

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 573

GLENN MILLER'S PUBLIC SHOW IN LONDON

A NIGHT THAT WILL GO DOWN IN LONDON DANCE BAND HISTORY WILL BE THURSDAY, JULY 27, WHEN, AT THE PLAZA CINEMA, LOWER REGENT STREET, TWO TREMENDOUS ATTRACTIONS WILL BE PRESENTED FOR THE DANCE BAND PUBLIC.

One of them will be the premiere of the much-boasted Bing Crosby film, "Going My Way," and preceding the film will be a special message sent from Hollywood to London's fans by SECOND ATTRACTION AND AMONG THE GREATEST THINGS EVER STAGED HERE FOR SWING ENTHUSIASTS—WILL BE A PERSONAL APPEARANCE ON THE STAGE BY CAPTAIN GLENN MILLER AND THE COMPLETE 40-ODD PIECE AMERICAN ARMY BAND OF STARS WHICH HE IS LEADING OVER HERE.

This, incidentally, will very likely be the public's only chance to see and hear Glenn Miller and his bunch in the flesh, for they will almost certainly make no other public appearance. Time is 6 p.m.; doors will be open at 5.15. Glenn Miller stage show will last 45 minutes.

FIRST BROADCAST

Mammoth evening on which both these big attractions will be staged is being organised by well-known figure of the profession Jack Davies. All profits of this great occasion will be for the furtherance of that fine Services project, the "Stage Door Campaign."

Tickets are from 10s. 6d. to 210s. 10s., and can be obtained from the Plaza Box Office (Whitehall 8944).

All our readers will undoubtedly be listening to the first B.B.C. broadcast of the Glenn Miller bunch.

This takes place at 8.30 p.m. (Home Service) on Thursday next, July 20, and the Miller band will be supported by British artistes.

THANK YOU!

53, Canterbury Rd.,
Ponn, Wolverhampton,
July 7, 1944.

The Editor, Melody Maker

Dear Sir,—The Prime Minister's latest review of the war, regarding the flying bombs, makes us more fortunate people in the provinces realise the danger (the people of London are in).

I am a semi-pro musician, playing drums with Bunny Carr's and his band, and my wife and I are offering to take a London musician's child until such time as the danger is past.

We have two children of our own, a girl of three years and a boy of one and a half years, but are more than willing to help anyone out. We are sorry we cannot accommodate more than one or adults, but hope we may be of some help.

Yours faithfully,
RAY POOLE
(Four times "M.M." drum individualist).

All readers interested in this splendid and spontaneous offer should communicate with Ray Poole direct at the address given above.—Editor.

M.U. STANDS OUT AGAINST FLY-BOMB WAGE-CUTS

AS IN THE EARLIER BLITZES ON LONDON, THE WEST END THEATRE MANAGERMENTS HAVE AGAIN BEEN AMONG THE FIRST SUFFERERS FROM THE EFFECTS OF THE FLYING-BOMBS NOW INDISCRIMINATELY BEING HURLED BY THE HUNS AGAINST THE METROPOLIS.

To counter to some extent the losses being sustained due to the understandable dropping off in attendances, the Society of West End Theatre Managers recently approached the Musicians' Union with a view to obtaining a reduction in the salaries of all West End pit orchestra musicians.

The Society suggested a cut of 33½ per cent., provided that it did not reduce a musician's salary to less than £6 per week, and that the two-weeks' notice custom should be suspended.

THE UNION FLATLY REFUSED TO CONSIDER THIS AND MADE NO COUNTER-OFFER.

The theatre managements replied by saying that in consequence they would have to close down, and, in fact, most musical shows playing in the West End did close last Saturday.

It is understood that the Union's contention is that it should not be expected to share in theatre managements' losses in bad times when it has no chance to share in their profits in good times.

As a well-known pit-bandleader put it to the "M.M.":

"West End theatres have for some while been enjoying a boom and should have made provision for possible lean periods out of the profits they then made."

In reply to this, theatrical circles say that as musicians take no part in financing stage productions it is absurd of them to want to be looked upon as partners.

OVER UNION RATES

Nevertheless, it is claimed, musicians have in fact benefited by the boom. The shortage of musicians has enabled them to demand, and obtain, salaries far in advance of the Union rate.

The Union rate is in general £1 per musician per performance, or £3 per week where the usual procedure of six nights and two matinees prevails. The average actually paid has been for months, it is said, £12 to £15 per week.

Everyone else concerned, including actors, actresses, stage hands, landlords and even rating authorities had agreed to some cut to help the managements through the crisis, so why not, it is asked, the musicians? It is not seriously suggested that the aforementioned closing at the end of last week of theatres presenting musical shows was due solely to the musicians' refusal to co-operate.

But, as one theatre manager pointed out, his orchestra cost him about £400 per week, and if he could have saved £100 or so on it he could have run for at least a while longer, possibly until public confidence recovered sufficiently to prevent him from having to close at all.

ELRICK RESTS

AFTER three solid years of very successful travelling round the country, George Elrick has taken a well-earned holiday.

With his outfit largely disbanded, he has given up the game for a few weeks and is enjoying a much-needed rest in his native Aberdeen.

This move has been prompted by serious need of a holiday, plus the exceptional difficulties of the present times.

George is returning to the fold at the end of July. He commences a new tour on July 31 at Morecambe with a reorganised band.

Several musicians are still required for the new outfit. Those desirous of joining Elrick who think the job would suit them should contact his office, which is at Egyptian House, 278, Piccadilly, London, W.1.

MUSICIANS WHO FORGET THEIR OBLIGATIONS...

Our Call to the Jittery-bugs!

LONDON is not exactly the most comfortable place in which to be just now. Too many things come down, and one never quite knows what will be the next to go up.

BUT THE ENTERTAINMENT PROFESSION REMEMBERS ITS MOTTO, "THE SHOW MUST GO ON," AND, WITH A FEW EXCEPTIONS, IS CARRYING ON WITH A CHEERFUL DETERMINATION THAT IS NOT ONLY DOING ITS SHARE TO SUSTAIN THE UNSHAKABLE MORALE OF THE PUBLIC, BUT WILL GO DOWN IN HISTORY TO THE UNDYING CREDIT OF ALL CONCERNED.

Included, unfortunately, among the few exceptions are certain musicians—just a small handful, but because it is always the minority which stands out against the mass background of the majority, they are tending to gain for the whole profession a reputation which it certainly does not deserve.

This little minority has been so concerned with its own personal comfort and safety that it has for the moment forgotten its obligations not only to the public but to those to whom it has pledged its word.

that they have a duty to do, and to see that they do it.

We have been told that we should not have disclosed what has been happening, that it would only be tantamount to crying stinking fish.

We feel, however, that no good purpose can be served by attempting to play ostrich.

Truth will out, and we feel that it is far better that the truth should be told in truthful form than in the exaggerated form it may assume if allowed to travel by other than the most direct routes.

LEFT IN THE LURCH

Notwithstanding the unwritten, but always accepted law of two weeks' notice, and in some cases even contracts, musicians have run off to safe areas and left their employers and the public alike in the lurch.

One dance band normally nearly 20 in all strong was unable to perform a week's theatre engagement recently because certain of its members just didn't appear. And it is not the only similar case which has come to our notice.

Of course, there are good and bad in all walks of life, and probably more people in the entertainment profession—including notable musicians—have stuck it out than in any other calling.

It is so that they, the great majority, should not have to suffer for the spur-of-the-moment actions of a few weaker-minded souls that we call on these jittery ones to remember

FERRYMEN FOR NUTHOUSE

ON July 23, a change takes place in the music at the Nut-House niterie, when Miff Ferrie and his "Ferry-men" take over from Carlo Kraher and his Band.

Personnel of the six-piece "Ferry-men" will almost certainly include, besides Miff himself on trombone: Eric Siddons (trumpet); Fred Bierman (drums); Maurice Grant (piano); and "Kitch" Moss (bass).

EVERYONE WILL BE AROUND for

I'LL BE AROUND

The Mill's Bros.—Mildred Balfry—Calfway—Share—Crosby Seizition

AND

SERENADE TO A PAGAN MOON

The Coming American and English No. 1 Hit

CAVENDISH MUSIC COMPANY
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CALL SHEET

(Week commencing July 17)
Darl BARRITEAU and Band,
Tobson Sevlion, Leamington Spa.
Ivy HENSON and Band.

U.S. HIT PARADE

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

DEATH OF MRS. VIC FILMER

'The Melody Maker' joins with his innumerable friends in the profession in expressing our deepest sympathy with pianist, musical director and musicologist Vic Filmer, whose wife passed away suddenly at their home near Goonhavern, Cornwall, on July 5.

BIG JAZZ-WAX ACTIVITY

Latest U.S. News from Leonard Feather

JAZZ RECORDING IN NEW YORK PROBABLY REACHED AN ALL-TIME HIGH LAST MONTH. THE NUMBER OF GOOD SESSIONS WAXED FOR SUCH LABELS AS APOLLO, ASCH, BEAGON, BLUE NOTE, CELEBRITY, COMMODORE, KEYNOTE, SAVOY, SESSION AND SIGNATURE WAS ALMOST INCREDIBLE.

52ND STREET TURMOIL

Fifty-Second Street is in its usual turmoil, with more than the usual quota of comings and goings. Charlie Shavers, after leaving and rejoining John Kirby unteem times in as many weeks, has finally quit, and was replaced by Emmett Berry. Charlie now has his own quartet, with Edw. Diggs at the three Deuces, where he alternates with the fantastic Art Tatum Trio (Slim and Tiny Grimes).

ANOTHER SHUFFLE ON THE RIVERBOAT

SO large was the number of applications for the West London Rhythm Club's 'Riverboat Shuffle', held on Sunday, July 2, that a 'repeat performance' is being organised to take place on Sunday, July 30.

LEADER WANTS ALTO

HARRY LEADER, at the Astoria Ballroom (London) is anxious to contact a young, stylish and ambitious alto sax and clarinet player to command the band shortly.

SCOTTISH NOTES

GLASGOW'S open-air dancing promotions in connection with the 'Holidays at Home' movement are rather piffling in the shade by the programmes in Aberdeen and Edinburgh.

NEW GIRL GUITARIST

Billie has signed a recording contract with Decca, but she has eight sides cut recently for Commodore which are still to be released.

POLL WINNERS

There are titles by George Shearing's Sextet, the R.A.F. Dance Orchestra, Carl Barriteau and his Orchestra, Nat Tomin and his Club Royal Orchestra with vocalist Benny Lee, Frank Deniz and his Spirits of Rhythm, Stephano Crappelli's Quintette, Anne Shelton, Johnny Grimes and his Cuban Caballeros, and last, but by no means least, George Chisholm with his Orchestra and his Jive Eight.

GEORGE SHEARING'S SEXTET

***Five Flat Flurry (Harry Hayes) (Eng. Decca DR8166).
***Riff Up Them Stairs (Shearing) (Eng. Decca DR8165).
(Decca F8464—4s. 2d.)

JIMMY YANCEY

(Piano Solos)
State Street Special
Tell 'em about Me
B 9381

WINGIE MANONE

and his Orchestra
Royal Garden Blues
Manone Blues
B 9376

SIDNEY BECHET

and his New Orleans Feetwarmers
Coal Black Shine
Egyptian Fantasy
B 9378

OUR LOCAL BOYS STAR

EDGAR JACKSON'S Record Reviews

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By 'DETECTOR'

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Earl Hines

and his Orchestra
Indiana; Ridin' and Jivin'
B 9375

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(Piano Solos)
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Francis & Day's POPULAR STANDARDS
Gay 90's (Waltz Medley)
Get Together (Paul Jones)
Kunz Medley of Strauss Waltzes
The Volca (original)
Au Revoir (J'Attendrais)
Irving Berlin's (Waltz Medley)
Ragtime Mambo Selection
Boston Two Step
AMERICAN REVIVAL SERIES—Price 3/9. Posted 4/1.
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Anchors Aweigh
Siboney
One o'clock Jump
Bliss Skies
South Rampart St. Parade
SYNCOATED SERIES—Price 3/1. Posted 3/3.
St. Louis Blues
Chinatown My Chinatown
Russian Rag

Francis & Day's POPULAR STANDARDS
Elegant 80's (Waltz Medley)
Merry-go-round (Paul Jones)
Kunz Melody of Popular Waltzes
Inspiration Volca
Deep Purple
Harry Lauder Songs Selection
Stars and Stripes Selection
Mexina (original)
Dark Town Strutters Ball
My Blue Heaven
My Melancholy Baby
Remember
Yes, Meade Me Love You
Stomp! at the Savoy
Some of These Days
Nagasaki
Somebody Stole My Gal

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BRAND'S ESSENCE DANCE BAND GOSSIP

WELL, so it's happened all right—GLENN MILLER'S U.S. Army Band is here—forty-one strong, and such a band as no peace-time leader could afford to take a stick at.

Star-studded to a dazzling degree, the outfit contains some names that should thrill jazz fans to the marrow.

The combo comprises a full-sized concert orchestra, with sub-divisions offering a 20-piece dance band, a pipin' of a string group, and not one, but several, small swing outfits.

On the opposite side of things, so great is the versatility of the music that even chamber music can be tackled with every confidence.

The rhythm is particularly strong. It includes Ray McKinley, who needs no introduction here; Herman "Trigger" Alpert, who joined Miller in 1940, on bass; and Garman and Bernie Privin (trumpets) (both of course, were later with Artie Shaw); and Bob Nichols, an ex-Vaughn Monroe horn man.

Reeds are led by Mike ("Peanuts") Hunko, whose recordings with Will Bradley are well known. "Hank" Freeman is also among the reeds.

The dance band proper consists of ten brass, six reeds, and the four-piece rhythm section.

Experts on symphony work will not be unfamiliar with some of the personnel of the string group, which contains more than one fine fiddle from the big American classical orchestras.

The Miller outfit carries three ace arrangers—former Shaw, Miller, and Raymond Paige orchestrators, vocal harmonizers, group commentators, and even a producer—Paul Dudley, who rates very high in U.S. radio circles, having put on many of their top programmes. At least one film-actor is included as an emcee.

This brilliant re-creation of musical talent is here to entertain both British and American Forces in the battle area.

Don't forget, though, that we London fans have one chance to hear it—and you'll read all about this on the front page.

WALKING about London, just like ordinary people, and they should be haloes which they should now be entitled to wear, are five blokes whom I am envying like mad right now, and whom you are all going to be envying in a minute.

They are Gerald S. (a V.A.C.'s MAURICE BURMAN, TED HEATH, DUGGIE ROBINSON, GEORGE HARRIS, and WALLY STOTT. (To save arguments among the "know-all" group, let me interject briefly at this point that talented ex-Rabbit assistant-arranger Stott is now with the Gerald aggregation.)

Boys were gathered together to play a few records and discuss them generally in the Bureau office, when they decided to announce that Maurice's sister-in-law, well-known pianist proprietress Elma Brown, was at the other end; and she was entertaining in her common-room, some of the boys from the Artie Shaw U.S. Band now in this country.

Would they care! Journey was made in record time; and such an evening of interesting jazz discussing has been spent as had not occurred over here for years.

That, however, is not the tit-bit Artie Shaw-sters were after. They were after some big Navy function at the famous London hotel; and the five Garland boys—in company with some of the members of Frank Rowse's U.S. Army Band—were courteously invited to come "down."

"It simply took our breath away. It was better—much better—than any American record we had ever heard;

better than any broadcast music we ever heard of. The tone and ensemble of this wonderful band 'in the flesh' was really something we had never imagined this side of Heaven."

Up till now, Maurice had felt that his biggest thrill from any band "in the flesh" came on the night, 11 years ago, that Duke Ellington opened at the London Palladium. This, he says, honestly far surpassed even the Duke's never-to-be-forgotten introduction to the fans of London.

Ted Heath says (a trifle sadly) that he has never heard a brass section so out-of-this-world; all the boys agree, in the most deadly seriousness, that the playing of the whole unit was a precision as great as, or even greater than, that of the greatest symphony orchestras.

Leader SAM DONOHUE they described as a pleasant, efficient, and entirely unaffected young man of about 28; and what a tenor player!

He is Bob Siltens; and Maurice Burman reports that, whilst he indulges in no fireworks, he keeps a steady beat, and, in fact, does everything in the way of entirely unobtrusive efficiency that it should be the aim of all good drummers—from the textbook point of view, anyway—to emulate.

And now, having brought you—and myself also, incidentally—to a fine old pit of ivory because we all missed this terrific musical treat, I will wander sadly home and listen to Victor Silvester.

As I listen, I shall no doubt reflect that Victor's bank balance is probably healthier one than that of some of the most avid jazz players who ever lived. This proves something or other, I'm sure, but what it is—in my disappointment at missing the Shaw boys—neither know nor care.

ALTHOUGH I am no longer a soldier, I am no longer a peacetime "M.M." staff reporter Chris Hayes from a hospital in East Anglia, my discharge from the Royal Artillery on medical grounds carried with it a long hospital sentence.

One morning in late February I set off from a small seaside town on the East Coast on a nine-day leave.

Twenty-four hours later I was sweating between the sheets with a temperature well over 100, and like an express train.

Gravely the doctor predicted that I should be out of action for a good bit longer than "eleven more months and ten more days."

My thumping head was laid back, and except to change the pillow-case once a week has not been lifted since! Strict rest, they call it, and I'm not supposed to move, much less write.

I gravely scrawled these few lines while no one is looking, and it took me about half-an-hour to accomplish it!

With luck I might be back at my old desk in the Melody Maker office next summer. Editor Ray Sonin still wants me, so I've a warm encouragement to get well, and am inspired by it at a time when I am engaged in a tough scrap which might easily have boored me for the full count. I think I went down for nine even as it was!

In the meantime, as I stare at the ceiling I try to occupy these endless hours by recalling those wonderful days on the "M.M." before the war.

Perhaps some of you who knew me then would care to write, in which case I'd be delighted to hear from you, but can't promise to reply for several weeks, although I will do so eventually.

Your letters to the "M.M." will be forwarded, two to one, and all cheerio until we meet again in Archer Street or backstage at Ilford or Chiswick or Hackney!



"Lil," famous elephant at the Belle Vue Zoo, Manchester, is very partial to dance music, so when Lew Stone suggested his boys give her an impromptu concert in exchange for a ride, Lil was quite pleased. Picture shows Lew in his new role of mahout!

Favourites Disqualified at Liverpool 'M.M.' CONTEST REPORTS

1044 SOUTH-WEST LANCS CHAMPIONSHIP Friday, July 7, 1944, Grafton Rooms, Liverpool.

ABOUT half as many again as we usually get on a Friday night, a round the management's statement when a crowd of just on 1,500 packed the Grafton Rooms, Liverpool, last Friday (7th) for the 1944 South-West Lancs Championship presented by Mr. and Mrs. Lewis Buckley.

An even greater proportion of the attendance than usual at a contest consisted of young swing fans and jitters, who danced enthusiastically to the excellent music of Mrs. Will Hamer and her (resident) Band.

But while the competing bands were playing dancing practically stopped as the boys and girls packed with the shrewdness of experts.

One unfortunate incident, which should be noted as a serious warning, was that there is one enterprising by bands contesting entering by the front door.

The hot local favourites, Al Harvey and his Band, of Liverpool, were disqualified because one of their players failed to hold a valid professional status. He readily admitted that immediately prior to taking up the National Service on which he is now engaged he was a member of Johnny Rosen's Band, and that therefore under Rule 1 (which states: Musicians engaged in any of the Fighting or other National Services are considered as retaining the status they held immediately prior to joining such service) he was still a professional.

Al Harvey could do no more than apologise for having failed to read the rules carefully enough to correct his erroneous belief that all musicians reverted to semi-pro status for war work, and sportingly accepted with a good grace the judges' inevitable decision that his band would have to be disqualified.

The decision was accepted with equal good humour by the audience.

JUDGES' REPORT. Adjudicators: Buddy Featherstonhaugh and Edgar Jackson. Winners: DAVE WILSON and HIS DIXIELAND BAND (clarinet, trumpet, trombone, piano, guitar, bass, drums).

Individualists' awards for clarinet (Dave Wilson); trumpet (Frank Wilson); Hon. mentions for piano (Tom Wright); trombone (Ernie Wilson); guitar (Ronnie Waite).

BECAUSE it could not only take it, but also profit by the severe criticism it got from the judges at Preston last March, this unadulterated Dixieland-style band had so greatly improved by the time it appeared at Rochdale a month later that it beat Ron Hall's and Jack Webb's bands which had beaten it at Preston.

It beat these same two bands at this Liverpool contest again last week, but not by quite such a big margin.

Feet stamping (especially by the guitarist) and a too loud, booming bass drum (which tended to overpower the delicate touch of the pianist) in both his solo and ensemble work) did nothing to conceal the lack of cohesion and bite in the rhythm section which resulted in a rather stodgy rhythm and sometimes not too steady tempo.

But the front line saved the day. Its grand understanding of Dixieland style was made even more impressive than at previous contests by its more polished but none the less convincing or driving playing. The tone and balance greatly improved and the intonation well-nigh perfect.

The guitarist earned his hon. mention for neat solo style. Second: RON HALL AND HIS BAND (four saxes, two trumpets, trombone, piano, bass, drums, conductor).

Individualists' awards for tenor (Ken Rimmer); drums (George Lewis).

ONCE again lack of finesse forced this band down to second place. The brass team did good, clean attack, especially in the quickstep, but were sometimes too loud for the saxes, who, although they were well balanced and phrased well, were not always perfectly in tune.

Best features were the rhythm section (which suffered less from gaucheness than the front line) and the good, not too fast, steady tempo and solid beat which did much to give the quickstep "South Rampart Street" its good dance rhythm.

The clarinet solo in this number was not too melodic, and the waltz was not too good, and the piano solo in "There's a Good Ensemble." Third: JACK WEBB AND HIS BAND (three saxes, two trumpets, trombone, piano, guitar, bass, drums). All cons.: James D. Gordon, 35, Lincs. (Phone: Oldham (MAIN) 1431).

WESTON-SUPER-MARE.—Wednesday, August 23, at the Pavilion. The 1944 Somersetshire Championship. Subject to sufficient entries being forthcoming. Consequently, intending competitors are requested to communicate immediately with—

Organiser: Mr. Philip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.O.2. (Phone: Temple Bar 9140.)

OXFORD.—Monday, August 23, at the Town Hall (7.30-11 p.m.). The 1944 Oxfordshire Championship. Organiser: Mr. Stanley W. Moulson, 22, Grandville Road, Oxford.

SOUTHAMPTON.—Tuesday, August 22, at the Guildhall (8.10 p.m.). The 1944 Hampshire Championship. Organiser: Messrs. V. and E. Enterprises, 655, Christchurch Rd., Boscombe, Bournemouth.

MANCHESTER.—Friday, September 4, at the Levenshulme Palais de Danse, Stackport Road. The 1944 Northern Counties Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

LINCOLN.—Friday, July 23, at the County Assembly Rooms (8 p.m.-midnight). The 1944 Lincolnshire Championship. Rules and Entry Forms for all the above available from their respective organisers.

MELODY MAKER Incorporating RHYTHM WEEK ENDING JULY 15, 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 JOYTINGS

HOAGY CARMICHAEL is extending his activities into the production end of radio via a musical programme being packaged by Consolidated Radio Artists, New York Agency. "Carmichael's Stardust Inn" show is being dangled before several agencies as a summer replacement unit. Hi Cooper and Howard Carraway are doing the scripting, with latter also in on production end.

Format calls for a name band, a comedian and a vocal ensemble, with Carmichael numbers being woven into the musical score, although not to the exclusion of other compositions.

Composer, who recently finished a collaboration stint in Hollywood with Johnny Mercer, has dabbled in radio hitherto only as a guest-star, appearing on the "Pitch Band Waggon," "Basin Street," and with Bing Crosby and Kate Smith.

Understood "Stardust" writer recently turned down an offer of \$2,500 per week for a New York theatre engagement.

Benny Goodman's dispute with Music Corp. of America over latter's refusal to release him from a contract that has more than a year to run, is still far from being settled. Both are adamant in their stands. MCA will not release the leader from the agreement under any circumstances.

Goodman seemingly has no immediate plans. He has turned down offers to guest on radio programmes since getting back to N.Y. a couple of weeks ago. However, "Popie," his band boy, whom Goodman assertedly is keeping on salary during the lay-off, temporarily went to work with Woody Herman's band last week. He has told friends he can stay with Herman only eight weeks. This after a conference with Goodman.

Randy Brooks, trumpeter with Les Brown's orchestra, will form his own band when Brown, who recently passed a physical, goes into the service. Brooks may take over Brown's library, but the personnel probably will not be replaced, since it is an expensive band that Brooks' comparatively low name strength would not be able to carry.

Brooks is headed for the Navy, but won't go into uniform for some time yet. He has a deferment to clean up bookings already signed when he took his physical. Among them are six weeks at the Pennsylvania hotel, N.Y., starting in June.

Brooks' band will be handled by Joe Gieser, Brown's manager. He has a contract with both, guaranteeing him bookings for his own band as soon as the European war is cleaned up.

When Artie Shaw organises his band in the near future, it will be composed, according to advice from friends on the coast, of 40 pieces, and will not include strings. What this size instrumentation could mean in Shaw's plans is vague.

Shaw is currently awaiting the outcome of two picture deals, and if one falls through the formation of the orchestra will be set back. Work will be done with a studio band. Shaw was under contract to the William Morris agency when he went into service. This contract has not expired, but he can walk out on it if he so chooses. It contained a length-of-service clause and, if extended by the time he was out of the Navy, would still be in effect. However, the AFM recently voided all such clauses.

"Strip Flips Hip," one of the Dan Shapiro-Milton Pascal-Pill Ohargi ditties in the new Dave Wolper musical, "Follow the Girls," is predicated on "Variety" phraseology. The verse reads:

"Marge Hart had a lot on the ball. So did Gypsy Rose Lee. Just ask who was the Queen of them all. And they'll tell you immediately. What 'Variety' said about me."

The chorus starts off: "Strip flips hip and customers flock; New kind of bump in box-office stock." Another couplet: "Strip flips hip with plenty of boff, Girlie could be anatomy-prof."

Glarence Hutchinson's suit against Glen Ray was not settled for the original \$7,000 he was offered for his stock in the Casa Loma band, it's claimed by his attorney. It was reported last week that the musician had settled for that amount. Musician is said to have taken \$6,250 to drop his \$109,000 damage and accounting action against the leader and his manager, F. G. O'Brien. Even the confidential reasons for the quashing of the action vary, as told by attorneys for both sides.

CONTEST FIXTURES

LONDON AREA 1044 GREATER LONDON ACCORDION CHAMPIONSHIP (Open to all amateur and semi-pro accordianists of the British Empire) First Heat: To-night, Thursday, July 13.

Last Heat: Wednesday, July 19. Finals: Thursday, July 20. All at the Town Hall, Wembley (7.30-11.30 p.m.).

Dance and concert sections on all three nights. Dancing to Billy Minting and his Band. Refreshment buffets in hall. Tickets: In advance from the Town Hall, Wembley, or at doors on night, 2s. 6d. (Forces 1s. 6d.).

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

Monday, July 24.—GRAYFORD (Kent), The Town Hall (7.30 p.m.-midnight). The 1944 Kentish Dance Band Championship.

Continuous dancing to the competing bands and "The Modernists." Refreshment buffets in hall. Tickets: In advance, from the Organiser (as below), 2s. 6d. (Forces 1s. 6d.). At doors on night, 3s. (Forces 1s. 6d.).

Organiser: Mr. P. C. Evans, 44, Herbert Road, Beckenham, Kent. (Phone: Beckenham 3075.)

Monday, July 24.—HORNSEY, The Town Hall (7.11 p.m.). The 1044 North-West London Championship.

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

Wednesday, August 30.—WALTHAMSTOW, New Town Hall (7.11 p.m.). The 1944 Essex Championship.

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

Monday, July 24.—LEICESTER, To-morrow, Friday, July 14, at the de Montfort Hall (7.11 p.m.). The 1944 Leicestershire Championship.

Continuous dancing to the competing bands and Frank Proctor and his Band (1944 Midland Counties champions). Refreshment buffet in hall.

Tickets: In advance from W. H. Russell and Son, Granby St., Leicester; Dean and Dawson, Clock Tower, Leicester; or the Organiser (as below), 4s. (Forces 3s.). At doors on night, 4s. 6d. (Forces 1s. 6d.).

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

Monday, July 24.—GREYFORD (Kent), The Town Hall (7.30 p.m.-midnight). The 1944 Kentish Dance Band Championship.

Continuous dancing to the competing bands and "The Modernists." Refreshment buffets in hall.

Tickets: In advance from Edgar Harrison (as below), or at doors on night, 5s. (Forces at doors only, 3s.). Organiser: Mr. Edgar Harrison, 23, Queen Street, Crewe, Cheshire. (Phone: Crewe 2958.)

Monday, July 24.—GARDIFF, Friday, next week, July 21, at the City Hall (7.11 p.m.). The 1944 South Wales Championship.

Continuous dancing to the competing bands and Syd Clements and his New Brides Dance Orchestra.

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

Monday, July 24.—MANSFIELD, To-morrow, Friday, July 14, at the de Montfort Hall (7.11 p.m.). The 1944 Mansfieldshire Championship.

Continuous dancing to the competing bands and Frank Proctor and his Band (1944 North Lancs champions). Refreshment buffets in hall.

Tickets: In advance from Edgar Harrison (as below), or at doors on night, 5s. (Forces at doors only, 3s.). Organiser: Mr. Edgar Harrison, 23, Queen Street, Crewe, Cheshire. (Phone: Crewe 2958.)

Monday, July 24.—OXFORD, Monday, August 23, at the Town Hall (7.30-11 p.m.). The 1944 Oxfordshire Championship.

Organiser: Mr. Stanley W. Moulson, 22, Grandville Road, Oxford.

Monday, July 24.—SOUTHAMPTON, Tuesday, August 22, at the Guildhall (8.10 p.m.). The 1944 Hampshire Championship.

Organiser: Messrs. V. and E. Enterprises, 655, Christchurch Rd., Boscombe, Bournemouth.

Friday, September 4, at the Levenshulme Palais de Danse, Stackport Road. The 1944 Northern Counties Championship.

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

Organiser: Mr. Len Marshall, "Ar-cadia," Hallam Grove, Lincoln. (Phone: Lincoln 8362.)

Monday, August 14, at the St. George's Hall (8 p.m.-midnight). The 1944 East Midlands Championship.

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

Monday, August 14, at the de Montfort Hall (7.30-11.30 p.m.). The 1944 Leicestershire Championship.

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