Harbour, and both were UNUSUAL crossover grossers.

Duke Ellington is ill. Two weeks ago he came to New York to rest up a few days as a result of a bad throat. Then, when the band arrived in New York to play a one-nighter at the Golden Gate, it was announced that Duke would not be present.

On previous date Billy Strayhorn had substituted at the piano, but on this occasion, and for the subsequent theatre date in Newark, Earl Hines was at the keyboard. Duke's tonsils were severely inflamed, and he was unable to talk for several days. It was believed that he would be well enough to open with his band at the Hurricane shortly.

Herb Jeffries, who was supposed to have joined Duke Ellington in late February and remained on the West Coast. Kaiser said that he had left Town temporarily, to be married. He will not rejoin Duke after all, as he operates the Black Flamingo Club in Los Angeles.

Milt Gabler, of Decca and Commodore, passed his Army medical recently, and will go into service next month. The Commodore's crew is being hard hit by the draft, Barney Gabler having been accepted for service and Jack Crystal being due for his medical soon.

Don Rodman had to give up a tour of one-nighters in the South when his musicians refused to face the hazards of Southern Jim Crow and returned to New York. The band reports at Republic June 1 to start shooting on "Brazil."

Movie News—Sue Jones is appearing with his band in Paramount's "Bring on the Girls."

Jimmy Dorsey due to start work in "Lost in a Harem" at Twentieth-Fox, starring Bud Abbott and Lou Costello.

Kay Kyser and his troupe are working at Columbia in an untitled musical. Irving Berlin is producing.

Arthur Godfrey's Band signed for Metro's forthcoming "Holiday in Mexico" production which Arthur Freed will produce.

Tommy Dorsey also returns to Hollywood soon. He's set for Metro-Goldwyn-Mayer's "Thrill of a Romance," starring Esther Williams, who looks pretty in a bathing suit.

Rumours that Orson Welles may again attempt to film jazz are circulating again, but Welles himself denies that anything definite is on the file.

Louis Armstrong will be seen, with his band, in Republic's "Atlantic City." Paul Whiteman also has a role, by himself.

With five new men in his band, Woody Herman is doing a series of one-nighters and theatre dates prior to moving into the Sherman Hotel, Chicago, June 15.

Personnel changes include Sam Marowitz replacing Ernie Caseres on alto; Dave Tough replacing Red Saunders on drums; Bill Shiner for Charlie Di Maggio on alto; Vic Rocco for Phil Phillips on tenor; and Robbins replacing Bobby Guyer on trumpet.

(Please turn to page 10)



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**NORTHERN NEWS NOTES**  
by **JERRY DAWSON**

TO use the words of pianist Vic Smith—whose letter I quote—the band at the Empress Ballroom, Blackpool, will have to be rechristened "Charlie Farrell and his Ding-Dong Daddies" if Mr. Stork gets around much more!

Charlie Barlow (alto), Dick Little (tenor) and Harry Rawstron (trumpet) have all recently become proud fathers. Congratulations, one and all! On the Central Pier, Tommy Lewis has reopened at the open-air dancing board with himself on drums and Ernie Yates, Albert Parr and Bus Johnstone (saxes), Dick Ingham (fiddle) and Connie Powdrill and Vic Smith sharing sessions on piano.

Here is more news of the band currently directed by Pte. Johnny Farley—late R.A.S.C.—which operates in the Middle East.

Featured at the Auberge des Pyramides—where King Farouk Egyptian is often to be seen—the boys, who are all members of the Forces, are Frank Cropper, Jack Patton and Joe McNulty (trpts.); Geoff Jackson (trombone); Jimmy Kemp, Nobby Clark and J. Hopeschki (saxes); Jack Peach (drums); Les Cary (bass); Geo Watkins (guitar); Ian Law (piano), and Johnny himself leading and occasionally playing piano.

The boys are featured under the title of the "Liaisonaires."

Also from the Middle East comes a note from ACI Jack Coussins, who is on the same station as Flying-Officer Frank Patten, mentioned a few weeks ago in "Brands Essence."

There is a four-piece outfit on the station at present, consisting of Johnny Heald (piano); Johnny Pyke (drums); Bert Wheeler (trpt.); and Jack Coussins (guitar).

Whilst visiting Cairo recently, Jack went along to see the Sphinx, and literally in the shadow of this historical edifice met Ronnie Auslin and Frank Holmes, leader and trombonist respectively of the R.A.F. Middle East Command Band No. 2, with whom Jack had played when they were stationed together in England two years previously.

In answer to a correspondent who is evidently a fan of the girls, here is the current line-up of Ivy Benson's All-Ladies' Band, which is at present on a very busy and successful provincial tour after their year of broadcasting and a season at the London Palladium.

Maie Birch, Briquette Barrois and Daisy Evans (trpts.); Olive Broad, Betty Thomas and Tony Heaton-Parker (trombones); Ivy Gunn, Pat Sloan, Joan Taylor, Freda Redfern and Norma Cameron (saxes); and Willis Brown (violin); Lillian Kelly (piano); Joan Marriott (guitar); Elsie Ford (bass); Pauline Ponting (drums); and vocalists Maureen Malone and Miriam Kay.

Once again the Leeds "Big Top" in Roundhay Park is proving a big attraction in the local "Holidays at Home" campaign. The band this year which has been installed by R. M. Ackroyd, of the noted musical instrument firm, is under the leadership of tenor sax-violinist Dave Nussbaum, who is a brother of the famous bassists Joe and Lou.

Dave, who has only recently been discharged from the R.A.F., leads the following: Hilary Agroment (piano); Bert Rogers (bass); Micky Hunterman (trumpet); and Bert Humphreys (alto), who comes to Leeds from the Mirabelle Ballroom at Dudley.

From Eddie Mendoza, who with his squeezebox and his swing show has been pleasing the lads and lassies in the Forces for over four years now, comes news that the powers-that-be have decided that he will be of more use in uniform, and he expects to be called up for the Army any time now. However, the act, which has always received high praise everywhere, it has appeared, is to carry on under the leadership of Eddie's vocalist, glamorous Betty Lana Garole (between you and me, she's Mrs. Eddie Mendoza, too).

Current show-stopper with Eddie's bunch is an 18-years-old London drummer, Rusty Warner by name, for whom Eddie predicts a big future.

Back again to the Western Desert, from whence comes still another

appreciation of the No. 1 R.A.F. Command Band—this time from Cpl. Ernest Chapple and A.C. Eric White, who merely bear out the many opinions I hear from the M.E. that this is just about the best band in those parts—even rival bandleaders tell me this.

To refresh your memories, the band is led by pianist Frank Cordell, and his boys are Cyril Moss, Roland Tomlins and Syd Collins (trpts.); Bob Layzell and Jimmy Staples (alts.); Steve Hunter and Wally Butler (tenors); Don Young (bass); Joe Nellis (gitar); Ken Milton (drums); with vocals by Roland Tomlins and most of the arrangements by Jimmy Staples.

The band—which was at one time led by Norman Newman—broadcasts regularly over E.S.B. (Egypt), and is included in the many musical interests controlled by Hugo Rignold, who, incidentally, has of late been making quite a name for himself as conductor of the Cairo Symphony Orchestra.

Can't the B.B.C. possibly arrange for a broadcast by the No. 1 Command boys to be heard over here? I am sure from what almost everyone tells me it would prove interesting and enlightening.

In a certain sergeant's mess not a hundred miles from Archer Street there seems to be going on an argument as to whether a certain Northern band is worthy of the claims one of the mess members makes as to its capabilities.

It happens to be Northern Representative of the MELODY MAKER and the band in question happens to be that of Eddie McGarry—three times All-Britain Champions—I feel that I must put these unbelievers in their place, so here goes.

In spite of the difficulties of the times and the fact that personnel changes have necessarily been forced upon him, Eddie still leads an outfit that would not disgrace itself in any company—pro or semi-pro.

The boys are now in their eighth season at the Majestic Ballroom, Accrington, and are, as usual, pulling in capacity business.

It was in 1935 that Eddie McGarry and his band won for the third time—thus making it their own property—the Ben Davis Challenge Cup at the Royal Albert Hall, and followed this in 1936-7-8 by rising to even greater heights in annexing the All-Britain Championship at Blackpool.

Their third success in this game of the boys' their first airburst in the old North Regional programme, since which time the band has been heard on the air six or seven times, both from the B.B.C. studios and from the Majestic Hall.

Recent visiting celebrities have acclaimed the band as still being worthy of the Champions title, and outstanding amongst Eddie's newer discoveries is his femme singer, Lily Towers, who is creating quite a sensation locally.

Eddie still retains some of the old boys, and the full line-up of the band so far is: Bob Whatmough (piano); Olaf Whittaker (drums); Johnny James (bass); Eddie Cornwell and Peter Moran (alts.); Harry Moxham (tenor); Harry Nowell, Bill Baron and Tommy Pilkington (trumpets); and Ken Bland (trombone), with, of course, Eddie conducting.

Here, Mrs. Nielson, is a ready-made "top" for your Saturday Night at the Palais B.B.C. series. How's about it?

Under the sponsorship of Peter Marj, dancers in London, N. Wales, are being well catered for at the Vaughan Hall, where dancing takes place nightly, and where touring "name" bands are regularly featured. A recent visitor who greatly enhanced his reputation on the occasion was Billy Tennent with his new band.

The resident outfit is directed by pianist Joe Jones, supported by Billy Day, Les Englefield and Bob Bennett (saxes); Dai Williams (trpt.); Alan Clifford (bass); and Gordon Roberts (drums).

The boys are great favourites with the local residents and the many Service boys who regularly attend.

**12 BANDS AT WOLVERHAMPTON**

1944 "ALL-STAFFS" CHAMPIONSHIP  
Friday, June 2, 1944  
Civic Hall, Wolverhampton

**"M.M." DANCE BAND CONTEST REPORT**

ALL war time records for entries were broken last Friday (2nd), when the maximum permissible number of twelve bands took part in the 1944 "All-Staffs" Championship presented at the Civic Hall, Wolverhampton, by Messrs. W.M.E., Ltd.

There were other reasons, too, why this event will stand out as one of the most successful contests so far held this season.

There is an A.R.P. limit of 1,000 on the main hall, so W.M.E. director, Mr. J. A. Andrews, booked also the smaller Wulfrun Hall in the building.

It was wise that he did so, for nearly 1,200 people attended the championship.

This necessitated two house bands, and while Jack Andrew's Band played in the small hall, non-stop dancing was maintained in the larger by the competing combinations and Dennis Hinton and his Band.

Hinton's band it will be remembered, won the Birmingham District Championship at West Bromwich last March.

With their personality blues singer and excellent bassist they put up a bright and varied show that did at least its fair share towards making the evening a great entertainment.

Having since turned professional, the 1943 "All-Staffs" champions, Arthur Rowberry and his Band, were unable to defend their title.

But Arthur Rowberry himself came over from Birmingham to hand over the cup to the new champions, Fred Hobson and his Band, of Birmingham, and in a short speech declared that he owed much of his success to the experience and publicity he had gained in the "M.M." sponsored contest, and advised all bands to take advantage of the great possibilities these contests offered.

In spite of the large number of entries, the evening was well organised by Mr. Andrews that there was time for it to be concluded by a drumming exhibition by George Fierstone (who had been judging with Edgar Jackson), which, as usual, brought the house down.

**JUDGES' REPORT**

Adjudicators: Messrs. George Fierstone and Edgar Jackson.

Before commencing this report proper there is a matter to which it is high time to refer, and that is that of the use of all-conducting bands was drawn.

It concerns the use of microphone amplifying equipments, both permanent and portable.

Many bands ruin their balance by random placing of the microphone, usually in front of the brass or saxes, or between the two.

Unless the whole band is expertly and carefully "balanced" round the mike—a procedure generally impossible, because even when there is time for it the right kind of set-up for stage or platform invariably makes it impracticable—an attempt to use the mike to amplify the ensemble, or even sections, is almost certain to distort the true balance.

Generally speaking, the mike is best kept solely for vocal choruses and muted brass and other quiet solos, and care should be taken to place it out of range of the ensemble, or it is better still, switch it off when it is not being used for such purposes.

The exception to this rule is when the mike can be so placed that it will pick-up the piano and guitar without picking-up also any other instruments (especially bass and drums), as in a well-balanced combination it is only the piano and guitar which need any amplification during ensemble or even section work.

Winners: **FRED HOBSON AND HIS BAND** (three saxes, two trumpets, trombone, piano, bass, drums, girl vocalist), 19, Glyn Road, Quinton Birmingham.

Individualists' awards for alto (F. A. Patrick), tenor (D. Dillon), trumpet (Sid Lucas), bass (John Anson), mention for clarinet (P. A. Patrick), piano (R. J. Ward).

A most musically ensemble, this band won this contest by five marks (in 500) for playing a most pleasing, straightforward dance style with well-nigh perfect balance, tone and cleanliness of execution.

If any one individual contributed more than any other to its success, it was the lead trumpet.

An ideal section leader, his playing was so strong and sure that he would have been perhaps almost more of an asset in an even larger ensemble. He also spoke up well as a swing soloist.

listen to each other as well as themselves; (b) they must rehearse more carefully, even to taking their parts bar by bar; and (c) they must learn to hit their notes on the beat and give them all their proper values.

Third—**STYX WILKINSON AND HIS BAND** (two saxes, piano, guitar, bass, drums), 5, Greenway Gardens, Sedgley, Mr. Dudley, Worcs.

Individualists' awards for clarinet (P. Beech), guitar (P. Swan). Special award for best "small" band. Honourable mention for bass (H. Cairns).

In spite of the rather "straight" style of the pianist, the rhythm section here was far above average.

The guitarist won his prize partly because he was the only one to use his instrument for rhythm (the others, using electric guitars, mostly filled in with figures and effects), though he also played good solos, none the less effective because he knew how to use the microphone.

The alto consistently played well, but was at his best on clarinet, on which he proved to be an outstanding performer.

Although the tenor was rather less satisfactory when playing duets with the alto, to whose phrasing he did not always conform too well, he proved to be an attractive soloist.

Against these mostly good points we had, however, to offset a sometimes rather rambling sense of routine. The treatment of the numbers produced too many climaxes in the wrong places, resulting in anticlimaxes where climaxes were most needed.

The R.A.F. Jive Boys from Heddlesford (fourth) received an hon. mention for clarinet and tenor (E. W. Comparr), trumpet (S. Hinchcliffe), guitar (E. Neecham).

Billy Riley and his Band (fifth) secured an hon. mention for clarinet. Cyril Freeman and his Band (sixth) secured an hon. mention for trombone (H. Jones), bass (Reg Holmes).

The guitarist of Charles Berry's Quintet (Charles Berry) also was honourably mentioned.

Weak link in the combination was the drummer. So engrossed did he allow himself to become in following his parts that he seemed to have no attention to spare to paying heed to what the rest of the band was doing. The result was that, while his performance was accurate, it was no more spirited than it was always meticulously with that of the rest of the band, and in consequence the rhythm section just lacked the drive it might otherwise have had.

Second—**BUNNY CARLESS AND HIS BAND** (four saxes, two trumpets, trombone, piano, bass, drums, conductor), "Sunnybrae", Hawthorn Road, Stow Heath, Wolverhampton.

Individualists' awards for trombone (P. G. Morton), piano (Arthur Slater), drums (R. Pool), hon. mention for tenor (Stan Sumner), trumpet (Bill Cox).

This band just lost this contest by giving a more exciting but more ragged performance than the Hobson outfit.

The rhythm section was excellent (especially in the quickstep), both individually and collectively.

By the spot line spoils its admirable sense of swing by lack of precision—a deficiency which the antics of a rather ineffective conductor did nothing to overcome.

Some time we will try to find space for word about what a conductor should do and how he should do it. It should not come amiss to other conductors besides this one. There wasn't a M.M. sponsored contest who knew even the rudiments of conducting.

If this band of Carless's can tidy up its front line it should easily win a contest.

In the matter of three things—(a) the musicians must learn to

listen to each other as well as themselves; (b) they must rehearse more carefully, even to taking their parts bar by bar; and (c) they must learn to hit their notes on the beat and give them all their proper values.

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The guitarist won his prize partly because he was the only one to use his instrument for rhythm (the others, using electric guitars, mostly filled in with figures and effects), though he also played good solos, none the less effective because he knew how to use the microphone.

The alto consistently played well, but was at his best on clarinet, on which he proved to be an outstanding performer.

Although the tenor was rather less satisfactory when playing duets with the alto, to whose phrasing he did not always conform too well, he proved to be an attractive soloist.

Against these mostly good points we had, however, to offset a sometimes rather rambling sense of routine. The treatment of the numbers produced too many climaxes in the wrong places, resulting in anticlimaxes where climaxes were most needed.

The R.A.F. Jive Boys from Heddlesford (fourth) received an hon. mention for clarinet and tenor (E. W. Comparr), trumpet (S. Hinchcliffe), guitar (E. Neecham).

Billy Riley and his Band (fifth) secured an hon. mention for clarinet. Cyril Freeman and his Band (sixth) secured an hon. mention for trombone (H. Jones), bass (Reg Holmes).

The guitarist of Charles Berry's Quintet (Charles Berry) also was honourably mentioned.

Weak link in the combination was the drummer. So engrossed did he allow himself to become in following his parts that he seemed to have no attention to spare to paying heed to what the rest of the band was doing. The result was that, while his performance was accurate, it was no more spirited than it was always meticulously with that of the rest of the band, and in consequence the rhythm section just lacked the drive it might otherwise have had.

Second—**BUNNY CARLESS AND HIS BAND** (four saxes, two trumpets, trombone, piano, bass, drums, conductor), "Sunnybrae", Hawthorn Road, Stow Heath, Wolverhampton.

Individualists' awards for trombone (P. G. Morton), piano (Arthur Slater), drums (R. Pool), hon. mention for tenor (Stan Sumner), trumpet (Bill Cox).

This band just lost this contest by giving a more exciting but more ragged performance than the Hobson outfit.

The rhythm section was excellent (especially in the quickstep), both individually and collectively.

By the spot line spoils its admirable sense of swing by lack of precision—a deficiency which the antics of a rather ineffective conductor did nothing to overcome.

Some time we will try to find space for word about what a conductor should do and how he should do it. It should not come amiss to other conductors besides this one. There wasn't a M.M. sponsored contest who knew even the rudiments of conducting.

If this band of Carless's can tidy up its front line it should easily win a contest.

In the matter of three things—(a) the musicians must learn to

**CONTEST FIXTURES**

**LONDON AREA**  
Friday, June 23.—**WELLING** (Kent), Embassy Ballroom (7.30-11.30 p.m.). The 1944 South-East Counties Championship.  
Organisers: Messrs. Eric Rance and Frank Hemmings, 23, Tyrrel Avenue, Bexleyheath, Kent (Phone: Bexleyheath 258).  
Monday, July 3.—**TOTTENHAM**, Royal Dane Hall, High Road, N.17 (7.30-11 p.m.). The 1944 North London Championship.  
Organisers: Messrs. Les Ayling and Bunny Goodall, Royal Dane Hall, High Road, Tottenham, N.17. (Phone: Tottenham 4179).  
Monday, July 24.—**CRAYFORD** (Kent), The Town Hall (7.30 p.m.-midnight). The 1944 Kentish Championship.  
Organiser: Mr. P. C. Evans, 44, Herbert Road, Bexleyheath, Kent. (Phone: Bexleyheath 3075).  
Monday, July 31.—**HORNSEY**, The Town Hall (7-11 p.m.). The 1944 North-West London Championship.  
Organiser: Mr. Syd Beamis, 32, Aberdeen Road, Highbury, N.5.  
**SWING BAND CONTEST**  
This Saturday, June 10.—**WEALDSTONE** (Harrow), Middlesex, Kodak Hall (2.30-6 p.m.). The "Kodak" Swing Band Championship.  
Entry list full.  
Non-stop dancing to the competing bands and Billy Lawrence and his Band.  
Tea lounge in hall.  
Tickets: In advance from the organisers as below (s.a.e. essential), at doors, 2s. 6d.  
Nearest station: Harrow and Wealdstone by Bakerloo from Baker Street (35 mins.), by M.M.S. from Euston (25 mins.), or Broad Street (50 mins.). Buses No. 230 (from Northwick Park) passes door; Nos. 18 (from Edgware and Wembley), 114 (from Harrow and Wealdstone) to Watford to Edgware and Wealdstone Station.  
Organisers: Kodak Recreation Society (Ballroom Secretary: Mr. S. W. Thompson), Kodak Hall, Wealdstone, Middlesex.  
**ACCORDION CHAMPIONSHIP**  
Wednesday, July 12; Thursday, July 13; Wednesday, July 19.—**WEMBLEY**, The Town Hall (7.30-11.30 p.m.). The 1944 Greater London Accordion Championship Heats.  
Full details, rules and entry forms from the Organiser, Mr. R. W. Davies (as above).

Taylor, Entertainments Manager, Wembley Borough Council, Town Hall, Wembley, Middlesex. (Phone: ARNold 1212).  
Note.—This Championship is open to all amateur and semipro accordionsists of the British Empire.  
Friday, July 20.—**WEMBLEY**, The Town Hall (7.30-11.30 p.m.). The 1944 Greater London Accordion Championship Finals.  
Organiser: Mr. R. W. Davies Taylor (as above).

**PROVINCES**  
**WARRINGTON**.—To-morrow, Friday, June 9, at the Parr Hall (7.30 p.m.-midnight). The 1944 Cheshire Championship.  
Non-stop dancing to the competing bands and Ron Hall and his Band (1943 "All-Cheshire" champions). Refreshment buffets in hall.  
Tickets: In advance from Messrs. Dawson Ltd., 85, Sankey Street, or the organiser, 4s. 6d. At doors on night, 5s. (Forces 3s. 6d.).  
Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs.  
June 12, at the George Hotel (8 p.m.-1 a.m.). The 1944 Bedfordshire Championship.  
Non-stop dancing to the competing bands and Frankie Turner and his Orchestra.  
Licensed bar.  
Tickets: In advance from Messrs. Days, Luton, George Hotel, Luton, and the Organisers (as below), 5s. (Forces, 4s.). At doors on night, 5s. 6d. (Forces, 4s. 6d.).  
Organisers: Messrs. Dixen-Ward Productions, 10, Union Street, Luton, Beds. (Phone: Harpenden 970).  
**DERBY**.—Wednesday, June 21, at the Plaza Ballroom (7.30 p.m.-midnight). The 1944 Derbyshire Championship.  
Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.  
**KEIGHLEY**.—Tuesday, June 27, at the Municipal Hall (7.30 p.m.-midnight). The 1944 North-West Yorkshire Championship.  
Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: Oldham (M.A.M.) 1431).  
**READING**.—Friday, June 30, at the Town Hall (8 p.m.-1 a.m.). The 1944 "Home Counties" Championship.  
Organiser: Mr. Philip Moss-Vernon.

Full details, rules and entry forms from the Organiser, Mr. R. W. Davies (as above).  
(Please turn to page 10)

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"CORYN"

(Continued from middle page)
nature tune (vocal by Leslie Douglas) and "No Love, No Nothin'" (Beryl Davis) (Parlophone F2018).

CONTEST FIXTURES

(Continued from page 9)
17, Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phone: TEMPLE BAR 9140).

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

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"CORN"

(Continued from middle page)
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