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3d INCORPORATING "RHYTHM"

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HOW THE DANCE BAND POLL IS GOING

IT is two weeks ago since we announced the 1944 "Melody Maker" Dance Band Poll, and already an exhausted staff, wading knee-deep in entries, is working overtime to try to catch up with the avalanche of letters and postcards that has completely flooded us.

Undoubtedly, our readers have been impatiently waiting for a chance to register votes for their favourite bands and instrumentalists, and already the votes run into thousands. Yes, you heard—thousands!

Most interesting point about the poll is that it is not in the least inspired. We did not give you lists of names to choose from; we left it entirely to you; and we congratulate our readers on the intelligence they are showing in their selections, and on the great understanding and knowledge of the business that they are proving themselves to possess.

We take a modest bow for the part we have played in forming and improving the taste of the fans; they

ALL-COLOURED BAND FOR F. D. & H. CONCERT

A GRAND gesture has been made by Ambrose to the R.A.F. Benevolent Fund.

Reading in last week's "M.M." of the Dance Band Festival of 1944 which is being organised by Messrs. Francis, Day and Hunter in aid of this very deserving cause, he immediately telephoned managing director John Abbott and offered his new All-Star Coloured Band, led by Leslie ("Jiver") Hutchinson, for the concert.

Needless to say, the offer was very gratefully accepted, and, as this represents the first public appearance of the new outfit in London, the fans will undoubtedly find the band a very big attraction.

Yet another star band to add to the list of favourites lined up for this super show is the London Fire Force Dance Orchestra, with the famous Debonnaires vocal quartette singing.

Add to these Eric Winstone and his Orch., the Skyrockets, Johnny Denis's Quartet, Roy Marsh and his outfit, the Canadian Army Dance Band, etc., and you can understand why tickets are selling like hot cakes for this concert.

It is already certain that the show will be a complete sell-out, so, to avoid disappointment, send in for your tickets NOW!

The prices of seats are: Box seats and Orchestra Stalls, 12s.; Royal Circle, 9s.; Upper Circle, 6s.; Balcony, 4s.; and there is limited standing room at 6s. and 4s.

Send your applications to Dance Band Festival, Messrs. Francis, Day and Hunter, Ltd., 138-140, Charing Cross Road, London, W.C.2.

BILLY TERNENT LEAVES B.B.C.: STANLEY BLACK TAKING OVER

THERE IS BIG NEWS THIS WEEK! AFTER AN ASSOCIATION WITH THE B.B.C. WHICH STARTED LESS THAN A MONTH AFTER WAR BROKE OUT, BILLY TERNENT HAS RESIGNED HIS POSITION AS CONDUCTOR OF THE RESIDENT DANCE-AND-VARIETY ORCHESTRA, OWING TO ILL-HEALTH.

HIS SUCCESSOR IS NONE OTHER THAN FAMOUS ARRANGER-PIANIST, STANLEY BLACK, WHO TAKES OVER BILLY'S BAND AND DUTIES FROM APRIL 17 NEXT.

Billy Ternent, who is at present ill with an old internal complaint, and has been continuing his work under great difficulties lately, formed and directed the first resident B.B.C. band of the war, under the Jack Hylton banner, in October, 1939. Since then he has participated in thousands of broadcasts, conducting some of the biggest Variety shows on the air—including "Old Town Hall," the Old Mother Riley series, "Yankee Doodle Doo," etc.—in addition to playing regular dance-band sessions.



STANLEY BLACK

Recently he began recording with his band for Decca, and will continue to record.

Newcastle-born Billy came into prominence in 1927 when he joined Jack Hylton's Band. A brilliant musician, he played at various times alto-sax, violin, piano, trombone and bass in Jack's band, for he actually can play every instrument in a dance orchestra.

Hylton discovered his terrific arranging powers, and Billy left the playing side of the business to concentrate on this branch, accompanying Jack to America in 1935.

His resignation from the B.B.C. also means that he severs his 17 years' connection with Jack Hylton.

When Billy Ternent is quite recovered, he proposes to tour on the stage, and, as his resignation means that he is leaving his band behind at the B.B.C., he is getting the personnel together for a brand-new stage outfit, with which he will also be heard broadcasting frequently.

He will be interested to hear from first-class pianists, trombonists, trumpets and male vocalists ready to undertake a long tour on the stage, and letters should be addressed to him c/o the "M.M.," 93, Long Acre, London, W.C.2.

THE appointment of Stanley Black to take Billy's place will give great satisfaction throughout the profession, for this youngster (he will be 31 in June) has already crowded a wealth of diverse experience into his musical life.

His big break is particularly pleasing to this paper, for Stanley's entry into the business came when he won a "Melody Maker" Competition for British Arrangers in March, 1931.

His first professional job as a pianist was at the Empress Rooms, Kensington, London, in the band led by Hutch; and he then had spells with Howard Jacobs at the Berkeley, and Maurice Winnick at Ciro's.

His real introduction to the fans, however, came in June, 1934, when he joined Lew Stone's famous band at the Monseigneur, and he stayed with him for over a year, in the meantime

(Please turn to page 2)

SETTLING QUERIES

Votes have been recorded for Django Reinhardt and Ray Noble; but both of these are ineligible, as neither of them plays in this country.

The two sections about which there also seems to be a little misunderstanding are Favourite Soloist and Miscellaneous Instrument.

For your "Favourite Soloist" you should choose the man whose playing gives you the greatest pleasure, and it doesn't matter at all what instrument he plays. In America, Benny Goodman has won this title for years, just to give you a guide.

Several readers thought "Favourite Soloist" meant favourite soloist on every instrument, in addition to your list of every instrumentalist. It doesn't. One name is all you have to enter.

The same applies to "Miscellaneous Instrument." Here we want you to tell us your favourite on any instrument other than those already listed in the poll. Again—just one name is required.

(Please turn to page 5)

SCOTS SAX KILLED IN ACTION

GLASGOW musicians will learn with deep regret of one of the first war casualties from the local business, for Johnnie McMurrich was killed in action in Italy on February 28.

Johnnie sang and played with Jack Chapman at the Albert before the war, and was known to listeners for his vocals in Jack's broadcasts.

He joined the band as pianist in 1935, changed over to alto some time later and was with the band right up to the time he joined a Scottish regiment, carrying on his musical activities while on service.

The sympathies of all at the Albert and his many other friends will go to his widow and little girl, and I personally must add my tribute (writes Hugh Hinshelwood) as I was a colleague of Johnnie's for a time with the band and can remember co-operating with him in the settings for his many fine vocals.

SOUTHERN

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BLACK SUCCEEDS TERNENT

(Continued from page 1)

making some records with the great Coleman Hawkins. A spell of free-lance arranging followed until he joined Harry Roy in January, 1936, and he stayed with this band until the outbreak of war, accompanying Harry on his South American tour, and also doing the score of one of the Roy films. After war broke out Stanley joined Ambrose on tour and at the May Fair Hotel, but, early in 1940, he enlisted in the Royal Air Force, from which he was discharged on medical grounds after ten months' service.

He then rejoined Harry Roy for a while. From September, 1941, he has been concentrating on arranging for Ambrose, Gerald, Monia Lister, Eric Winston's big band, and every other important outfit.

With such a wealth of experience, Stanley would be a much better-known figure with the fans were it not for his rather shy and retiring nature, but Ambrose brought him right into the public eye at the end of 1942, when Stanley arranged the music and conducted the Ambrose Players in the very successful Anne Shelton air-series, "Introducing Anne."

COMPOSER

He has also been heard conducting his own 20-piece orchestra in the "Palestine Half-Hour" programmes. Stanley is also well known as a composer, his works including "Sales Talk," "One Foot in the Gutter," "Hacienda in Havana," etc.

At the moment he is completing an ambitious rhapsody for piano and orchestra, entitled "Copacabana," which is to be performed at the forthcoming "Concerto, 1944," at the Stoll Theatre, London, on May 23.

He has now joined up with Jack Hylton, and is an ideal choice to take over Billy Ternent's exacting and multifarious duties.

Always regarded as a musician of great ideas and an essentially modern outlook, Stanley hopes that the fans will not expect every programme in which he takes part when he joins the B.B.C. to be hot and out-of-this-world. The job calls for a lot of routine accompaniment for shows and artists, and in this he can be relied upon to do the same excellent job as Billy Ternent has always done.

Just as we wish Billy Ternent the best of health and good luck in the future, so we congratulate Stanley Black on his grand break and know that he will make a great success of his new job.

GUITARIST Lew Green (late of George Scott-Wood's Six Swingers, etc.) will be on leave for nine days from April 27, on private address 14, East Mount Street, London, E.1.

THE "M.M." regrets to announce the recent bereavement of Roy Sutton, drummer with Johnny Brown's Band, at the Streatham Locarno, whose mother passed away last Saturday (March 18).

PHIL GREEN IN ANOTHER BAND AIR-SERIES

IF THE B.B.C. DECIDES TO CONTINUE "HELLO, SWINGTIME" AFTER THE MIDDLE OF NEXT MONTH, IT WILL BE WITH-OUT THE MAIN FEATURE AROUND WHICH THE PROGRAMME HAS BEEN BUILT—PHIL GREEN AND HIS CONCERT DANCE ORCHESTRA.

Instead, Phil and his multi-purpose aggregation will be heard in a new series, the title for which has not yet been settled, but which is due for a Home Service Saturday afternoons spot, commencing April 15 next, with recorded repeats on Tuesday evenings (also Home Service).

Approached by the MELODY MAKER to explain the reasons for this change, Phil Green said he preferred not to comment on the matter.

It is, however, well known that he has been very seriously perturbed at the line the B.B.C. has taken with "Hello, Swingtime."

FREE HAND

The hope that as a sequel to "Salute to Rhythm" it would enable Phil to do justice to his ambitions for a more advanced treatment of popular rhythmic music in its various forms was dashed to the ground from the start, and as the programme became dragged down by the inclusion of the so-called comedy element nearer and nearer with each successive broadcast to the level of a second-rate would-be comic diversion, so listeners became as disheartened as Phil must have been.

The new series will, however, the MELODY MAKER is informed, give Phil his chance—an even greater chance, perhaps, than he had in the "Music Society of Lower Basin Street" series.

He will have not only as big a band of star instrumentalists, but also, it is said, a completely free hand to play the music he wants to play in the way he wants to play it.

The programmes will consist of about one-third jazz for jazz's sake, and one-third Latin-American dance and light popular music. "Commercial" music will occupy only the remaining third of the time, and even then it will be "commercial" music in its more attractive forms.

Robert Green Passes

BASS-PLAYERS all over the country will learn with deep regret that Robert Green, string-instrument repairer to Boosey and Hawkes, passed away suddenly last week at the age of 65.

Bobby Green, as he was affectionately known, had just completed 50 years' service with Boosey and Hawkes, and during that time had repaired the basses of every big-timer in the profession. He leaves a widow and daughter to whom we convey our sincere condolences.

CALL SHEET

(Week commencing March 27)

- Les ALLEN. Empire, Wolverhampton.
- Carl BARRITEAU and Band. Green's Playhouse, Glasgow.
- Billy COTTON and Band. Empire, Hackney.
- George ELRICK and Band. Hippodrome, Ipswich.
- Gloria GAYE and Band. Pavilion, Liverpool.
- GERALDO and his Orchestra. Empire, Shepherd's Bush.
- Stephane GRAPPELLO and Swinglette. Tivoli, Aberdeen.
- Henry HALL and Band. Empire, Kingston.
- Joe LOSS and Band. E.N.S.A.
- Roy MARSH and Swinglette (presented by Eric Winstone). County Theatre, Bedford.
- Felix MENDELSSOHN'S Hawaiian Serenaders. Aston Hippodrome, Birmingham.
- Harry PARRY and Sextet. Metropolitan, Edgware Road.
- Oscar RABIN and Band. Empire, New Cross.
- George SCOTT-WOOD. Palace, Newcastle.
- Lew STONE and Band. Empire, Wood Green.
- Billy THORNBURN. Hippodrome, Golders Green.
- Maurice WINNICK'S BAND (led by Harry Hines). Empire, Nottingham.

NUTHOUSE CHANGE

CARLO KRAHMER and his Band, until recently at the newly opened Paradise Club, moved into the Nuthouse niterite last Sunday (19th), whilst a week earlier Harry Roy's "Lyricals," under the leadership of Jock Salisbury, from the Regal Ballroom, Marble Arch, took over "doubling" at the Paradise in the late evenings.

Krahmer outfit at the Nuthouse is led by Carlo himself (drums and vibes), and includes Harry Nixon (pno.); Ronnie Chamberlain (alto and soprano saxes); Ernie Carroll (alto and clar.); Ernie Mansfield (tenor and clar.); Bert Howard (bass); and Jimmy Edwards (pt.).

Ivy Looking For Fem Talent

ON April 9, in the "Variety Band-box" air-show, Ivy Benson will be heard as a clarinet-soloist playing Artie Shaw's "Clarinet Concerto"—a very interesting and ambitious undertaking, which the fans will listen to with great attention.

Still scoring very heavily with her band at the London Palladium, Ivy and her Band will also be heard broadcasting dance music sessions on April 11 and 22.

Incidentally, Ivy asks us to say that she is always on the look-out for feminine dance band talent, as she feels positive that there are a lot of enthusiastic girl musicians about.

She will always be glad to hear from girl instrumentalists at the London Palladium, Oxford Circus, London, W.1, and will arrange immediate auditions for them there.

CAB'S CHANGES

CHANGES of personnel have lately occurred in Cab Quaye's outfit at the Orchard Club, Wigmore Street (London).

With Cab himself playing drums and vocalising, outfit now has Jerry Alvarez (alto) and Stan Sinclair (piano).

Big feature of the combination is its girl bass player Yvonne Cliff. Speaking of Cab Quaye reminds us that he knows two really good trumpet players in the Forces who will be on leave from March 27-31. Anyone interested, ring Cab at Temple Bar 2805.

Howard Baker Anniversary

ON April 4 Howard Baker and his Band complete their first very successful year at Hammersmith Palais.

Taking over the job at a moment's notice, Howard rapidly consolidated his position and has built up a first-class combination which is deservedly popular with the Hammersmith public.

As has already been announced, Howard and his outfit will take part in the special "Anniversary" double broadcast—featuring Lou Preager's and Howard Baker's bands—on April 1 (11.5 p.m.-midnight). Howard also comes to the mike on April 15 in "Music While You Work" (3-3.30 p.m.).

Stan's S.O.S.

STAN ATKINS and his Band, still going great guns at the Embassy Ballroom, Welling, Kent, are on the look-out for a good lead alto and lead trumpet.

The job is very congenial, and Stan also has a large number of regular "Music While You Work" broadcasts. Instrumentalists interested should contact Stan at Welling.

JAMES AND JOSEPHINE

EDGAR JACKSON'S Record Reviews

HARRY JAMES AND HIS ORCHESTRA

- ****Flatbush Flanagan (James) (Am. Columbia CO29422)
- ***Let Me Up (James) (Am. Columbia HCO829). (Parlophone R2931—5s. 4½d.)

29422—James (tpt.) with Claudio Lakey, Vedo Musso, Chuck Gentry, Johnny Mezey (reeds); Dalton Rizzotto, Hoyt Bohanon, Harry Rodgers (tubs.); Al Lerner (pno.); Ben Heller (str.); Thurman Teague (bass); Micky Scrima (dms.). Recorded January 8, 1941.

829—James (tpt.) with Lakey, George Davis, Sam Marowitz, Gene Corcoran (reeds); Claude Bowen, Dominick Buono, Alex Cuozzo (tpts.); Rizzotto, Bohanon, Rodgers (tubs.); Willard Culley (French horn); Leo Zorn, Samuel Caplan, John de Vogdt (violins); William Spear (viola); Elias Friede (cello); rhythm section as above. Recorded June 5, 1942.

THESE are two of Mr. James's decidedly better efforts, especially "Flatbush Flanagan." That is not to say that the maestro has suddenly reformed and decided to play jazz, any more than it means he has produced anything very sensational in the way of tunes.

He still plays swing, and his tunes (note both are by James himself) are little more than riffs or borrowings. "Flatbush Flanagan" is, in fact, very obviously "borrowed" from the old folk ditty, "Shortenin' Bread," and probably none the worse for that. "Shortenin' Bread" always was a catchy little melody.

PRETTY TECHNIQUE

But most of what swing can probably ever possess, this one (played, as is the coupling, at a more or less slowish drag tempo) seems to have.

Whoever arranged it has more than a pretty technique. He has what may fairly be described as savvy, even if it might be going rather far to call it also imagination.

And the way the band plays the arrangement should make even those who are not so partial to swing sit up and take notice.

It may be that some of the solo passages are a little too self-assured to give that impression of unconscious spontaneity that was a feature of so many of the early jazz virtuosi, but there's no gainsaying the technical prowess of these players any more than one can deny that there is an ease about this record as a whole that makes one feel there was no other way of doing most of what happens.

"Let Me Up" doesn't quite reach the same standard.

The piece isn't so good, and there are moments when one is forced to the belief that the band wasn't always quite so relaxed as it would like to appear to have been.

Phrases don't always flow quite so smoothly and notes get clipped here and there, giving a suggestion of tenseness.

Nevertheless, this side has its moments, not the least of which is the little hiccupped "Oh" in the 29th bar.

There's a nice argument going on up here about how it was done. Some people say it's a human voice, because the two sotto voce "Ah-has" which occur shortly afterwards (you'll have to listen carefully to catch these stunts, they are in the background and happen very quickly) are almost certainly vocal.

But my bet is that it's Harry James on his trumpet. What's your guess?

★ JOSEPHINE BRADLEY AND HER JIVE RHYTHM ORCHESTRA

- ****Take The "A" Train (Strayhorn) (Eng. Decca DR7856)
- ***Torpedo Junction (Schoen) (Eng. Decca DR7859).

Nat Temple (alto, solo cl.); Bill Apps (alto); Aubrey Franks, George Harris (tenors); "Chick" Smith, Kenny Baker, Les Lambert (tpts.); Jock Bain, George Flynn (tubs.); Pat Dodd (pno.); Ivor Mairants (str.); Tom Bromley (bass); Carlo Krahmaer (dms.) Recorded November, 1943.

HOW famous society teacher of dancing, Josephine Bradley, came to fall for jive dancing and sponsor a jive rhythm band will be remembered by many of you from the announcements of the lady's activities in various issues of the MELODY MAKER towards the end of last year.

My review in the MELODY MAKER for December 18 last of "Kansas City Moods" and "Rockin' The Blues" (Decca F8384), made at the band's first session.

So we can now start in by my telling you that these are the remaining two sides from that first session. By coincidence, they happen to be quite the best of the four.

With the intention of these records was to do no more than provide suitable music for those wishing to teach or learn jive dancing, and in that they succeed completely.

But they do not end there.

HIGHSPOTS

As big band swing to listen, as well as to dance to, they are not only as good as anything ever produced in this country, but better than some American recordings I could mention.

Jive dancing has, as all dancing should have, the advantage of being adaptable to the tempo most suitable for the music, and this time, contrary to what happened with "Kansas City" and "Rockin'" (which were a little slow for the compositions), the pieces are taken at the right tempo for them.

The result is that the suggestion of a slightly overstressed and ponderous beat now gives place to a rhythm that not only rides easily, but really kicks.

Add to this:— (a) An ensemble whose accomplishments by no means end at a high standard of musicianship or a precision which would be a credit to a combo that had been together for very much longer than just one session. (b) Kenny Baker and Aubrey Franks getting going in solo spots to an extent which even they don't always achieve. (c) First-rate drumming by Carlo Krahmaer (note the steadiness and lift of his cymbal rhythm, and good side drum beats in the coda of "Torpedo Junction"), and (d) The outstandingly fine Decca recording.

Roderick (tpt.); Yorke de Sousa (pno.); Sam Molineaux (bass); Syd Raymond (dms.). Recorded December 28, 1943.

TAKEN all round, I don't think these can be classed as two of Harry's best records.

Derek Neville's alto has the right idea melodically and "thmically, especially in "If I Had," where, given 24 bars in place of the four he gets in "Sunny Side," he has some chance to get going.

Fairy as usual plays tasteful and musically clarinet, and shows once again that in a band directed by someone determined to work on more ambitious lines, he could be really brilliant.

Yorke de Sousa takes a tuneful if not exactly enthusiastic solo in "Sunny Side," and Stan Roderick, whose solo in this one has not been made any better by a not-too-perfect low note early on, makes an obvious effort to get the band out of its rut when he quite dashing leads himself in to a really good half chorus on the other side.

But for the rest this is dull, uninspired playing, with the band sounding no better for its never very outstanding rhythm section, and recording which has little brilliance and often gets quite tinny.

Orleans jazz men, who are to-day little more than legendary figures.

He is now over thirty years old, and his playing on this record (for which he was recently raked from his retirement) does little more than make one say: "Yes, he must have been marvellous forty years ago."

But historically the record is of great interest not only for Johnson's playing as it is to-day, but because of its obviously authentic recreation of the early jazz and for George Lewis, whose clarinet playing, although hopelessly under-recorded, was the outstanding feature of the side.

P.S.—Please don't write and ask me for the numbers of the American records played on this programme, or how the discs can be obtained in this country, because I don't know the answer to the latter question, so the answer to the former can be of no value.

DID you read the ungallant outpourings of Lord Winterton concerning girl crooners in Parliament recently? I expect you did, because all the papers reported it at length, and our worthy Editor, Ray Somin, had a great deal to say about the noble Lord in his weekly Saturday article in the "Daily Herald."

I wrote a long screed smiting Lord Winterton hip and thigh as soon as I read a report of his outburst, but if you observe how squashed we are for space, you will understand why said screed still wastes its sweetness on the desert air.

I hope that next week it will be possible to find space to use it. Look out, my Lord!

From Midn. David H. Broadbribb, R.N.V.R., H.M.S. "Vectis"— "Is there no influence in the B.B.C. to prevent misleading billing of programmes? "This afternoon I listened on (Please turn to page 5)

RADIO by "DETECTOR"

FOR various reasons, not the least of which is the complete failure of the B.B.C. to show the remotest appreciation of the origins and history of jazz, "Radio Rhythm Club" has always been very much of a curate's egg.

Last week, however, it took a sudden jump to the highest height it has ever achieved when it presented "The Real Blues," written by Max Jones.

With the B.B.C.'s demand that there shall be a much greater proportion of music than talk on "Radio Rhythm Club," especially now that the feature is a regular part of the new General Forces programme, scripts can hardly fall to sound a little sketchy at any rate when one tries to cover even the fringe of such a vast subject as the blues.

But what has to be omitted in the way of fact can often be provided by implication—that is to say, by the atmosphere produced by a few well-chosen statements and the right records.

This was where Max Jones scored high. The intention of these records was to do no more than provide suitable music for those wishing to teach or learn jive dancing, and in that they succeed completely.

One realised by what he had written that there was a man who not only had the knowledge, but had acquired the right outlook on his subject from it. And at least as convincing as the script (put over much more capably than usual by Denis Preston) were the records.

Shortage of space, of course, prevents me from dealing with them individually, but I must mention "While 'Sunk" Johnson's "Franklin Street Blues" (on the American "Jazz Information" label and, like many others played, unobtainable in this country).

Johnson was one of the very early New Orleans jazz men, who are to-day little more than legendary figures.

He is now over thirty years old, and his playing on this record (for which he was recently raked from his retirement) does little more than make one say: "Yes, he must have been marvellous forty years ago."

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BRAND'S ESSENCE DANCE BAND GOSSIP

IMAGINE my surprise (writes Jack Marshall) when, receiving a rather garbled message from the office boy that a "Mr. Wolverton" was waiting to see me; I hurried out, to be confronted by none other than HAROLD WOOLFENDEN ("Woolfie" to you) who, before he joined the R.A.S.C. in July, 1942, was one of the stalwarts at the Charing Cross Road show-rooms and offices of Messrs. Francis, Day and Hunter, where he was known to everybody in the profession.

Not, I must admit, that I immediately recognised the bronzed figure in khaki as the "Woolfie" we all knew so well. Although he is very fit indeed now, "Woolfie" has changed very much, thanks to climate, malaria, tough conditions and rather an overdose of adventure out in the unhealthy lands of the West African Gold Coast. Sailing within ten days of joining up—is this a record?—Sergeant-Major Woolfenden has been occupied almost entirely with entertainment—no, not promoting E.N.S.A. shows in more or less comfortable surroundings although "live" E.N.S.A. entertainments were occasionally seen, but looking after mobile cinema units which, travelling their own generators, etc., are sent out into the bush to entertain, and instruct, the native and white troops.

These mobile cinemas give performances in all parts of out-of-the-way and seemingly impossible places; apart from entertainment, they serve a tremendously important role in their instructional medium to the native soldiers, who are so much more impressed by, and better able to understand, visual than verbal instruction, so that the travelling cinemas form a real boon and blessing to officers and N.C.O.s. "Woolfie" was also connected with broadcasting on a large scale out there; did three E.N.S.A. half-hour programmes per week, plus Sunday record programmes, etc. He says swing music is in a flourishing condition in those parts, and speaks very highly of some of the artists on the B.B.C. Overseas programmes whose efforts gave hours and hours of pleasure to the troops and officials. The "Starlight" interludes, with ROBIN RICHMOND, "Woolfie" says, were particular favourites with the boys.

Lieut. Perowne (Royal Engineers) walked into the "M.M." offices. Leslie certainly has changed, and you only have to compare his life in B.B.C. days to his existence now to see why the past 15 months or so have brought much transformation. Just now Leslie is in the middle of what the Army pleasantly calls a "toughening-up" process. Instead of spending his days editing scripts, listening to records, and comparing at the microphone, he undertakes six-mile runs, 15-mile walks, plays football nearly every day—and is shortly embarking on a three-day-and-night route march. Needless to say, Leslie looks remarkably fit. In spite of hardness of Army life—particularly when, like Lieutenant Leslie, you start in the ranks—he finds a little time to carry on with the study of jazz, and the men who make it.

Heard recently from pre-war semi-pro, drummer ERIC CHILD, who was well known in Town and a friend of the late Ken Johnson. Eric joined the Merchant Navy, went all round the world (more or less); landed up in Australia after adventurous shipwreck experiences. He rapidly became known as a swing fan; gave several broadcasts from the local station at Perth to Australian enthusiasts. Is now commissioned in the Royal Australian Navy, but still finds time to listen to HARRY PARRY and ERIC WINSTONE, who are regarded as the real "cats-whiskers" down there.

Leslie Perowne has heard from many other jazz enthusiasts in different parts of the world. In his own unit he finds little specialised jazz talent, and no chance at all to develop his own, although he has compered one or two Army entertainments, in the course of which he once met pianist-organist HARRY FARMER, and says he thoroughly enjoyed his show, which Harry and his talented boys put up. I asked Leslie what particular relaxations he had enjoyed, lately—expecting to hear that some superiority of jazz had been the high spot of his recent leave. "The best thing in ages," said Leslie. "I went to a symphony concert."



A British pin-up girl for the boys—charming BERRY DAVIS

RECRUIT THE MUSICAL SNOB

Says THE ARMCHAIR CRITIC

I WONDER how many "M.M." readers listened to a B.B.C. broadcast called "The Man Who Went to War" the other week? Those who missed it are heavy losers. Described rather unpromisingly as a "Ballad Opera" by Langston Hughes, arranged and directed by D. G. Bridson, it was, in fact, a play with music written and performed by coloured men and women and recorded in America.

The play sought to convey the Negro's conception of the present struggle for freedom throughout the world, and I am not going to dwell on its merits or demerits save to say that it was admirably staged. But the music was, to any serious student of jazz, superbly rendered, immensely satisfying, and exceptionally well presented.

As Hughes so ably pointed out in his short preface, all jazz is just folk music—modern folk music perhaps, as yet not generally recognised as such, but folk music for all that. Hughes' talk was not only an admirable foreword to the production, but it was the very sort of thing that the cause of jazz needs most. We all know with what ignorant contempt jazz is held to-day by the ill-informed musical and social snob, and we know, too, how much harm is done it by over-exuberant supporters who are more vocal than intelligent. Hughes, in a few simple and well-chosen words, explained jazz in terms that not only gave it the dignity of its rightful place in the world of music, but also must have caused many of those listeners who had hitherto regarded it as a noise created exclusively for the ape-like pleasures of extrovert jitterbugs of a low-grade mentality to regard it with a greater understanding. Jazz needs more advocates like Mr. Hughes.

THE REALLY great classical musician rarely needs conversion to jazz. Knowing his music thoroughly and having that catholic love for all music that is the sign of the great master, he recognises the importance of jazz without needing any reminding. Delius was fascinated by it; Kreisler understands it; Goossens loves it. The great are not narrow. But the second-rate often are too small to recognise what is apparent to their superiors. Seeking a perfection in one branch of music they can never hope to achieve, they are selfishly jealous of interest in any other branch. Because their outlook is confined by their own limitations, they refuse to admit achievement outside the limits of their own immediate interests.

MAKE JAZZ "SMART" But we also need the support of the intellectual snob. You may wonder why one should have to canvass the mentally bankrupt. The reason is that the propagation of the truth about jazz is unhappily in their hands. The intellectual snobs like to keep the pronouncements of the publicised leaders of public opinion in this country. If some peer in Parliament decries "crooners," they raise their howls in supporting chorus. If an indifferent conductor calls jazz "tripe," they echo "tripe" in faithful unison. Being ignorant of the subject themselves, they can only reflect the published opinions of others. It is such people, however, that control the choice of B.B.C. programmes. They, too, often also influence the voice of the Press. But if it became "smart" to understand jazz—ah! then they might take a different line. Not that they would themselves understand it any better. I agree that it is a tough row to hoe. But Mr. Hughes is on the right line. I, for one, thank him.

ELEMENTAL JAZZ The Hall Johnson Choir sang much of it, but most impressive were the songs of Josh White, the famous blues singer, who acted as a melodious narrator commenting on the action in guitar-accompanied song, sometimes in blues vein, sometimes in spiritual style, and sometimes with Negro work songs. I never hope to hear more attractive or better examples of elemental jazz than Josh White gave us, and I am quite satisfied by his performance if I never hear his equal again.

Of course, it wasn't jazz in the sense that the music of the Dixieland boys is jazz, nor yet the jazz of any band. But it was the unadorned bare bones of it—and how rich and luscious those bare bones can be! There were two spoken introductions to the programme—one by Spike Hughes dealing with the musical aspect, and one by Paul Robeson concerned with the cultural, racial and political implications of the play.

SQUABBLING There are too many jazz fans, like myself, who expend their energies either squabbling over unimportant detail or preaching to the converted. And even when we turn our attention to the younger swing fan in an attempt to convince him of the importance in jazz development of the early masters, we are wasting our time. What jazz needs is the support of



Maestro Billy Ternent, whose resignation from the B.B.C. and interesting future plans are discussed on Page 1.

"DETECTOR" (from page 3)

Home Service to a programme advertised as "Swing It—Records of Good Jazz." The first two records must have been two of Jimmie Lunceford's worst. They were followed by two Milt Herth Trios and Artie Shaw playing "A Man and His Dreams."

TRY THESE NEXT WEEK (F—General Forces; H—Home Service) SUNDAY (26th).—12.30 p.m., "I.T.M.A." (recd. repeat) (F); 3.30 p.m., "Palestine Half-Hour," with Billy Ternent's Orch. et al. (F); 5 p.m., "Calling Malta," with Anne Shelton (F); 5.30 p.m., "Variety Band-Box," with Ros's Rhumba Rhythm et al. (F).

MONDAY (27th).—7.15 a.m., André Kostelanetz Orch. (Am. rec.) (F); 9 a.m., Jack Benny (Am. rec.) (F); 11.15 a.m., "Hello, Swingtime" (recd. repeat) (F); 5.30 p.m., R.A.F. "Skyrockets" (F); 7.20 p.m., "Out of the Dirty-Birds," with Chick Smith's Gang, Debonaires, et al. (F).

TUESDAY (28th).—7.45 a.m., Dinah Shore (Am. rec.) (F); 10.15 a.m., "Command Performance" (repeat of last Wednesday's Am. rec.) (F); 11.15 a.m., Geraldo (F); 7.15 p.m., "Hello, Gibraltar," with Eric Winstone's Concert Orch. (F); 7.50 p.m., "Charlie McCarthy," with Carmen Miranda (Am. rec.) (H); 8.50 p.m., Radio Rhythm Club presents Jerry McCarthy's "The Jimmie Lunceford Orch." (F); 11.15 p.m., Geraldo (H).

WEDNESDAY (29th).—7.15 a.m., Harry James Orch. (Am. rec.) (F); 11.15 a.m., "Variety Band-Box" (recd. repeat of Sunday's b'cast) (F); 1 p.m., Geraldo (F); 6.30 p.m., "Command Performance" (Am. rec.) (H); 11.5 a.m., Eric Winstone's Orch. (H). THURSDAY (30th).—9 a.m., "Mail Call" (Am. rec.) (F); 1.1 p.m., Reg Leppard's "Southern Serenade" (F); 8.30 p.m., "I.T.M.A." (H); 8.45 p.m., Phil Green's "Hello, Swingtime" (F); 10 p.m., Geraldo (F).

MELODY MAKER Incorporating RHYTHM WEEK ENDING MARCH 25, 1944 Editorial, Advertising and Business Offices: 93 LONG ACRE, W.C.2 Editor: RAY SONIN Telephone: Temple Bar 2468 Advertisement Manager: F. S. PALMER

U.S. JIVE JOTTINGS

Table with columns: Time (a.m.), Programmes, Metres. Lists various radio programs and their locations.

There is no truth in the rumour that the popular number, "Donkey Serenade," is to be re-titled "Take The Hay Train."

A late news flash from Hollywood gives us a little inside dope about some more new flicks that the dance bands are working on. Here are the details:—BENNY GOODMAN and Band recently reported to 20th Century-Fox Studios in Beverly Hills.

JACK TEAGARDEN set for Universal's "Anybody Here Seen Kelly?" musical, which stars HARRIET HILLIARD and also OZZIE NELSON'S Band. Teagarden and the KING COLE TRIO set for "Swing Symmetry" shorts to be made by Walter Lantz.

Interesting to note, a list of "Stars of the Future" nominated by our American contemporary, "Metronome," for success during the coming year.

SALLY LA PERCHE, one of the most eloquent and tasteful of trumpet men, heard with HAL MCINTYRE and more recently with TOMMY DORSEY, but deserving a more individual attention than he has yet received.

JERRY DAWSON'S NORTHERN NEWS NOTES

OFTEEN mentioned in this column, altolist Oliver Singleton writes me with the complete line-up of the R.A.F. band with which he is featured at present in West Africa.

Under the leadership of Gordon Harding, who plays lead-trumpet, the rest of the boys are Ron Knox (trumpet); Peter Kempster (trombone); Oliver Singleton, Johnny Graham and Don Bunnell (saxes, etc.); Jimmy Stewart (piano); John Jolly (guitar); Roy Hardy (drums); and Harry Olgard (bass and vocals).

Regent Cinema Ballroom, Sowerby Bridge, Halifax, and, with Cliff leading on tenor, the rest of the boys are Les Wellburn, Bill Roberts and Tommy Arris (saxes); Harold Wilde and Johnny Oldfield (trumpets); Ron Snyder (trombone); Bert Sutcliffe (piano); Tom Hammett (bass); and Dorian Meal (drums).

Cliff has recently lost two of his boys in Ken McIntosh, who is now on a ship with George Elrick, and trombonist Bill Sharp, who left the band to work for

The boys have been featuring recently in "Band Show," which has been playing around West Africa for both Service personnel and civilians. Apart from the band in popular and swing numbers, the show also features a trio consisting of Peter Kempster (violin); Gordon Harding (accordion); John Jolly (guitar); and speciality numbers by Sergt. Bassett-Spellers, Frank Potts, Peter Kempster and Jack Mort.

Back in this country after spending a year or two also in West Africa with an R.A.F. band is pianist Gerald Evans, who, in peace time, was featured around the Farnworth and Bolton districts with Manuel and his Silver Stars.

Jack Hylton in the stage presentation of "Shipmates Ashore." In each of the last three years this band has managed to take first place in a Melody Maker Contest, and is hoping to make up the "quads" in 1944.

Dance Band Poll (Continued from page one)

To show you what we mean, the musicians who have been voted for in this section include: Stephane Grappelly (violin), Roy Marsh (violin), John Jolly (guitar), and speciality numbers by Sergt. Bassett-Spellers, Frank Potts, Peter Kempster and Jack Mort.

MUTUAL ADMIRATION! Another thing—we have received over fifty postcards, each of them stating that so-and-so is the best band, and nothing else. We're glad his fans think so highly of this band-leader, but this poll is a serious attempt to find out what readers are thinking; and it is not a mutual admiration society.

to one arrangement of classifications. Some entries place the instruments in different orders, so we have to bob all over the page to get our lists out. All you have to do is to send us a postcard or letter recording your votes in the following sections:—FAVOURITE DANCE BANDS (three names in order of popularity).

SMALL COMBINATION. FAVOURITE SOLOIST (any instrument). ALTO-SAX. TENOR-SAX. CLARINET. TRUMPET. TROMBONE. PIANO. GUITAR. BASS. DRUMS. FAVOURITE FEMALE VOCALIST. FAVOURITE MALE VOCALIST.

MISLABOVS INSTRUMENT (your selection of the best player on any unconventional instrument). Entries should be addressed: "Dance Band Poll," MELODY MAKER, 93, LONG ACRE, LONDON, W.C.2.

Owing to the absolutely overwhelming response to this poll and the fact that our small war-time staff just can't cope for a longer period, we have to announce the closing date—first post on Friday, April 14. Overseas entries can be accepted until April 21.

Next week—when we have a 12-page paper and can spread ourselves a bit—we'll let you know which instrumentalists and bands our readers are selecting.

WE start off this week with some excellent news for all of you, and both halves have had a very good excuse for a few half-pints during the last few days.

As you all know, the Condon Quartet's "Oh Baby" and "Indiana" is already issued, and is, we hope, reposing proudly on your turntables, and we have already informed you that, on April 1, Brunswick will release "Panama" and "Margie" by Red Nichols in the "Golden Era" series.

Now we have some even better news. On May 1, in the Brunswick Sepia Series, Red Nelson's "Streamline Train" and "Crying Mother Blues" will be released, and in the same series on June 1 you're going to get "Don't You Loudmouth Me" and "That'll Get It," both sides by Cow Cow Davenport. That means that two more of our poll records are available.

And, just to make things really happy, Harry Sarton has told us that on July 1, in the "Golden Era" Series, he will release two sides by Wingy Manone that everyone is anxious to obtain—namely, "Big Butter and Egg Man" and "Up The Country."

This leaves Decca-Brunswick with only one record of their poll list to be released—namely, "Pinetop's Boogie Woogie," and we have Harry Sarton's assurance that as soon as the other side—namely, "Pinetop's Blues"—arrives in this country it will be released.

Wally Moody is also keeping an eye on our poll records, and we hope to have some very good news for you about the E.M.I. selections in the next week or so, but we think you will all agree that the above is quite enough to get along with.

JOE HARRIS

So many inquiries about the trombone man on Krupa's "Blues Of Israel" (Parlo, R2224) that we think a brief sketch of his career and recordings will be appreciated.

Striking thing about him is that he neither played piano at the age of three nor did he play violin in the school orchestra. No—his ambition was trombone, and he learnt to play that intriguing instrument by tuition from the local postman.

The fact that he met Jack T. in Texas in the early days probably accounts for that T. intonation which comes through his playing and his singing.

Did some riverboat work, and then played for a time with Frank Trumbauer in Chicago. Pollack heard him, and when Jack T. left the Pollack band, in went Joe.

Who wouldn't, with a line-up of Sterling Bose, Charlie Spivak, Matty Matlock, Eddie Miller, Ray Bauduc, Nappy Lamare, and Gil Rodin? If you want to hear him singing at that time, get hold of "Ole Mammy," on Regal-Zono MRI1298.

Joe stuck to Pollack when he went West, and most of the band stayed East to join Bob Crosby. He later came back to join them, but wasn't happy about it, and fixed up with Benny Goodman, who used him at

COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

first as a vocalist, but gave him his head with the trombone when he found out that he was a second Teagarden.

Hear him singing and tramping away in Goodman's "Basin Street," H.M.V. B8461; "Stompin' At The Savoy," H.M.V. B8427; "Breakin' In A Pair Of Shoes," H.M.V. B8422; "Christopher Columbus," H.M.V. B8431.

Stayed with Goodman for twelve months, and then on to film work, which he enjoyed tremendously. Car crash in February, 1937, and was out for two years, nearly losing his life.

Rejoined Benny in 1943, to show the world that he could play as well as he had done before the accident, and also to play with his old idol, Miff Mole. Now looking out for fresh worlds to conquer.

Incidentally, if you want to hear him with the Crosby Band, get "Beale Street," on Decca F5896.

SHARP AS A TACK

FOLLOWING the recommendation of "Universal Continuity" thorn needles some time ago comes spate of letters arguing the pros and cons of fibre v. steel, and many requests for advice. Readers say they cannot get good reproduction with fibres and their portables, etc.

Of course they can't. The usual heavy mechanical pick-up is death to the point of a fibre. Generally speaking, best conditions for fibre or thorn points are with the light type of pick-up, such as Rothermel piezo-electric or Cosmochord.

Standard radiograms and acoustic grams need (on the whole) metal needles, and the finer they are, the less the wear on the discs.

IT'S IN THE GROOVE!

Pete Baker, of Beckenham, raises the old matter of the "ghost" start to a disc that can be heard a fraction of a second before the real getaway.

This has been dealt with before, and is due to the fact that in heavy recordings the vibrations cut in the groove are sometimes heavy enough to bulge the walls of the wax so that they affect the previous groove, and when the disc is played there is a faint and ghostly "false start."

A couple of examples are "Stomp Off, Let's Go," by the Crosby Ork. and "West End Blues," by Cootie Williams.

SWAP AND BUY

S. Roberts, 143, Sturge Av., Walthamstow, E.17, is after any Armstrong, also any blues and boogie (coloured) discs. Offers for sale or exchange modern Ellingtons, and odd Bix, Venuti-Lang, Redman, Russell, Hines, etc. for it.

S. W. Holland, R.A.M.C., c/o "M.M." wants to borrow hot discs and offers loan of Wilder Hobson in exchange.

John Lawford, "Wisbech Advertiser," Wisbech, wants the Duke's "Black And Tan," although he doesn't say which version. Will pay up to 10s. for it.

R. F. Caisley, 45, Glenbrooke Av., Low Fell, Gateshead, 9, has over 300 jazz/swing discs for sale, all in good condition, in and out catalogue, also 50 "M.M.s." in series. Hates to lose 'em, but is about to buy a sax. Your query being answered soon, R. F. C.

John McAllister, 39, Byron St., Mansfield, Notts, has small collection of good jazz for sale. Just the thing for beginners to try for. Write him for list.

R. J. Heathorn, 40, Stannymede Ave., Ewell, Surrey, offers for sale: 1938 "Hot Discography," Hobson's "American Jazz Music," Schlemmer's "Rhythm On Record," Lew Stone's "Harmony And

Orchestration." RHYTHM (1936, seven copies: 1937-8-9, complete) Waller's "Minor Drag"/"I Wish I Were Twins," also some 150 odd jazz discs from middle 'twenties to present day, to personal callers at above address on Sunday morning following appearance of this announcement.

Jack Fisher, 111, Reglate Rd., Bromley, Kent, offers for sale or swap. Parlo. R2810, R2211, R2281, R2134, H.M.V. B9092.

A. Leedham, 56, St. Kilda Rd., West Ealing, W.13, has 50 good discs to sell, including Berigan's "Dixieland Shuffle," Carter's "I Ain't Got Nobody," Can. Bluebird, Barnet's "Cherokee," etc. Will send list to bona-fide inquirers who will guarantee purchase of six or more discs. How will they know before they get the list?

R. Jarvis, 218, Byron Ave., Manor Park, E.12, has for sale nice list of reasonably priced discs (from 2s. to 4s.). Too long to print, but as he wants to deal with callers only you can go and see for yourself.

Leo, A. Gopp, 2, Rimborough Way, Lewisham, S.E.13, offers for sale or exchange Parlo. R2852, R2841, R2848, Decca F6083, Brons, O1904, and wants H.M.V. B8578, B9197, B8745.

Send offers to BM/DGL, London, W.C.1, if you want a copy of Wilder Hobson and/or a 1935 "Hot Discography." Offers must be accompanied by s.a.e.

If you want modern Ellington discs in perfect condition at a knock price of 3s. 6d., send s.a.e. for list to K. M. Ward, Ord. Tel. D/JX299835, H.M.S. "Hussar," Mess 5, c/o G.P.O., London.

SELMER

GUARANTEE TO PAY THE HIGHEST PRICES FOR SECOND-HAND INSTRUMENTS

BANDS VACANT BROADWAY "Rhythm" Kings of Tufnell Park Palals, open for first-class engagements, or perm. for any London Palals after March 31.—Phone Ilford 2102 or Advance 1315.

BILLY LAWRENCE and His Band (All-Britain Champions, 1939-42), broadcast Home and Forces wavel-lengths, avail. one-night stands, Sunday concerts, town or country.—16, Ruskin Court, London, N.21, Pal. 4773.

GEORGE BRIGHTWELL'S Band, reputation of all-round excellence, star soloists, ensemble perfection; London or Home Counties; medium or large.—89, Lakeside Rd., N.13, Pal. 5377.

NAME BANDS available for dances; etc., London only; first-class offers invited.—Farmans, 19, Charing Cross Road, W.C.2, Abbey 1921.

PEGGY POULTON and her Boys, first-class ballroom orchestra, 6-10 piece.—Phone Hou. 2444.

JACK BESFORD and His Band, now vacant for mid-wk. dates and Sund. perm.—10, Milton Ave., Kingsbury, N.W.9, Col. 4045.

TEDDY MORRIS'S famous "Aces," outstanding, perfect tempo, own transport.—22, Perth Rd., Ilford, Valentine 7146.

BOB ALTON'S Top Hatters, open for engagements.—Phone: Plinnet 4598.

STAN DAVIS and his American Style Orchestra (All-Britain Finalist, 1943)—Manager, Les Wingrove, 185, Ferme Park Rd., Hornsey, N.8. Tel.: Mountview 9505.

FRANKIE BROWN and His Dance Ork., featuring Pat Lindeay and Dorcen, own transport, travel anywhere.—42, Deane Croft Rd., Eastcote, Middx. Plinnet 3283.

ORGANISERS, ETC.: "Dixie Steeds" Swings, now with R.F. London's sparkling combination of stage and radio artists. "Tempo with a punch that makes you really feel like dancing." Remember the name.

GLORIA ALLEN and her Boy Friends Ork., any size, vocals.—Write, 45, Chesherton Rd., Ladbroke Grove, W.10.

VICTOR HARDING and his Band has a few vacant dates.—Phone: Forest Hill 4728.

ARTHUR RICH presents N.W. London's most popular bd.—Partington, 80, Liddell Gdns., N.W.10, Lad. 1669.

HAL BIGGS' Band, strict tempo, sweet music, vac. for good gigs, incl. some Sats.—E.M.S. Hospital, N.W.7.

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PIANIST, good reader, for swing band.—Smith, Palals, Croydon.

LEAD TRUMPET, experienced.—All particulars, Harry Leader, Astoria, W.C.2.

FIRST-CLASS Tenor/Clart.; good reader essential; Palals perm.—Terms, Box 3989, Midway Roxy.

DRUMMER, reader, smart kit, Palals perm. M.U.—Roy Tomkins, Levenshulme Palals, M/c. 12.

TRUMPET SYLSTI, reliable reader, comfortable Palals job.—Details, Box 3990, MELODY MAKER.

ALL SAXES and good Swing Drummer for new swing outfit, perm., famous Palals.—Box 3991, "M.M."

PIANIST, must be good reader.—Full particulars to Jan Wildeman, Cricklewood Palals, N.W.2.

WILL GOOD S.P. Pianist give occasional evening to help well-known concert party entertain troops, N. London area; transport provided.—Bigdoo, Bowes Park 1141 (9.30-4.30).

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DANCE BAND, eight or nine-piece, wanted immediately for well-known Glasgow public ballroom. Please send recent photo of band and state terms.—Box "K," c/o Howat Advertising, 111, Union St., Glasgow.

KENTERTAINMENTS, LTD. (licensed by Kent County Council), require dance bands, musical combinations, periods and odd nights.—State terms, vacancies, area, size, to 215, High St., Orpington.

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SITUATIONS VACANT

PHIL GREEN needs Secretary. Assistant urgently; main reqmnts., enthusiasm, intelligence, some typing; shorthand a help.—Write, 139, Children Court, Baker Street, N.W.1.

WANTED for Advert. Dept., MELODY MAKER, Boy age 14-15; typing an advantage.—Letters only, Advertisement Manager, MELODY MAKER, 93, Long Acre, London, W.C.2.

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

PIANIST, read, busk, nice clean style, open for gigs.—Howe, Maida Vale 3206.

TENOR SAX, dbig. fiddle, stylish, expd., now available London, evngs.—Barnet 2289.

TRUMPET and Pianist, open for gigs, first class only.—Phone: Wordsworth 4219.

CLIFF ROGERS, swing pianist, accordionist, and his "Aces of Swing" band that pleases; trnspt. amplification; open afternoon and evng. engagements.—48, Thorpe Road, Walthamstow, Larkwood 1519.

TRUMPET, experienced, now free, requires gigs.—G. Sanders, 'Phone: Euston 1878.

GOOD DRUMMER wants gigs.—Bob Clements, 21-24, Exide House, Shaftesbury Ave., Holborn 4905.

STRING BASSIST, experienced, exempt, wants good gigs.—Bill Weedon 4, Vaughan Ave., Hornchurch, Brentwood 1454 (day).

TENOR SAX/CLART., now terminating one year's contract with Pat O'Neill's Band at Wembley Town Hall, avail. for gigs or perm. with good-class band.—Phone: Wembley 4749.

DRUMMER, finishing engagement at Odeon-Ritz Ballroom, Notts, desires perm., Palals pref.—Write, Ben Bloom, 4, Newling St., London, E.2.

TENOR/ALTO SAX, exp., many afternoons and evenings.—33, Harrow Drive, Edmonton, N.9.

PIANIST, all styles, dbig. Accordion, play anything from music at sight, just disch. H.M. Forces, wishes jolly stage band or musical act.—Box 3988, MELODY MAKER.

STRING BASS, dbig. Sousa, exp. all lines, smart appearance; Palals pref.—7, Princes St., Peterborough.

ACCORDIONIST requires gigs or perm., London area pref.—Hollington, 252 North St., Romford.

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CONTEST FIXTURES

LONDON AREA Friday next week, March 31.—EPSOM (Surrey), the Municipal Baths (7 p.m. to midnight). The 1944 Southern Counties Championship.

Continuous dancing to the competing bands and George Kirchel and his Band (1943 "All-Britain" Champions).

Refreshment buffets and licensed bars in hall. Tickets: In advance, 3s., from Weston's Ticket Agency, High Street, Epsom; the Hall Superintendent, Epsom Baths; Regent Palais de Danse, High Street, Tooling; and the Organiser. At doors on night, 4s. (Forces 3s.).

Organiser: Mr. Bill Waller, 124, Brixton Road, London, S.W.9. (Phone: STREATHAM 4984).

Monday, April 17.—STOKE NEWINGTON, the Town Hall (7.30-11.30 p.m.). The 1944 North-East London Championship.

Organiser: Mr. George Williams, 164, Stoke Newington Road, N.16. (Phone: CILISOLD 2708).

Monday, April 24.—WIMBLEDON, the Town Hall (7.30 to 11.30 p.m.). The 1944 South London Championship.

Organisers: Messrs. Forrest-Day Productions, 23, Denmark Street, London, W.C.2. (Phone: LIBERTY 1528).

Wednesday, May 10.—ILFORD (Essex), the Town Hall (7-11.30 p.m.). The 1944 East London Championship.

Organiser: Mr. Stanley G. Barnett, 19, Temple Avenue, Becontree Heath, Essex.

PROVINCES KIDDERMINSTER.—Wednesday next week, March 25, at the Baths Hall (7.30 p.m.-midnight). The 1944 Worcestershire Championship.

Continuous dancing to the competing bands and Stan Fielding and his Band (1944 Southern Counties winners).

Refreshment buffets and licensed bars. Tickets: In advance, 4s. (Forces 3s.), from Messrs. Allens, Tower Buildings, Kidderminster; Messrs. J. and H. Russell, 21-22, Coventry Street, Kidderminster; The Superintendent, Baths Hall, Kidderminster; and the Organiser. At doors on night, 5s. (Forces 3s.).

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

ROCHDALE.—Friday, April 21, at the Carlton Ballroom (8 p.m.-1 a.m.). The 1944 Central Lancs Championship.

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

LEICESTER.—Friday, April 28, at the De Montfort Hall (7-11 p.m.). The 1944 Midland Counties Championship.

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

LEDS.—Friday, May 5, at the Astoria Ballroom, Roundhay Road (7.30 p.m.-midnight). The 1944 Central Yorks Championship.

Organiser: Mr. Lewis Buckley,

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CONN SAXES; new tenor; alto; York alto; De Luxe B flat trumpet; exquisite string bass.—G. McKeown, 9, Broadway, Darlington.

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BOEHM FLUTE, Rudall Carte, sterling silver, low pitch, closed G sharp key, extra G-A, shake lever, beautiful instr., practically unused, seen London.—Write for appointment, J. Bruce Young, 22, Princess Court, Bryanston Place, London, W.1.

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