

# Melody Maker

3<sup>d</sup> INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 554

## HOW THE PROFESSION FARED IN THE LONDON AIR RAIDS

LAST WEEK'S SERIES OF SHORT, SHARP AIR RAIDS ON LONDON PRODUCED BOTH NUMBER OF VICTIMS (ALTHOUGH, FORTUNATELY, NO RECORDED FATALITIES) IN THE MUSICAL PROFESSION AND ALSO HAD AN UNDERSTANDABLE EFFECT ON SOME OF THE CAPITAL'S ENTERTAINMENT.

At the time of writing, theatre and music-hall attendances seem to have slumped, for the moment, although restaurants and dance halls show no falling-off in patronage.

Several musicians playing in well-known London restaurants suffered severe shocks as a result of bombs that fell very near them. In one instance, in fact, the musicians were practically blown off the bandstand. In another case, a restaurant employing two bands suffered a degree of flooding after one raid.

Several of London's bandsmen, in fact, have had unforgettable experiences, and temporary travel difficulties after one or two of the late night raids have added to their troubles.

### PLUCKY GIRL

An old-established palais in the outer London area, where Don Hayman and his Band were playing, suffered a heavy attack from incendiary bombs, 24 in all striking the building. Canadian and American soldiers helped to deal with them.

Not only was no one hurt, but the band's instruments were rescued intact—a civilian, Dick Curthoys, getting out the drummer's kit, as this musician is a cripple and was, therefore, unable to do so himself.

The semi-pro world has also suffered in some cases, several bands in this category having narrow escapes whilst carrying on the true traditions of the profession and playing on after the air raid warning had sounded.

Bassist Laurie Dove and his Band were playing a gig in the suburbs and all were very seriously shaken when an H.E. landed close behind the bandstand. The band had played on after the warning.

When the gunfire became very heavy the dancers adjourned to cubicles at the side of the hall, but the bands remained on the platform, and vocalist/saxist/drummer Joan Blomfield led a sing-song in which everyone joined. Accordionist/pianist Charlie Ray was accompanying the singing.

Suddenly the bomb fell... It came down just between the back of the hall and another building. All was chaos... the glass roof of the dance hall came crashing in... Charlie Ray had an artery of his left leg severed, and Joan Blomfield sustained head and leg injuries from flying glass. Both were rushed to hospital.

(Please turn to page 2)

# HUTCHINSON LEAVES GERALDO

Leading Ambrose All-Coloured Band

MOST SENSATIONAL PIECE OF NEWS THIS WEEK IN THE DANCE BAND WORLD IS THE RESIGNATION OF FAMOUS COLOURED TRUMPET STAR LESLIE ("JIVER") HUTCHINSON FROM GERALDO'S BAND IN ORDER TO TAKE OVER THE LEADERSHIP OF THE NEW ALL-STAR COLOURED OUTFIT WHICH—AS EXCLUSIVELY ANNOUNCED IN THE "M.M."—IMPRESARIO BERT AMBROSE IS ABOUT TO LAUNCH ON A MAMMOTH SERIES OF VARIETY, RADIO, ONE-NIGHT STANDS, AND OTHER ENGAGEMENTS ALL OVER THE COUNTRY.

Leslie finished his long-standing Geraldo engagement last week-end, and is now all ready to take over his important post heading the new outfit, which is being billed as "Leslie ('Jiver') Hutchinson and his All-Coloured Band."

The reputation which Leslie Hutchinson has built up in the dance band world is such an honoured one that his inclusion at the head of the new outfit points, as few other things could do, to the high quality of the whole combo, and suggests that here, at last, is an attempt to evolve something on the lines of the old Ken Johnson outfit.

It is significant that so many of the old Ken Johnson personnel are included in the line-up.

### STAR LINE-UP

Supporting Leslie Hutchinson in this sensational line-up will be trumpet stars Dave Wilkins and Frank Williams; tenor-alto ace Bertie King; George Roberts (alto and baritone saxophones); and Joe Appleton (tenor).

More sensations follow in the choice of the rhythm section.

On piano will be none other than that great boogie-woogie exponent and fine all-round stylist Yorke de Souza, who is terminating his long and very successful run with the Harry Parry combo on Saturday week (March 11).

On guitar will be that fine stylist and broadcasting notability Joe Deniz; on bass the accomplished rhythm man Coleridge Goode; and, at the drums, well-known jivester Clinton Maxwell.

First dates for the new all-coloured combo are not yet announced.

It is likely, however, that Bert Ambrose, with his flair for thoroughness, will send the boys on several weeks of one-night stands first of all in order to make sure that the band knits well together before appearing in the exacting realms of the Variety stage.

## ANNE SHELTON ILL

HER many fans all over the country will be extremely sorry to learn that famous vocal star Anne Shelton has suffered a minor breakdown in health and has had to cancel all immediate engagements.

Last week Anne should have appeared at Birmingham Hippodrome; this current week she was to have topped the bill at Nottingham Empire; She also missed the "Calling Malta" programme last Sunday.

All of these Anne has had to miss through her doctor's strict instruction that she was to have at least a fortnight's respite from all her work.

Anne's illness commenced the Sunday before last, when, although feeling far from well, she insisted on carrying through her important rôle in the "Calling Malta" programme. Immediately she got home the same evening she collapsed, and her doctor insisted on several weeks' complete relaxation for her.

Some weeks ago Anne was involved in a motor accident in which she sustained considerable shock. It is thought that this incident—of which she made light at the time—may well have contributed to her present breakdown.

Her fans all over the world will join us in wishing her a very speedy recovery.

## JOHNNY GREEN'S SOLO BREAK ON DECCA

BIGGEST break of his busy career has come the way of star Geraldo vocalist, young Johnny Green.

He has been signed up by Harry Sarjon, of Decca, to make solo records, with orchestral accompaniment, and his first two sides will appear in the May 1 lists.

Nineteen-year-old Johnny has been consistently broadcasting since he was 10, and now has a bag of some 600 air-dates to his credit.

His greatly improved singing with Geraldo has put him in the topmost flight of British vocalists, and his recording debut is a fitting reward.

## PHILIP BROWN LEAVING THE B.B.C.

AFTER eight years with the B.B.C., noted dance band producer Philip Brown has decided to return to the dance band world, where he will continue to compose, produce and direct dance music.

He leaves the B.B.C. on the best of terms, and hopes to continue to broadcast in the future.

Philip Brown, who served during the last war in the Army, from September, 1914, to December, 1919, retired with the rank of Captain, and floated in 1925 the company of Philip Brown Ltd., dealers in musical instruments and dance band specialists.

He organised the Dominoes Dance Band, and other units named The Revelers, the Grosvenor, etc.

In May, 1936, he joined the Variety Department of the B.B.C., and was engaged in auditioning and choosing bands for broadcasting.

After a short break at the beginning of the war, when he was employed on other B.B.C. work, he returned in August, 1940, to the Variety Department, to produce and announce the dance bands.

He devised and produced "The Whoopee Club" which had 21 performances, and "How's About It," which was broadcast on 13 occasions, and recently he has produced several of the "Band Box" programmes.

His earlier work was concerned with the Band of the Week, and the production of Ivy Benson and her Girls' Band.

All the very many friends he has made in the dance band business will wish him the best of luck in whatever he undertakes in the future.

AS the result of a recent police raid, the "Stage Door" Club, by the Rialto Cinema, in Coventry Street, London, W., has been closed down, breaking up the promising little combination in which piano ace Clarie Wears was the leading light.

Clarie is now playing with Kealoah-Life and his "Hawaiian Five" at the "Blue Lagoon" niterie in Town.

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PROFESSION IN THE AIR-RAIDS

Although, as Chappie jokingly puts it, he would "immediately qualify for a comedy rôle" if he were all the clothing—some, of course, is entirely the wrong fit for him—he very deeply appreciates the motives which prompted so many people to offer help. In particular, he would like to thank Ord Hamilton, Dave Fullerton, Jack and Mrs. Jackson, Alf Noakes, Arthur Birkby, Reg Pink, and the boys in the Hatchett's Band, for their solicitude and practical offers of help. Chappie would like to say "thank you," with particular emphasis, to Rex Harris, who, passing the stand whilst dancing at Hatchett's, actually pulled a dozen collars from his pocket and offered them to Chappie on the spot. Also, two people completely unknown to Chappie—Harry Groombridge of the Dome, Brighton, and semi-pro Hugh Miller, also wrote offering help, and Chappie thanks both most sincerely. Hatchett's chirpette, Bette Roberts, who was badly shaken in the bombing, remains on holiday in Scotland for further recuperation, and vocal star Primrose Hayes continues to deputise most efficiently during her absence. Editor Ray Sonin, whose house suffered early on in the raids, would also like to thank the many friends who came to the rescue, and in particular, Mrs. Elma Brown (of particular "Nut-House" fame). Just to complete the story, the house of "M.M.'s" photographer-nephew Jack Marshall also suffered severely from blast in a "near-miss."

CHAPPIE'S SHIRTS!

One of the previous week's victims, Hatchett's leader, Chappie D'Amato, bombing of whose house left him temporarily without clothes or necessities of any kind—as reported last week—wishes to thank the many people in the profession who came to the rescue by providing shirts, shoes, ties, collars and even complete suits, etc.

DOUBLE AIRING FROM HAMMERSMITH

FOR a long time Howard Baker and his Band have been going from strength to strength at Hammersmith Palais, and on Saturday (March 4) they will be heard playing their first radio date from there. Howard is on the air from 11.20-11.40 p.m. On this occasion, the late night dance music will be provided from the Palais jointly by popular broadcaster Lou Praeger's and Howard Baker's Bands. Honours for fixing up this interesting "double event" belong to enterprising Lou.

Howard Baker is no stranger to the air waves, as he and his band have played several "Music While You Work" sessions of late. Besides the full-time job of running his combination at Hammersmith Palais, Howard is still very busy with his extensive "radio" connection, with his "Embassy" band still going strong, while his "Ambassadors" remain the resident band at the Oatlands Park Hotel, Weybridge, a job they have held down for the past six years.

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GRAND CONTEST SEASON KICK-OFF AT WEMBLEY

WITH the presentation last Thursday (February 24) by Reg Bates of the 1944 Middlesex Championship, at the Wembley Town Hall, the new contesting season opened... to the accompaniment of a full-scale Hitler blitz on London, met with a barrage the like of which has to be heard to be believed!

Inevitably the revival of air raids on the Metropolis has caused some people to prefer to stay home at nights, and against last year's capacity (under the local A.R.P. regulations) attendance of 150, the gathering fell this year to under 600. But that was just about half as many again as any other mid-week event has attracted to the hall since the blitz recommenced.

Cosily inside the hall, the cheery throng paid little attention to what was happening outside, and went all out to make the most of its few hours of essential respite from long periods of war work of all kinds. Almost a fortnight before the event the entry list had been closed, the maximum number of ten entries it would have been possible to accommodate in the available time having been reached. Of these ten, seven managed to put in an appearance and provided a well-varied and keenly fought contest.

A special attraction was the engagement by Pat O'Neill of famed swing stars Pat Dodds, George Fierstone, Derek Hawkins and George Chisholm, to appear with his ten-piece resident band. Unfortunately, these celebrities were too often wasted on padding out the full band while it played stock arrangements. But we did get a few spells of them in jam sessions on their own, and the rapturous applause accorded their efforts left no doubt that they were very fully appreciated by the customers packed round the bandstand.

Our thanks go also to Nat Temple, "Foggy" and Bill Elliott, who, with the M.M.'s own Edgar Jackson, provided a panel of judges whose competence for their task could hardly have been exceeded. (Judges' Report, see page 6.)

CONTEST FIXTURES

- LONDON AREA: Wednesday, March 22—BAXSWATER, The Porchester Hall, Porchester Road, W.2. (7-10.30 p.m.). The 1944 Central London Championship. Organiser: Mr. Reg V. Bates, 64, Croftis Road, Kenton, Harrow, Middlesex. (Phone: HARROW 3951).

PROVINCES

- WAKEFIELD.—Friday next week, March 10, at the Unity Hall (7.30-12.30 a.m.). The 1944 West Yorks Championship. Continuous dancing to the competing bands and Bert Ogley's Dance Orchestra. Tickets: in advance, 3s., from Messrs. C. H. Coe, 14, Cross Street, Wakefield. Ad. doors on night, 3s. 6d. Forcs 2s. 6d. Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431).

Melody Maker Incorporating RHYTHM WEEK ENDING MARCH 4, 1944 Editorial, Advertising & Business Offices: 93, LONG ACRE, W.C.2 Editor: RAY SONIN Telephone: TEMPLE BAR 2468 Advertisement Manager: F. S. PALMER

CALL SHEET (Week commencing March 6)

- Les ALLEN. Empire, Leeds. Carl BARRITEAU and Band. One-Night Stands, Midlands. Billy COTTON and Band. Empire, New Cross. George ELRICK and Band. Empire, Shepherd's Bush. Gloria GAYE and Band. Theatre Royal, Lincoln. GERALD and his Orchestra. Hippodrome, Birmingham. Stephane GRAPPELLY and Swingtette. Empire, Middlesbrough. Henry HALL and Band. State Cinema, Grantham. Felix MENDELSSOHN'S Hawaiian Serenaders. Palace, Grimsby. Harry PARRY and Sextet. Hippodrome, Golders Green. Oscar RABIN and Band. Empire, Brighton. George SCOTT-WOOD. E.N.S.A. Lew STONE and Band. Green's Playhouse, Glasgow. Maurice WINNICK'S Band (led by Harry Hines). Palace, Dundee. Eric WINSTONE and Orchestra. One-Night Stands.

IVY HYDE PASSES

THE "Melody Maker" announces with regret the death of Ivy Hyde, mother of accordion-vocal star, Pat Hyde, and mother-in-law of well-known violinist, Peter Rush.

Mrs. Hyde was herself well known on the stage a few years ago with her own accordion and piano act. Later on she appeared in a double act with Pat, and of recent times had managed Pat's business affairs. We join with their numerous friends in the profession in expressing our deepest sympathy with Pat Hyde, Peter Rush and members of the family.

U.S. HIT PARADE

- Here is the latest available list of the nine most popular tunes in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the C.B.S. network:— 1. MY HEART TELLS ME (1-1-1-1-3-4-7-7). 2. SHOO SHOO (4-5-9-8-7-8). 3. PAPER DOLL (2-4-2-3-1-2-1-1-4-3-3-4-7-2-9-7). 4. PEOPLE WILL SAY WE'RE IN LOVE (1-1-1-1-1-2-1-2-2-2-2-3-2-5-4-6-4-3-4-8-6-10-0-0-10). 5. OH, WHAT A BEAUTIFUL MORN-ING (6-6-4-2-8-6-7-9). 6. YOUR FIRST TIME (0-8-6-7-9-9-0-0-8-9). 7. SPEAK LOW (0-0-0-8). 8. THEY'RE EITHER TOO YOUNG OR TOO OLD (8-9-7-6-2-0-2-3-6-3-7-7-9). 9. STAR EYES. (Figures in parentheses indicate previous placings.)

(Continued from previous col.) April 20, at the King's Hall (7.30 p.m.-midnight). The 1944 "Potteries" Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire. ROCHEDALE.—Friday, April 21, at the Carlton Ballroom, The 1944 Central Lancs Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431).

EDDIE CONDON'S QUARTET \*Oh, Baby (Rain or Shine) (Am. Okeh 400899). \*Indiana (Hanley) (V. by Eddie Condon) (Am. Okeh 401035). (Parlophone R2932—5s. 4d.)

CONDON SCOOP

New Records Reviewed by EDGAR JACKSON

HERE it is! This—or at any rate the "Oh, Baby" side of it—is the record which came second in the recent "Collectors' Corner" poll. You asked for it, and you've got it.

Beat gave an excited mention to the possibility of a new Tetch in "Down Beat" on December 1, 1940, and most of the collectors' page was devoted to the subject in "Jazz Information" six days afterwards. A few weeks later Tetch was able to confirm that Holst's discovery was indeed a Tetchmacher item, and an investigation of the old Okeh files disclosed that the other title cut at this session was "Oh, Baby." An early of "Indiana" soon brushed the cobwebs from Condon's mind, and he told the whole story to Avakian.

A FIND "At once a feverish search was instigated for these two masters, but a complete blank was drawn in America, and the matter had to be shelved for a long time. However, the hunt was by no means finished, and on May 21, 1941, Langston White contacted John Saunders, of the Parlophone Company, asking whether the Okeh masters were in his possession. Imagine the reaction to Saunders' reply: "Eddie Condon's 'Indiana' will be recommended for release, the master sheet already being in our possession."

JERRY DAWSON'S NORTHERN NEWS NOTES

IN pre-war days one of the most popular figures in the Isle of Man entertainment world, Jerry Dawson, who was usually to be found at the Derby Castle Ballroom, Douglas, is still able to continue his band-leading activities in spite of war-time conditions. As he is on the inspection staff of a large firm of aircraft manufacturers in the North, his band at present is well established at the Capitol Ballroom, Leeds, where they are resident since the beginning of the war. In spite of many forced changes in personnel, the band still maintains a high standard, and the present-day line-up is: Edgar Haddock, Charlie Wyatt and Walter Butterwick (saxes, etc.); Percy Lindley and Horace Shore (trumpet); Ernest Appleyard (trombone); Billy Moyle and John Hooley (pianos); Reg White (guitar); Harry Hindle (bass); Arthur Cresswell (drums); and vocalists Bobby Little and Bert Hines. Most of the arrangements are by pianist Billy Moyle, and of late he has been trying his hand as a composer. A Cornishman himself, he recently composed a number of songs, including "Cavalier," and which was included in a broadcast a couple of weeks ago by the famous Brighouse and Raistrick Brass Band, which Billy himself conducted for this number. Incidentally, solo trombone in the Brighouse Band is Ernest Appleyard. Like the leader, all boys in the Noble Band are on work of national importance, and all in all are doing a grand job of work.

SCOTTISH NEWS JACK CHAPMAN'S broadcast was put over with the real "palais" atmosphere, the programme including Paul Jones, "military," and old-time waltz. Acoustic problems and crowd noises sometimes prevented the balance of the band coming through to best advantage, but enough was heard to award high marks for the performance, with special mention of the rhythm section, which was crisp and clear, in contrast to the old days, when this part of the band always sounded "muddy," owing to the difficulties of balance which are sometimes a problem in a few local halls. To settle a few discussions it should be stated that Henry Hall's recent visit was not his first appearance in a Glasgow ballroom, as he did a one-night stand some time ago at Barrowland. It was, however, his first recent season. Featured in Ronnie Murray's programmes and also in Jack Chapman's broadcast was a snappy number named "Switchback," which was written by Ian Gourlay, who does some writing for Ronnie and also plays sax with the Variety orchestra. H. H.

WARNING To all whom it may concern "PEOPLE WILL SAY WE'RE IN LOVE" ("Oklahoma") On the 26th January the Song entitled "PEOPLE WILL SAY WE'RE IN LOVE," from the Musical Play "OKLAHOMA," was performed at Lansdowne Restaurant, Berkeley Sq., without the permission of Chappell & Co. Limited, of 59, New Bond St., who are the owners of the copyright in this song. Our attention having been called to this we tender our apologies to Chappell & Co. Limited, for the infringement of their copyright and undertake that neither Lansdowne Restaurant, nor Mr. Tim Clayton, the Conductor of the Band at the Restaurant, will perform this Song in public in the future without the consent of Chappell & Co. Limited. Dated this 26th day of January, 1944. (Signed) Tim Clayton. For and on behalf of: Lansdowne Restaurant (Mayfair) Ltd., (Signed) F. W. Pope, Secretary.

2 Smashing Hits 2 BY THE RIVER OF THE ROSES AND MOONLIGHT MOOD DOUBLE ORCHESTRATION 3/3 and here's something NEW! Count Basie's ONE O'CLOCK JUMP PRICE 3/9 FRANCIS, DAY & HUNTER LIMITED 138/140, CHARING CROSS ROAD, LONDON, W.C.2. Phone: TEMPLE BAR 9351.

ings which contaminate the Parlophone supplements every month. The "well-known critic" mentioned so flatteringly by Mr. Venables was, I have to confess, none other than myself; though if the "Goodman-James-Shaw-Parry" remark is meant to be a crack against me, those who have read my reviews in this and other papers at all regularly will probably find it rather hard to believe that I could fairly be accused of supporting records by even Goodman and Shaw, let alone Harry James. The really good exponents of true jazz. However, that is beside the point. What is far more pertinent is that, in spite of the spokes I am so complacently (but, I regret to have to admit, quite unjustifiably) said to be able in some mysterious and unspecified way to put into certain people's wheels, the records have come out.

Now, I am more than ready to concede that on the grounds of historic interest their release is fully justified. But was there is to be said for them is a debatable point—very!

MOLEHILLS... NOT MOUNTAINS On the further consideration I have now been able to give to "Oh, Baby" I not only stand by all Mr. Venables quoted me as having said of Tetchmacher's alto; I find further that the remarks are almost as applicable to "Indiana."

Tetch's clarinet is, of course, considerably better. It at least enables one to appreciate that, while he was not to be compared with the better coloured clarinet players of his time, such as Barney Bigard or Jimmy Noone, or (for all his exaggerated vibrato) "Pops" Bechet, at least he was one of the best white clarinet players of his day.

Also on the credit side goes Joe Sullivan, whom I have yet to hear play a corny, let alone musically crude, solo. But against this one unfortunately has to put Krupa's often little more than corny (even for those days!) drumming, and Eddie Condon's pretty dire vocal. And when I say dire I mean dire from any point of view—jazz, straight or what have you. Taking them all round, I can only say that these two much-vaunted performances do no more than prove how completely certain people, who at any rate have the reputation of knowing better, allow their judgment to be absurdly influenced by a fanatical, and often hopelessly unjustified, worship of names and periods, resulting in mountains being made out of what are not even molehills.

Or is it that, after all, these people have no real understanding of jazz as a musical art form, as distinct from an historical phenomenon, and consequently cannot discriminate when it comes to the musical side of the subject? Not, am I so certain that Mr. Venable's story is entirely correct. It will be noticed that there is a gap of 135 between the master number of the two sides, which suggests they may not have been made at the same session. And if they were not, the whole basis of the story would seem to have gone.

From North Africa comes a letter from a very old friend of mine, veteran Manchester saxist Tommy Larkin, now serving with the R.A.S.C. At the time of writing he was playing with an ex-colleague of his from the Embassy Ballroom, Manchester, and another old pal of mine, pianist Johnny Massey, who leads the band, consisting of four tenors, two brass, four strings and four rhythm, which has been doing a lot of broadcasting, and also plays for dances in North Africa. Tommy has been doing a number of concerts as a single act with the subtitle "Fiddlin' and Larkin"—very apt. He would particularly like to hear from any of his Manchester pals who would care to drop him a line. His address is



# BRAND'S ESSENCE

## DANCE BAND GOSSIP

A RECENT letter from saxist RAY ("CHICK") KNIGHTS, now serving with the R.A.F. in Italy, commences: "Luck came my way this week."

Reading through to find out what this huge piece of good fortune could be, we discovered, not the bequeathing of some handsome legacy to our saxist friend, but simply that he had discovered a copy of the "M.M." dated last September!

Nothing could illustrate better than the how short our lads on the Eastern war front are of news, and how enormously they appreciate a word on current musical conditions from those left at home.

The line-up of the Service outfit in which Ray Knights is playing first tenor sax consists of Len Royle (1st alto); Fred Lockwood (2nd alto); Stan Robson (2nd tenor); John Macintosh (clarinet); Charles Shaw and Bill Lang (trumpets); Norman Fletcher (trombone); Norman Jones (drums); Ken Sunderland (piano); Jimmy Gladhill (bass); and Bill Oliver (guitar). Arrangements are by Bill Oliver, John Macintosh and Ray Knights.

Generally speaking, this outfit undoubtedly has great possibilities, but time for rehearsals is greatly limited. Nevertheless, the boys have done many shows for the troops in their spare time from rigorous R.A.F. duties.

So much is this appreciated that Ray Knights is voicing the question which so many others have asked: As entertainment is such a vital necessity in the Services, why are more Service units not organised for full-time entertainment?

The demand for the services of such outfits is terrific; and it certainly seems likely that the taking of a comparative handful of musicians from other jobs to keep them on full-time entertainment duties would result in so much moral uplift that their loss from the ranks would be well worth while.

Ray Knights ends up with the usual request—for some music, also for any old copies of the "M.M." which may be floating about. It sends his best regards to many friends in England, whilst Bill Oliver, Len Royle, "Mac" and Ray himself would particularly like to hear from Duncan Whyte, Alf Hunterman, Eric Breeze and Harry Rozer.

ONE of the most amusing air-grams from a musician serving overseas that we have received for a long time comes this week from Private STAN PEACOCK, perhaps better known to many of you under his trumpet-playing name of "Bunny" Roberts, who is now serving in North Africa.

Anyway, we'll call him Stan for the moment, and concentrate on telling you about his latest laughter-raiser.

In brief, Stan, with his trumpet, was loaned to a unit as part of the pit orchestra for an Army production—and what a production!—of "Babs in the Wood." (Before you start telling me the panto season's over, remember that a letter takes some time to reach England from the Middle East.)

Imagine Stan's consternation on arriving—with his trumpet—to find that the rest of the orchestra consisted of one tenor banjo and two ukulele-banjos, plus accordion (none of this quartet reading a note of music), plus two violins, an alto sax (worn red), bass, drums, and piano.

What a shock for any budding trumpeter! However, by choosing mostly simple keys, Stan and the lads managed to achieve some kind of order out of chaos, and the panto, plus its pit orchestra, was, after all, a great success.

Any musician listening, however, might have thought it a little odd to be hearing such an incredible combination at all, and, above that, to hear it played "In the Mood," and "Post Horn Gallop" in the key of C! During one of the performances

Stan met ex-Raidin' vocalist, now S.A.C., BARRY ARNOLD, and the boys enjoyed talking "shop." During one of the intervals, using bass, drums, accordion and trumpet, Stan also managed to give the boys a little real live.

A YOUNG journalist who is becoming increasingly well known in the dance-band world is PETER NOBLE, whose recent book, "Kings of Rhythm"—dealing with the lives of leading British dance-band personalities—has already been read by a large number of people in the business.

Directly space permits, this interesting publication, which has many photographs of dance band celebrities, will be reviewed in these columns. In the meanwhile, it may be obtained from W. H. Smith and other booksellers, price 2/6.

Peter is now working hard upon a new dance-band book which is to be entitled "Swing with the Forces."

The scope of such a publication is obviously very large, and the book will undoubtedly arouse considerable enthusiasm among fans of the many excellent Service combinations in this country, which include the R.A.F. "Skyrockets" and "Squadrons," the Blue Mariners, London Fire Force Orchestra, etc., etc.

Peter Noble feels, however, that there must be many small orchestras in the Services, such as Jimmy Leach's R.A.F. outfit, Harry Farmer's R.A.C. combination, etc., who get little publicity in the ordinary way, and who would probably appreciate being mentioned in the book.

In these circumstances Peter would like the leaders of all British Service dance bands everywhere to get in touch with him. Write him c/o the "M.M." offices, 93, Long Acre, London, W.C.2.

LAST time I met old-time London trumpet notability "BUTCH" ROME (writes Jack Marshall) we were both travelling home from the West of England on a very crowded train—jam-packed in the corridor, to be precise—on one of the hottest days of last summer.

Since that time "Butch" has known plenty of hot weather—but not in England. Soon after that, "comprising" the occasion of the train, he was drafted to North Africa with his regiment, spent some months there, found the climate too much for his health, and was ordered home on medical grounds. Whilst waiting to embark, he enjoyed the fresh experience of appearing with a concert party out there to entertain the troops.

When I met him last Monday (28th) he was on the eve of returning to a West of England camp, but expecting soon to be drafted elsewhere.

IT is quite the regular thing for us to write in these columns of the activities of dance band musicians after they enter the Services.

Nowadays, however, there is a new twist to the old formula—winning up the adventures of musicians in the coal mines.

One of the first percussionist volunteers to come to our notice is CHRISTOPHER WAND, who in happier times filled the post of drummer with Wesley Lee's Dance Band all around the Dunstable and Luton areas.

Chris is now training at a colliery a few miles from Doncaster. Says the life is hard, but not nearly so bad as many might think.

Main difficulty, no doubt, is to accommodate yourself to the rhythm of the drills instead of the rhythm of the drums—eh, Chris?



So many readers have asked for pictures of U.S. stars, so here, to kick off with, is clarinet-leader Woody Herman.

JUST back in Town is diminutive vocalist-trumpeter GEOFF WATTS (the "Little Man with the Big Voice"), who has enjoyed five months of touring his own act with the "Garrison Theatre" show, and is having a rest in Town whilst waiting for offers to fix up in some new production.

Geoff has sung with several of the famous dance bands, including Percival Mackey's. He has a robust voice, plays a bit of trumpet, and has evolved a "solo" act on novel lines.

# INFORMATION BUREAU

## From Charles Chilton's "Radio Rhythm Club" Feature

QUESTION: I HAVE HEARD SO MUCH ABOUT THE GREAT BUDDY BOLDEN. IS HE DEAD?

I thought I heard Buddy Bolden shout, "Open up that window; Let the bad air out."

HAVING for such a long time ranked that fabulous character, Charles "Buddy" Bolden, with "John Henry," "Steel Drivin' Sam," and the rest, high in the annals of Afro-American folklore, I confess I'm nonplussed by a correspondent's mundane wish to know when he died, and if his death's a proven fact!

Why this curiosity, I wonder? Is it prompted by a lively thirst for knowledge, or a desire to confute the legend? Assemble your positive facts, your cold-blooded facts, and surely enough you will destroy the myth.

Buddy Bolden WAS! That's all that really matters. And, in just being, he contributed mightily to our jazz mythology. Why, then, try to bring this "misty, fowering figure of folklore" (as Ian Lang called him) down to the level of ordinary lesser mortals with a constant rooting after factual information?

For goodness' sake, let's be romantic for once, and grant "King" Bolden his mythological domain. Peter Noble's account of jazz "mythology" lies, surely, in its wholly fabulous content. Once we begin sifting and sorting fact from fancy we're logically bound to end by discarding each and every one of those colourful legends which tend so much to the story of jazz music's genesis.

Of this "genesis" we've no recorded evidence—the only indisputable evidence. We've just the sentimental reminiscences of a few ageing jazz-

men and the imaginative journalism of Charles Edward Smith and his little company. Willie "Bunk" Johnson, it's true, claims to remember everything about Bolden's horn, and he'll illustrate his recollections (so I'm told) with choruses in the Bolden manner. But it must be almost forty years since Johnson heard "The King" "crack down on the blues" . . . and even the finest memory will jib at a forty-year-old remembrance.

Turn to the legend, though; it'll tell you all you need know of Bolden's prowess. . . . On a still night, they say, he could be heard a mile away. . . . And sometimes that "mile" becomes twelve or fourteen, "from Lincoln Park to the outskirts of town, Carrollton Avenue section." . . . And does it really matter?

The records of the early 'twenties (the acknowledged great ones of jazz) are generally an ineffectual guide to an artist's true capabilities, and, more and more, in our critical assessments we're forced to resort to "hearsay," the jazz mythology. . . . And when we come upon certain of the acknowledged great ones of jazz who never recorded, or who recorded so seldom that their few sides have become the most cherished collectors' items, then the legend assumes precedence!

For instance, there's Mutt Carey, one of the first-generation Crescent City cornets. The sides he made with Kid Ory's "Sunshine" group twenty-three years ago constitute his entire recorded work, but so rare is this

Nordskog disc that the Carey legend persists in spite of its existence. Mult therefore continues to be numbered amongst the mythological heroes, Picou and the brothers Tio "Stavin' Chain," Tony Jackson, Porter King, and all those others who've left us nothing but countless stories of their achievements, which, with the passing of generations, have assumed the dignity of folklore.

Such, however, is the morbid curiosity of some enthusiasts that they're for ever disinterring, from retirement or obscurity, senile jazzmen whose halcyon days were in a dim and distant past, whose reputations rest upon a legend.

Buddy Bolden's dead all right, gentle correspondent. He died in 1931, in the East Louisiana State Hospital, to which he'd been committed twenty-four years before. For the sake of the myth, I'm glad; for no doubt were he still alive he'd be some eager enthusiast who'd drag the unfortunate septuagenarian from obscurity to "crack down" on the "219" just as he did, on away back. . . . in the days when, they say, and that night his cornet could be heard, was it twenty miles away?

Or thirty?

THIS WEEK'S ANSWERETTE "E. H." of Reigate, wonders whether there are any distinguished coloured stylists whose work reflects the influence of white jazzmen. . . .

WHY, yes, indeed; though I personally don't think any of the following are particularly distinguished. First of all, there's the very over-rated Benny Carter, whose alto style certainly derives from Frank Trumbauer.

Then there's Teagardenish Preston Jackson, Crescent City trombonist with Armstrong (circa 1931). Since the advent of the electric saxophone from the work of coloured Jimmy Harrison (who died prematurely in '31), I feel we should count this a case of indirect influence.

Ed Hall shows strong attachment at times to the Chicago style of Pee Wee Russell. I must have heard him. We stems from coloured Johnny Dodds. And so on. Incidentally, if we're to judge by Sidney Bechet's "Rose Room" (on H.M.V. B9949), modernist Charley Shavers is doing as best as he can to keep the spirit of swing music's King of Trumpet Baths. . . .

Who's that? Well, I'll give you one guess!

(Continued from next column.) The spiritual link is a very real factor, more real, perhaps, than some of us at home have yet realised. But it is no more the only factor for us here than it is for the boys now serving their country in lands both near and far.

Good programmes, and of the kind we all value of equal importance, and not only because in their appeal must lie at any rate to some extent the strength of the link. Yet another point is that the link must be seriously weakened, even if it can exist at all, if the programmes are not put on at times when both those at home and those away can listen to them together.

Owing to the differences in time in different parts of the world, and the hours at which people everywhere can be in a position to listen-in, this may often be difficult or even impossible. Nevertheless, every effort must be made as far as is humanly possible to solve the problem.

Which only leaves the GIRL SINGERS, readers of who may again surprise our results. So Stafford (2,815) beat Peggy Lee (2,710), Helen Forrest (2,276), and Anita O'Day (1,823). Billie Holiday ("Esquire's" choice) was 5th with 720 votes, Dinah Shore 7th, Lena Horne 9th, Mildred Bailey 13th, and Ella Fitzgerald 14th.

And that's the "Down Beat" poll, fellows. Next week I'll be back to analyse the "Metronome" results. R. S.



# RADIO U.S. JIVE JOTTINGS

## By 'DETECTOR'

MOST of you will, of course, know by now, either from your papers or from the statement broadcast by Mr. Robert Foot, O.B.E., M.C., Director-General of the B.B.C. in the "All Together Now" airing last Saturday, the reason for the abandonment of the old "Forces" programme in favour of the new "General Forces" programme.

I was one of some hundred other journalists who last week heard much the same statement direct from Mr. Foot and Mr. W. J. Haley, Editor-in-Chief of the B.B.C. in Broadcasting House.

Now, it may well be that this very first week of this drastic alteration in our radio will reveal greater or lesser weaknesses in the innovation. For instance, it seems unfortunate, to say the least of it, that such popular features as "Jack Benny" and "Mail Call" are being broadcast once a week only, and at 9 o'clock in the morning, when comparatively few of us in this country are in a position to be able to listen to them.

But these are, perhaps, minor weaknesses in view of the "General Forces" programme's greater aim to form a spiritual link between our boys in foreign lands and their near and dear ones at home.

One of the things which struck me most forcibly when I was at Broadcasting House was the patent sincerity of motive expressed by the B.B.C.

And I think that was the way it struck most of the rest of us. We were all invited to ask questions, and quite a few were put. But it was surprising how few of them contained any suggestion of serious criticism.

Everyone present seemed to feel that we were dealing with something much more important, much greater, than purely domestic matters, and all seemed willing not only to give the B.B.C. credit for honesty of motive, but at least to allow its new venture time to be thoroughly tested out.

I remember thinking myself, that if we could show the same strength of purpose and enlightened outlook in such lesser, but still important, matters as, for instance, the quality of some of its lighter entertainment programmes, as it was obviously showing in this new and much wider aim, that a great institution it could be.

Which brings me to one thing which must not be allowed to be obscured by the sympathy that is being extended to the B.B.C. in its laudable desire to bring to the essence of home nearer to our lads overseas—the necessity of improving many of its lighter programmes as regards both their quality and kind.

(Continued in preceding column.)

Real sensation among the five-hundred in Town, few weeks back was the privately organised jam sessions in which some of the cream of London's modernists joined in with several famous American musicians who were over here with the U.S. Army. The music of the combined outfit, according to all reports, was completely "out of this world."

Picture above, by Jack Marshall, includes famous American clarinet star Johnny Mince (standing on right of bass); U.S. trumpet ace Jake Koren; bassist from the States Abe Scargal; plus our own George Chisholm (trombone); Jack Farrell (drums); Charlie Short (bass); Vic Lewis (guitar and vocal); Dick Katz (piano).

INTERESTING note in the Christmas issue of "Esquire" among those asked, and the songs chosen, were: Benny Goodman with "Honeysuckle Rose," "Man I Love," "Lady Be Good," "After You've Gone," "Melancholy Baby," and "Embraceable You." John Kirby with "Lady Be Good," "Yesterday's Tea for Two," "All the Things You Are," "As Time Goes By," and "Schubert's Serenade." Charlie Shavers with "Easy to Love," "Rhapsody in Blue," "Talk of the Town," "Sugar," "Tea for Two," and "St. Louis Blues."

Teddy Wilson with "All the Things You Are," "Smoke Gets in Your Eyes," "Don't Be That Way," "Body and Soul," "Lady Be Good," and "Mood Indigo." Bobby Hackett with "All the Things You Are," "Easy to Love," "Sugar," "Struttin' with Some Barbecue," "Muskrat Ramble," and "When Your Lover has Gone." Apparently Harry James was asked, and the answer was "Chirri-biri-bin" six times!

Nice break for Phil Moore's song "Shoo Shoo Baby," now making the grade over here. Number 1 is now scheduled for three U.S. albums—namely, "Three Cheers for the Boys," where it is sung by the Andrews Sisters; "Beautiful but Dumb," chirped by Jane Frazee; and "Troadero," featured by Ella James.

Please note that the title of the latest Goodman flick has now been changed from "Moment for Music" to "Sweet and Lowdown."

Although Sophie Tucker sings it, the song "There'll Be Some Changes Made" can scarcely apply to her when it comes to business friends. Ted Shapiro has been playing piano for her for 24 years; Jack Yellen and Benny Daugherty have collaborated on her tunes for 26; Emma Goodman has been her secretary and maid for 24; and Harry Harris has handled her business for 14.

Capt. Glenn Miller's Army Air Force Band is now cutting discs to be shipped to the American Forces over here. The platters, which run for four minutes on a special "V" label, are cut under the sponsorship of the special Army Service Division, and feature both the Miller Dance Band and the large Ork.

Included in the latest shipment were "Blues in the Night," "Jersey Bounce," and "St. Louis Blues."

The Warner Brothers' production of "Rhapsody in Blue"—based on the life story of the late George Gershwin—is held up pending the complete recovery of Al Jolson.

In response to many letters, here is the complete personnel of Artie Shaw's Navy Band, which recently concluded the sensational tour of the U.S. Pacific camps and stamped Shaw as the American musician of the year. Artie Shaw (clarinet); Conrad Gozzo, Frank Beach, John Best, Max Kaminsky (trumpets); Tasso Harris, Tak Takayvorian, Dick Lefave (trombones); Sam Donahue, Mack Pierce, Ralph Lappollo, Joe Aslera, Charlie Wade (saxes); Harold Wax (piano accordion); Rocky Coluccio (piano); Al Horsch (guitar); Barney Spieler (bass); Dave Tough (drums).

A late flash tells us that Gene Gedrick, former Fats Waller tenor man, and late Greenwich Village jam combo leader, is now currently working at Sandy's in Patterson, N.J., and fronting the old Fats Waller band.



# COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

## DOPE FROM DURBAN

WE receive news from Rochester, N.Y., that Southsea, Yells from Yorkshire, and cries from Crewe regarding various junk finds from time to time, but here we have two full sheets of foolscap from Sinclair Hunter, in Durban, who has certainly managed to dig some real stuff.

We quote: "Also Meroff's 'Me And Man In Moon.' By a coincidence, was reading some of Hofer's remarks in back numbers of 'Down Beat,' and understand the cornet was Bill Davidson. Domino 3719 by Lanin's Troubadours. 'I'm In Love With You' (1847), has two splendid Nichols solos, and Parlo. R214, 'Ten Little Miles / Don't Keep Me In The Dark,' has some grand Tom Dorsey and some open horn in the Bix tradition which certainly isn't Nichols—probably Tom Dorsey again.

"For Lam's fans there is some grand playing also featuring the California Blue Boys, Parlo. R205, in the 'Wobbly Walk' (400587), by the Tampa Blue Five. Venuti and Nichols also well featured.

"The backing not so good, as only the Tampa pianist is there. This block also tackles 'The Spell Of The Blues' (401477), on Parlo. R213, which has some of the grandest blues playing I've ever heard. Vocal is impossible, Ted Lewis is Caruso in comparison; but, for all that, disc is worth getting.

"Other good discs picked up are: Oriole 1171—'Where Will I Be' (1385), by Lou Connor and his Collegiate (Orig. Indiana Five). I have been having a discussion with Sinclair Trull about this group, and he states it was a group gathered together by Ed. Kinkay. But, reading back through a few old 'Jazz Informations,' I find that it was considered there that there were two groups using this name, one being a Nichols contingent.

"I incline to this theory on the style of playing, and also because they were featured on 60 many different makes of records. I already have 'Brown Sugar' and 'There Ain't No Maybe' on Bell 463, and 'My Melancholy Baby' (1921), on Banner 7027, and the Bell record sounds identical to the Redheads on Pathé.

## REX RECOMMENDS—THREE OF A KIND

The Armstrong-Morton classic 'Wild Man Blues.' These three—  
1. Louis Armstrong and Hot Seven. Parlo. R2162.  
2. Johnny Dods and Chicago Boys. Vocalion 5231.  
3. Bechet and M. Orleans Feet-warmers. H.M.V. B9098.

No. 1 for Louis' ability to flit about in queer chords and yet make you feel that he's saying the right thing in a new way, and also for Lil Hardin's beautifully relaxed piano.

No. 2 for the chance to hear Johnny Dods' warm vibrato, which hadn't changed much in the intervening ten years, also for the ever-welcome Bunn and Shavers' tightly muted trumpet filigree.

No. 3 for the way in which Bechet and Sidney de Paris seem actuated by a single brain and a single outlook. Man—they just do the right thing at the right time!

Three examples of coloured jazz which want a lot of beating.

OLIVER'S "STOP CRYIN'"  
Patrick Colman, of Birkenhead, has been doing some excellent listening to this disc lately (Br. 1105), and says that first solo is similar to trumpet on "Struggle Buggy" (H.M.V. B4930), in which case he doesn't think Ward Pinkett played on "Stop Cryin'." He thinks solo is by Oliver himself.

Second solo is certainly by Rex Stewart—noting Stewart's tendency to draw out his notes in an even, flowing manner—and he points out that many of his solos with Ellington have this tendency.

He is almost sure line-up is as follows: Oliver and Stewart (tp.); Harrison (tr.); Glynn Payne (cl.); Teddy Hill (tenor); McCord (baritone); Taylor (gtr.); Walker (bass); Barbarin (drs.); and maybe Duncan (pno.).

Well, we would plump for Paque's rather individual clarinet work, and the vocal is either a trifle or a body else with the same name imitating him, and the rhythm section is

## 1944 MIDDLESEX CONTEST REPORT

Adjudicators: Messrs. Bill Elliott, Edward Pogson and Nat Temple, under the presidency of Edgar Jackson.

### WINNERS

Freddie Mirfield and his Garbage Men (alto/clarinet, trumpet, piano, guitar, drums). All cons.: 82, Sewardstone Road, S. Chingford, E4 (Silverthorne 1822).

Individualists' awards for alto, trumpet, piano, guitar, bass, drums.  
Special award for best "small" band.  
FREDDIE MIRFIELD, among the "oldest inhabitants," and greatest humorist of dance-band contesting, once again illustrated his wit by programming his titles as "Stars, in the Dust," "Waltz-We Hope," and "Milk and Old Ale," and then playing, respectively, "Sunny Side of the Street," "If I Had My Way," and "Exactly Like You"—or at any rate the harmonic progression thereof.

Moreover, Freddie never seems to mind if he wins or not. His chief concern seems to be unearthing dark horses and letting them give the customers a hot ride to town. If the band wins, so much the better; if it doesn't, well, it's been an amusing outing for the boys.

Now, this is a grand spirit and, what's more, it adds to contests a welcome touch of the less serious side.  
But it has made judges a little suspicious of Mr. Mirfield and the bands he enters under the never-changing facetious title of his "Garbage Men." One has not only to sort the wheat from the chaff (you can take that last word

either partly or wholly the Russell section.

But about that Rex Stewart man we wouldn't agree. No, sir, not by any manner of means. Sounds to us like an imitation of somebody imitating Henry Allen and not being very sure of the idea.

Let's have a few suggestions about this—it would be a good thing to get this disc straightened up for all time.

### REVERSED LABELS

Gunner Heppell reports Mugsy Spanier's "Bluin' The Blues" ("H.M.V. B9092) labelled on wrong sides. "We ourselves don't suffer with that one, but call to mind Napoleon's 'You Can't Cheat A Cheater / Luceffore's 'Swingin' Up-towner's 'Hot Streets' and Bob Crosby's 'Smoky Mary' / 'Cherry,' which in our case is niftily labelled 'Cherry' on both sides. Decca FT592.

### SWAP AND BUY

Jas. Griffin, 2, Hampton Place, Hulme, offers following for exchange: Chasers' Dorey's 'Hot Streets' and Gifford's 'New Orleans Twist' (H.M.V.). Wilson's 'Painting the Town Red' (Br.). Johnny Dunn's 'Moanful Blues' (Re.). John Dandridge's 'When I Grow Too Old' (Voc.).

F. Mitchell, 79, Quentin Road, Lewisham, S.E.13, offers James' 'Trumpet Rhapsody,' 'Boo Woo' / 'Wog Wog,' Dorey's 'Who,' and G.A.P. Orch. 'S. Rampart,' first three at 4s. 6d., last at 2s. 6d. Also Sieg's 'Send Me Down for 10s.' Wants Ammons' 'Fred Sharp, 12815, Brackland Avenue, Cleveland, Ohio, has many Venuti, Lang, Lonnie Johnson discs for swap. Wants Django Reinhardt, French Quinella, Spanier and Laddier-Mezrow on H.M.V.

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whichever way you like), but to make sure that one does not allow the latter to influence either way one's appraisal of the former.

On this occasion the wheat—in the form of very good swing alto, trumpet and piano playing, supported by a rhythm section which coupled reasonable neatness and accuracy with a good lift and drive—was just good enough to win a medium-standard contest.

### SECOND

The Jive Whites (alto/clarinet, piano, guitar, bass, drums). All cons.: 8, Walker, 54, Mayfield Road, Dagenham, Essex.

Individualists' awards for clarinet, piano, guitar, bass, drums.  
A NOTHER small swing band, this combination not only provided a more polished rhythm section than the winners, but an alto who doubled first-class swing clarinet.

But for all the finer polish of its really rhythmic rhythm section, the band failed to produce either the drive or the atmosphere of Mirfield's band. Also the alto player, who did well in the quickest ("Squatty Roo"), has a rather noticeable fault when playing at slower tempos. Instead of playing on to his notes, he invariably slurs up or down to them, giving the impression that he is continually slightly out of tune. This shortcoming was none the less a pity because it was found in such an otherwise good musician.

### THIRD

Ron Goodwin and his Woodchoppers (four sax, trumpet, trombone, piano, bass, drums). All cons.: 88, Dartmouth Road, Ruislip Manor, Middlesex (Ruislip 4643).

Individualist's award for tenor.  
As so often happens with semi-pro bands, this one gave by far the best performance in its quickest piece ("Tuxedo Junction"), which it kept to the last.

Earlier, in its slow foxtrot and waltz, the well-balanced sax team had been out of tune (lead alto and tenor, latter especially in his waltz solo, sharp), and for all its commendable attempts at light and shade the ensemble had seemed rather dirty and feelingless. In the quickstep, however, the band improved.

The intonation was better, and there was more life in the playing. Good solos came from the alto, tenor and the trumpet, who throughout had never lacked good tone and a nice sense of how to phrase pleasingly conceived melodic lines.

The tendency of an otherwise satisfactory drummer to hurry was happily to a great extent negated by the accurate lengths given by the front line to its notes, which helped towards maintaining a steady tempo.

The C.M.C. Dance Band, of Chingford, E.4, received an hon. mention for trombone.

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VIOLINIST, hot or straight, gigs or perm., good class only—131, Fordwych Rd., N.W.2, Glia. 3776.

TENOR SAX, first-class stylis, read and busk, good gigs only.—Phone: Glia. 3776.

AVAILABLE London, fortnight comm. March 18, Alto, Tenor, Clarinet, reader.—Box 3961, "M.M."

PIANIST requires good gigs, real nice style.—Richmond 5229 (any time).

ALTO SAX player and guitarist have vacant dates.—Phone: Per. 1628.

TRUMPET and Trombone desires change, fully expd. broadcast, stage and Palais, first-class res. only, no tours.—Box 3971, Melody Maker.

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

TENOR CLARINET, Alto, pro., on leave, vac. March 5-13.—J. Weston, 180, London Rd., Twickenham. Pop. 1696.

GUITARIST/vocalist, young, exempt, expd., invites offers, first-class bands only.—Box 3966, Melody Maker.

ALTO Tenor Sax, dblg. violin, vacant evngs.—Ingram, 34, Winnington Rd., Enfield.

PIANIST wants engmnt., night-club, bottle-party.—82, Suessex Gardens, W.2. Amb. 2941.

2ND ALTO, expd., desires gigs, W. London dist.—Snowdon, 191, Hounslow Rd., Hanworth, Middx.

## VOCALISTS

COLIN WEBSTER, the Entertaining Tenor, vacant March 13 onwards.—P.A. 249, Royal College St., N.W.1.

ATTRACTIVE Blonde Vocaliste, trained, expd., avail. for first-class band.—Box 3967, Melody Maker.

VOCALIST, high baritone, engmnts., band or concert, exp.—Ted Wilson, 177, Hampton Rd., S. Chingford, E.4.

GIRL VOCALIST, 18, req. odd nights, S.P. band, easy access Wembley.—Phone: Arnold 1400.

MUSICIANS WANTED  
PIANIST, dblg. Acc., first-class reader, modern stylis.—Billy Smith, Royal Opera House, London, W.C.2.

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BANDS VACANT  
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BOOK A BAND that will turn up, and at the right time.—Write to Peter Leigh Orchestrans, 17, Shaftesbury Ave., W.1. Ger. 7411, Riv. 5760.

ROY LEON'S Swingette, vacant dates, evngs., res., considered in West London dist.—Riv. 5418.

PUBLICATIONS  
READY SOON, "Harry Parry and His Sextet," a Photo-Biography Booklet, by Ken Williamson.—Photos, biography, discography, 2s., at Smith's Bookstalls.

KEN WILLIAMSON'S Photo-Biography Booklets, published by Panda Publications, each feature a prominent band. Others are devoted to soloists, vocalists and branches of jazz, but, of course, cannot be printed at once.

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