

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 579

JAZZ JAMBOREE FIXED FOR OCTOBER 15

THE SIXTH ANNUAL JAZZ JAMBOREE IS TO TAKE PLACE ON SUNDAY AFTERNOON, OCTOBER 15 NEXT, AT THE STOLL THEATRE, KINGSWAY.

In making this announcement about the day in the year to which all fans look forward, the Musicians' Social and Benevolent Council also announce that it is dedicating this year's great event to its hon. secretary, Alf Morgan, as a tribute to his magnificent and voluntary work in organising the last three Jamborees. This unprecedented but most deserved tribute is inspired by the fact that Alfie has borne the brunt of some of the most difficult shows ever put on in the dance band profession. Every year money has had to be returned... he has been swamped by applications for tickets... he has had to surmount all the many difficulties of war-time organisation... yet he has put on the Jamborees without a hitch.

This year's show will also represent a compliment to Melody Maker readers, for the Council has fixed the date to accommodate—exigencies of the Service permitting—the band chosen by "M.M." readers as its favourite—the R.A.F. Squadronairs.

DON'T APPLY YET!

Another compliment is that the individual winners of the "M.M." Poll are forming the basis of an All-Star Orchestra which the M.S.B.C. is getting together as a special attraction. As in past years, the best bands in the country will appear—with some special attractions that will provide some surprises—and all proceeds will, of course, go to Musicians' Union charities.

Readers are asked please not to apply for tickets yet, or to send in any reservations. Full details of prices of admission will be announced in the Melody Maker in due course and until that time please hold your horses. You will be given plenty of notice to enable you to apply in good time.

Incidentally, composers intending to enter for the "Jazz Composition Award" are reminded that the closing date is August 31.

A TECHNICAL HITCH-INSON!

"MELODY MAKER" readers who were looking forward to hearing the first Home broadcast of Leslie ("Jiver") Hutchinson and his All-Star Coloured Orchestra last Saturday evening (14th) must have been greatly disappointed to find a programme of gramophone records put on in its place.

Broadcast was to have been the second half of the "Saturday Night at the Palais" feature, emanating from the Plaza Ballroom, Derby, and the reason for the cancellation was a technical hitch.

The B.B.C. told the "M.M." that owing to an engineering breakdown it was impossible to relay the half-hour, and it is greatly to be hoped that the band will get another airing very shortly to make up for this great disappointment.

Since writing the above, we are informed that Tawny Nelson has definitely put Jiver and his boys on the Priority List to ensure them a broadcast on the first available date.

MAURICE WINNICK FOR ITALY

THERE IS EXCITING NEWS THIS WEEK FOR THE MANY DANCE BAND FANS AMONG THE ALLIED FORCES IN ITALY.

SETTING OUT AT THE BEGINNING OF OCTOBER, MAURICE WINNICK AND HIS ORCHESTRA ARE GOING OVERSEAS TO ENTERTAIN THE TROOPS FOR TWO MONTHS ON AN E.N.S.A. TOUR OF ITALY.

Maurice will carry his big stage band, with Doreen Stevens and Helen Ward vocalising, and he told the Melody Maker:

"I am looking forward very eagerly to this chance of playing for the boys.

"Even if some of the troops don't happen to like dance bands, I really think that they will find something in my show to enjoy, because I am taking out the full 'Dorchester Follies' production with which I have been touring around Britain, and that includes dancers, comedians, and the 'Dorchester Lovelies'!

"We shall return to this country about Christmas, and I will then resume my touring on the stage here."

It is understood that E.N.S.A. has already arranged for Maurice to play at the Opera Houses in Naples, Rome, Florence, etc., among his other engagements.

MORE BANDS LATER

As Maurice is desirous of taking out the best possible band with him, he has asked us to say that he would like to hear from good musicians on any instrument who would be ready to make this most thrilling and public-spirited trip.

Anyone interested should write to Maurice Winnick Orchestras, at 18, St. George Street, Hanover Square, London, W.1.

The "Melody Maker" understands that E.N.S.A. is at present completing plans for sending other famous dance bands to various theatres of war.

As soon as contracts are signed and other details settled, the "M.M." will announce further big news.

Ternent and Hall Want Men

FRANTIC SOS reaches us as we close our press from Billy Ternent, whose band is going great guns round the country.

In two weeks' time he will require a good first alto-sax, and asks anyone interested to contact him this week at the Empire, Glasgow, or next week (commencing Monday, 28th) at the Empire, Edinburgh.

An equally urgent S.O.S. comes from Henry Hall, who asks us to say that he needs a first-class second trombone player to start next Monday (28th) and who is prepared to tour with the band.

Anyone interested should telephone Henry Hall's manager, George Hodges, at Watford 2801.

"Hot Club of London" Comes On The Air

MEMBERS of the various Hot Clubs of Europe, wherever they may be, are to be given the opportunity of hearing jazz again—the music which has been denied them so long by the Nazis.

Starting to-night (Thursday, August 24), the European Service of the B.B.C. will be giving a series of weekly programmes for jazz connoisseurs in Occupied Europe.

The programmes will last fifteen minutes and are compiled and presented by Bettine Rampton, producer in the B.B.C. European Service, and our own "bearded half" of "Collectors' Corner," Rex Harris.

Bettine and Rex have chosen the apposite title of "The Hot Club of London," a name which they hope will come to mean to Europe not only a link with the past but a token of comradeship between jazz lovers all over the world.

These programmes will be heard every Thursday (starting to-night) in the midnight edition of "London Calling Europe," broadcast at 00.15-00.45, through the American Broadcasting Station in Europe. Wave-lengths: Medium, 267 and 307; short, 49 metres (2 bands), 41 metres (2 bands), and 31 metres (4 bands).

BLACK ON HOLIDAY

AT the end of this week Stanley Black and the boys of the Dance Orchestra take a well-deserved fortnight's holiday from the B.B.C.

During their absence their shows will be taken over by a number of bands, including the B.B.C. Revue Orchestra and the B.B.C. Variety Orchestra.

For the popular Tuesday night "Carroll Lewis Hour," a welcome old friend makes his appearance on the air for the fortnight of Stanley's absence. This is Jay Wilbur and his Orchestra.

NOTED pianist-bandleader Eddie Carroll (now Lieutenant) has joined the Army Broadcasting Service in the Middle East.

Lieut. Leslie Perowne (B.B.C. gramophone ace and founder of the Radio Rhythm Club) is also on the staff of this live Army organisation, which provides a continuous daily service of broadcasting to troops in the Mediterranean theatre.

BING CROSBY IS DUE HERE: WILL BROADCAST

THE ONE AND ONLY BING CROSBY IS ON HIS WAY HERE! By the time you read these lines (which go to press on Tuesday night, August 22) he may already have arrived in England to entertain Allied troops, as our information is that he is expected any day.

Readers will be very glad to know that enterprising Mr. Cecil Madden, Organiser of Productions of the Allied Expeditionary Forces programme and producer of such well-known shows as "Variety Band Box," etc., has already arranged for Bing to broadcast in a super programme as soon as he arrives.

The programme will be heard by Home listeners, and it is understood that Major Glenn Miller and his American Band of the A.E.F. will accompany Bing.

Further news in this connection is that Dinah Shore will be returning to England when she concludes her tour of France, and will then broadcast here.

It is quite probable that Bing and Dinah will appear on the same British programme, doing the delightful kind of singing that has been such a terrific feature of "Command Performance."

Well, Sinatra or no Sinatra, let the "Melody Maker" be the first to say—A hearty welcome to this country, Bing!

Edmundo Ros Expanding

KING of rumba bandleaders, Edmundo Ros, is so busy these days with his work at the Bagatelle Restaurant and the Astor Hotel that he is contemplating sponsoring and coaching some small rumba bands to appear under his direction and take on some of the jobs that he has no time to accept himself.

He would therefore be interested to hear from musicians who understand—or would like to understand—Latin-American playing. The instruments he wants are piano, bass, drums, accordion, flute, and trumpet. Vocalists are also required.

Write to Edmundo Ros in the first place, c/o the Melody Maker, 93, Long Acre, London, W.C.2. Give all particulars, which will be treated in the strictest confidence.

EVERYBODY IS DANCING TO THESE FASCINATING

SOUTHERN

RHYTHMS

AMOR AMOR backed with BLUE ECHOES (Cuatro Vidas)	KISS ME (Rosario Muecho) backed with NEVADA
MOONLIGHT MADNESS (Trigoniotti) backed with LOVE IN THE AIR (Santa Barbara)	TO-NIGHT (Perillo) backed with MARIE ELENA
FRENESI backed with GARDEN IN GRANADA	BRAZIL (Aquarela de Brasil) backed with BRAZILLY WILLY (O Passa do Manguru)

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BILL WARD RETURNS TO TIN PAN ALLEY

CHARING CROSS ROAD has been extending a warm welcome to an old and popular friend who has returned to harness after a long spell in active war work.



Object of the congratulations is Bill Ward, general manager of the Lawrence Wright firm, who is now back in Civvie Street after serving two and a half years in the Birmingham City Police Force.

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. I'LL BE SEEING YOU (1-1-2-2-3-5-7-7-5)
2. AMOR, AMOR (3-5-5-7-7-8-9)
3. LONG AGO AND FAR AWAY (2-3-1-1-1-1-1-1-3-3-8-7-9)
4. I'LL GET BY (7-2-3-3-2-2-3-5-2-5-7-0-7)
5. MILKMAN, KEEP THOSE BOTTLES QUIET, SAN FERNANDO VALEY (4-5-4-4-4-2-1-8-7-9-9)
6. GOODNIGHT WHEREVER YOU ARE (5-4-8-5-8-6-5-9-0-8)
7. TIME WAITS FOR NO ONE (8-8)
8. SWINGING ON A STAR (6-7-0-9)
Figures in parentheses indicate previous placings.

Belle Vue Festival

TO mark the fifth anniversary of the Emmo, a big festival of music and song, "March of Liberty," will be held at Belle Vue Gardens, Manchester, on Sunday, September 3.

F. & D.'s BIG HITS!

MAIRZY DOATS (AND DOZY DOATS) WHEN YOU SAY "HULLO" POINCIANA TENEMENT SYMPHONY STAR EYES I'LL GET BY Double Sided Orchestrations as above 3/3 Each FRANCIS, DAY & HUNTER LIMITED 138/140, CHARING CROSS ROAD, LONDON, W.C.2 Phone: TEMple Bar 9351

TRAGEDY OF WAR HITS GEORGE MELACHRINO

THE SYMPATHY OF THE PROFESSION AND ALL OUR READERS WILL BE EXTENDED IN FULL MEASURE TO POPULAR VOCALIST GEORGE MELACHRINO IN THE TRAGIC BEREAVEMENTS HE HAS RECENTLY SUFFERED THROUGH THE FLYING-BOMBS.

His first wife, with their two children—boys, aged respectively 12 and 15 years—were all killed when a flying-bomb hit the basement of a house in Southern England where they were sheltering.

George, who is a regimental sergeant-major, is now conductor of the very fine 55-piece British Band of the Allied Expeditionary Forces, which broadcasts regularly on the A.E.F. programme.

Realising that he would be letting the programme down, and despite his grief, he very pluckily carried out his broadcasting obligations on the evening of the tragedy, coming straight on to the stand from helping with the rescue work and identifying the bodies.

Whatever we say here cannot soften the appalling blow, but we know that all George's many friends and admirers join with us in heartfelt sympathy at this latest cruel manifestation of Hitler's murder-weapon.

CALL SHEET

(Week commencing Aug. 28)

- Les ALLEN, Hippodrome, Golders Green.
Carl BARRITEAU and Band, One-night stands, Leicester.
Ivy BENSON and Her Ladies' Band, Empire, Oldham.
Billy COTTON and Band, Empire, Bristol.
George ELRICK and Band, Plaza, Derby.
Gloria GAYE and Band, Hippodrome, Chesterfield.
Carroll GIBBONS, Shakespeare Theatre, Liverpool.
Henry HALL and Band, Winter Garden, Morecambe.
Leslie "Jiver" HUTCHINSON and his All-Coloured Band, One-night stands, Midlands.
Joe LEVY, Embassy, Peterborough.
LARRY LOS and Band, Palace, Blackpool.
Vera LYNN, Empire, Sunderland.
Felix MENDELSSOHN's Hawaiian Serenaders, Hippodrome, Bury.
David MILLER and Orchestra, Neale's Ballroom, Coventry.
Harry PARRY and Sextette, E.N.S.A.
Jack PAYNE and Orchestra, Palace, Plymouth.
Oscar RABIN and Band, Green's Playhouse, Glasgow.
Monte REY, Sheffield.
Law STONE and Band, Hippodrome, Boscombe.
Billy TERNENT and Orchestra, Empire, Edinburgh.
Billy THORBURN, Theatre Royal, Hanley.
Maurice WINNICK and Orchestra, Palace, Manchester.

SCOTTISH NOTES

By Hugh Hinshelwood

ON September 2, the "Saturday Night at the Palais" programme will have a special significance for Scottish listeners for various reasons.

Between 11.30 and 12 the music is being supplied by Lauri Blandford and his Band from Dennistoun Palais. In the first place, this is one of the oldest halls in the country and is known to thousands of dancers simply as "The Palais."

Then it means an airing which is long overdue by one of the best outfits which has ever played in the hall. Lauri will certainly put over an attractive programme and will do quite a lot of his own arranging.

Bert Syms, known to all as rep. for F. D. and H. and the Sun companies, celebrated his birthday up here on August 15. Bert was 55 that day, and claims his best present was the news of the Southern France invasion which occurred the same day.

As cheery and agile as ever, Bert certainly does his job as good as any young 'un could, and most folks will have an idea that travelling up and down the country these days isn't exactly a Sunday-school trip.

BOUQUETS TO PHIL

Johnny McMeighan, Glasgow violinist, was back home for a little recently owing to a nasty accident to a finger, but tells us he will soon be back again with Phil Green, along with quite a few other well-known Scots—Duncan (trumpet), Jock Bain (trombone) and Marion Lothian (piano).

All are enjoying their spell with Phil and pay tribute to the swell arrangements played by this combo. A special tribute is due Marion Lothian, who is given plenty of the spot in solo work, and it is certain that Phil thinks highly of this talented young lady's piano playing.

Discharged from the R.A.F. a few weeks ago after three years' service, Andy Fowie, Glasgow trumpet-piano and arranger, was not long in fixing up.

Andy has signed up for a year on the "stick" at Glasgow Pavilion Theatre, conducting the shows for top-line Tommy Morgan.

Before the war Andy was much in demand in both dance and show business, and did a tremendous amount of arranging in theatre and Variety work.

One of the oldest dancing resorts in Lanarkshire is the Salon, Hamilton, still going strong. The band here is under the leadership of David Muir (piano), who keeps nice mix-ups together amidst war-time difficulties and succeeds in pleasing big crowds.

R.A.F. Riffers In the Middle East

By Jerry Dawson

From L.A.C. Al Parsons, in the Middle East, comes an interesting letter, in which he gives me the full line-up of another of the R.A.F. outfits which is doing grand work amongst the lads out there.

This is the band which I have mentioned before, led by Sgt. Ronnie Austin—late Phil Richardson saxist and leader of his own swing outfit in Scotland.

With Ronnie are: Frank Ireland (London), Reg Brett (London), Charlie Palmer (London) and Frank Holmes (Romley, Ches), saxes, etc.; Basil Jones (Wales), Syd Lawrence (ex-Ar. Gregory) and Eddie Taylor (Oldham) on trumpets; Johnny Huxley (Worcester) drums; Dennis Bowden (London), bass; and Monty Warlock (Southampton), piano.

Styled the No. 2 Middle East R.A.F. Command Dance Orchestra, this outfit is probably—from the letters I receive—second only in popularity to Frank Cordell's outfit, and is still another service outfit whose claims I would like to see before the B.B.C. for consideration as recording prospects—for re-broadcasting over here, of course.

Nice work, Ronnie, and thanks a lot, Al Parsons.

FRANK WEIR LEADS 22 FOR RECORDS

CLARINET-LEADER Frank Weir recently waxed some interesting discs for the Decca label with his full 22-piece band.

Titles are "I'll Be Around" and "Clarinet à la King," plus two old favourites, "Chloe" and "Carolina."

Vocal in "I'll Be Around" was by Maris Wright, scribbler who, originally a discoverer of famous B.B.C. and E.N.S.A. figure Eric Spear, has carried out many recording and broadcasting sessions, has appeared for a spell with Joe Loss, and generally looks set for big things in future.

Frank Weir, by the way, wishes to apologise to those who have written him for pictures. Says he has none left, will send them out in strict rotation as soon as he gets some more.

Book Reviews "The Art of Orchestral Conducting." (Rudolph Dolmetsch, Messrs. Bosworth and Co., Ltd. 3s. 6d.)

I DON'T know whether we are to be blessed (or cursed!) with a new race of conductors or whether the advanced age of some of our present leaders in this field has anything to do with it, but the second and excellent small treatise on this subject I have reviewed within the past few months.

And I will say that Rudolph Dolmetsch's book is practical right down to the smallest detail.

Here is a précis of the rare art of orchestra directing which goes right through from the beginning to the end, and which is given plenty of the spot in solo work, and it is certain that Phil thinks highly of this talented young lady's piano playing.

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"JAZZMEN" HAVE FAULTS —BUT THE RIGHT IDEAS EDGAR JACKSON'S Record Reviews

VIC LEWIS AND JACK PARNELL'S JAZZMEN.

"Ja-Da" (Carleton) (Parlophone CE11244). "Jazzmen Blues" (Lewis, Parnell) (Parlophone CE11243). (Parlophone R2944—5s. 4jd.)

Lewis (gtr.), Parnell (dms.), with Derek Hawkins (alto, clar.), Ronnie Chamberlain (soprano) Billy Riddick (tp.); Dick Katz (piano); Lew Nussbaum (bass). Recorded June 9, 1944.

"Tain't what you do, it's the way that you do it," wasn't universally accepted as an axiom before Messrs. Oliver and Young bestowed their musical attention on it, it certainly seems to have been ever since.

Yet I sometimes wonder whether it is quite such a truism as many people would have us believe.

What you do can often get you a long way, even if the way you do it does leave something to be desired.

It has got Vic Lewis and Jack Parnell's Jazzmen quite a long way—not only with me, but with many others. Goodness knows, this band has its faults.

But it is one of the very few in this country—one might even say the only one—that goes all out to play jazz in the more genuine sense of the word, and that is something which should be borne in mind as by no means negligible antidote to any of the criticism I may have to make in dealing with these two latest of its discs, against the way it plays it.

The better of the two performances is "Ja-Da."

SOLOS AND ENSEMBLE

Altogether there are nine choruses. The first is slow collective improvisation, after which a drum break sets a new fast tempo, which is held for the ensuing solos by Dick Katz, Vic Lewis (scat vocal), Chamberlain, Riddick and Hawkins (alto) before the record ends with two more improvised all-ins.

Katz bounces nicely in a manner somewhat reminiscent of Cliff Jackson in the Bechet recording of this number. Hawkins does well in a more or less Benny Carteresque vein. Riddick's style is good, even though his tone might be better.

The collective improvisations are also, taken all round, well above average.

Parnell's drum breaks are slick and entertaining, and do much to help out the ensemble, which exceeds the last all-in before the side ends with the familiar duple tag.

But these better points are offset by

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Vic Lewis's scat vocal, which might well have been dispensed with, and Chamberlain's soprano can only be described as adequate. Some of his phrases are rather trite.

"Jazzmen Blues" is one of those "originals" which so often lead one (and in this case rightly) to expect a more or less adequate sequence of solos on the conventional blues harmonies.

Best parts are Hawkins' lowish register clarinet solo—a most satisfactory performance after the manner of the White school of clarinetists, played with unusual understanding, feeling and finesse—and Chamberlain's soprano solo, which though potentially derivative, is quite impressively played.

But unfortunately these solos are not equalled by the ensemble parts, which are based on a rather unoriginal riff phrase and are not helped by the slow tempo, at which the band sounds rather dull and dirgy.

ANDY KIRK AND HIS CLOUDS OF JOY.

"The Count" (Thomas Gordon) (Am. Decca 68317). "Twelfth Street Rag" (Bowman, Sumner) (Am. Decca 68318). (Brunswick Q3525—5s. 4jd.)

Kirk directing John Harrington, Rudy Powell (altos); Dick Wilson, Ed Inge (tenors); Harry Lawson, Harold Baker, Clarence Trice (tp.); Ted Donnelly, Henry Wells (tubs.); Mary Lou Williams (pno.); Floyd Smith (gtr.); Booker Collins (bass); Ben Thigpen (drs.). Recorded November 7, 1941.

THE feature of this band is, of course, Mary Lou Williams, who, in addition to being responsible for many of the arrangements, has for years been recognised as one of the outstanding pianists in jazz, irrespective of sex.

Mary has solos in both sides, and the fact that her performance in "12th Street Rag" reflects little of the rag atmosphere which is inherent in this piece, and which the band does much to maintain, makes it none the worse.

For the rest the records are curate's eggs, which the pretty dirty reproduction does little to improve.

"The Count" is probably the better. I can't say I like the two-to-the-bar bass drum with its continual grace, or "lift," beats and the whole thing is pretty much of a rather rough tear-up.

The dirty muted trombone solo, led up to by the full brass and low reed ensembles, is, however, good in its way, and there is much to be said for the 16 bars trumpet. The tenor is erratic and excitable to mean much.

In the fast "12th Street Rag" there are solos for trumpet, tenor, trombone and clarinet (as well as Mary's aforementioned piano), but only the piano spots merit any real praise.

Busy on Ensa

SKIN-BASHER JAN VOLK, late of Felix Mendelssohn's Hawaiian Serenaders and Al Feld's Swintette, is now fronting his own quartette on E.N.S.A. The line-up, apart from Jan himself on drums, is Johnny Taylor (piano), Bob Chin (trumpet) and Georgie Smith (accordion), with Doris Clara handling the vocals.

Jan finds tremendous appreciation of live among the Service audiences. Frequently on their travels the boys meet well-known instrumentalists, now in the Forces, who sit in for a "bash" after the regular show.

SETTLING back very comfortably into the profession again after his discharge from the Army—tenor sax notability, DON BARRIGO.

Don recently spent a fortnight fronting Frank Weir's relict Band at Haber's Piccadilly Restaurant whilst Frank himself took a rest.

Don has also been seen on several sessions, etc., and is also busy with his pen, both arranging and at instructional work.

In regard to the latter side of his activities there will be some very interesting news a little later on.



Here is an interesting B.B.C. photo taken at the first broadcast given in this country by Major Glenn Miller (yes, he's a major now) and the American Band of the Allied Expeditionary Forces. Leslie Mitchell, who compered the programme, is on the left; then we have wistful Glenn next to Dorothy Carless and Bruce Trent. Dorothy and Bruce were the British vocalists who sang with the band on that occasion.

Jack Payne Scores Heavily On Return to Stage

A TREMENDOUS reception greeted Jack Payne when, with his full orchestra and vocalists—numbering 22 in all—he returned to the stage, after a four years' absence, at the Nottingham Empire last week.

In a fast-moving 38-minute show it was quite obvious that Jack has lost none of his flair for showmanship, and capacity audiences "ate up" the mixture of music, comedy, novelty and production that had been skilfully blended into a really bright offering.

Highspots of the show, from the public's point of view, were the soprano singing of Betty Webb; the multi-instrumental virtuosity and cheery comedy of Art Christmas; a hilarious version of "The Old Gray Mare"—with two members of the band obliging as the mare; and Peggy Cochrane's very clever arrangement of "Mairzy Doats," played in the style of the different Allied countries.

AN IDEA FOR THE B.B.C.

AN idea has occurred to me recently which I should like to place before you in the hope that something may be done about it.

You are, of course, familiar with radio programmes of the "Atlantic Spotlight" type, in which a group of artists over here combine with a group in America to produce a spontaneous programme.

Why not inaugurate an "Atlantic Jam Session," enabling a group of our best dance musicians to combine with a group of America's best both for solo and ensemble jamming? Don't you think the results would be interesting to the musicians concerned and the general public?

AL. MORGAN.

THE HOUSE OF "WRIGHT"—LEAD with the EVERGREENS OF JAZZ

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Memories Of You
Nobody's Sweetheart
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Hebrew Dances No. 1
Minnie The Moocher
Bugle Call Rag
Creole Love Call
Mood Indigo
Exactly Like You
Shine
Stardust
Casa Loma, Stomp
Rosetta

- Black and Tan Fantasy
Way Down Yonder in New Orleans
The Prisoner's Song
Say Si Si
Farewell Blues
Jealousy
Romanesca
Peanut Vendor
Mama Inex
Sweet Muehacha
Memories Of Spain
Hanky Panky
Sophisticated Lady
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BRAND'S ESSENCE

DANCE BAND GOSSIP

AFTER reading in the columns of my indefatigable colleague, the "Jivester," of him—(and the wicket's favourite—the one and only JOE VENUTI, was to be seen in a film short with vocalist HELEN O'CONNELL (writes Jack Marshall), I borrowed 3s. 6d. and took her to the particular news and short films where my eagle eye had discerned it on the "bill of fare."

But, alas!—and also alack!—I found that the Maestro does no fiddling—merely conducts a very workmanlike band in which there are no fireworks, whilst Helen sings extremely competently but does nothing exciting. Whole short (in short) seems to be yet another well-arranged effort for Mr. Joe Public, although the imaginative shots of Helen Brighteyes singing to a railway coachload of sleepy G.I.s as the train thunders through the night is a good piece of filming. Thing that amazed me most was the change that time—which, alas! has a nasty habit of putting us all on the spot—has wrought in our Joe. I don't think I'd have recognised him; and, just to remind you all of what he used to be like, you will find reproduced in this column a flashlight photo of Venuti which I took in the street outside the London Palladium way back in those peaceful, old-fashioned days of 1934.

WE unblushingly lift the following from last Friday's "Daily Herald" (18th) because, to coin a phrase, we couldn't have put it better ourselves:

WHEN OSCAR RABIN and HARRY DAVIS, the dance band leaders, bought a dog training track at Long Buckby, Northants, the "religious and social leaders of the village" protested against Sunday afternoon trials and the encouragement to gambling. Now the village is organising a Red Cross Victory Garden Week, and has asked Mr. Rabin and Mr. Davis to help.

Mr. Davis has already promised to take a dance band to the village. But more than that. He has offered as a prize in a competition—a greyhound worth £250. It is fully trained.

THERE is rather a feeling of having seen a ghost when a man whom one knows to be sleeping away at hard and arduous duties on the Normandy front suddenly walks into the office and says, "How d'you do?" That, however, is what happened last week when Corporal RON HYMAS, R.A.S.C., who in peacetime is a well-known semi-pro pianist of North London, suddenly walked into the "M.M." office with the dust of Normandy still on his boots.

Ron, unfortunately, was home on compassionate leave. During his absence in France his home in "Southern England" had been partly demolished, and the Army had given him time off to fix up a new home for his wife and family. Having (fortunately) found his wife and relatives uninjured, but his home badly blasted, Ron had set to work to fix new accommodation, and then, this important task accomplished, had come to the "M.M." office to "give us the low-down" on such jazz and live as is able to keep going amidst the tumultuous atmosphere of the Second Front.

SID MILLWARD and his "Nit-Wits" Ron had heard several times, and enthusiastically endorses all that has already been said in their praise. He was also particularly enthusiastic about a "Stars in Battledress" party that includes a band—three saxes, two brass, piano, guitar and drums—led by well-remembered London alto and clarinet star BIFF BYFIELD. This is a really swiny band, and is doing great work to entertain the Forces in some of the most forward areas.

Competing with this party is B.B.C. figure of "Ack-Ack, Beer Beer" fame BILL WADDINGTON. In peace time Ron Hymas ran his own six-piece outfit, the "Rhythmics." He joined up in 1940, was in a Forces dance combination which became very well known when the unit was stationed in Kent and was named the "Rascards."

Army outfit at present are FRED WILLIAMS (of London), alto sax and accordion; "POD" (of Durham), violin; BILL TAYLOR (of Manchester), drums; and ERIC PEARCE (of Southampton), trumpet. Ron Hymas got into conversation one day over in France with an American who was guarding an important place; conversation turned to music, and Ron discovered his companion had once been with Charlie Spivak.

REVERTING, for a moment, to "Southern England" have been damaged by "doodlebugs" reminds me that one or two members of Buddy Featherstonhaugh's Sextet is now unfortunately in this respect. DON MACAFFER has lost a part of his record collection, and has had much of his furniture severely damaged.

Cruellest blow, however, was to Buddy's 6 ft. 3 in. drummer, MONTAGUE BAILEY WATSON, whose complete "Slingerland" drum kit has, in R.A.P. parlance, "gone for a Burton."

Buddy F., by the way, is now working on some propaganda programmes of All-British jazz numbers for the B.B.C. with which the Sextet is to glorify British live for the people of Latin-America.

He plans to "streamline" and revise several of Spike Hughes' compositions which he feels are still among the most interesting of this type of work by an English composer, and well worth their place in any programme of live.

Incidentally, no less a person than famous vocalist DENNY DENNIS is now stationed with the Featherstonhaugh gang—much to the delight of the W.A.A.F. section of the camp! It is hoped co-star Denny with the Sextet at public appearances from time to time, and this should add still further to the attractions of the "general appeal" sort of programme which Buddy is now featuring at dances, etc.

LONDON semi-pros must have been thrilled to the marrow (writes Ray Soutis) to read the following very interesting story, which, with a large photograph, appeared on the front page of the "Evening Standard" on Monday (21st). Under the heading, "Major Joe Reliable," it reads:—

This is the war-time story of a man they used to call "Joe Reliable." It was a name he earned before the war as a saxophone player with dance bands like Gerald's and Lew Stone's. For Joe Reliable was a man they could trust. He never missed rehearsals, never came late, never hit the wrong note. To-day "Joe Reliable" is MAJOR HENRY JAMES NICHOLLS, in command of a top-scoring heavy A.A. battery on the South Coast. But the old name has stuck. To the men on the battery he is still "Joe Reliable."

Every time flying bombs stream over the Straits of Dover, Major Nicholls turns up on the site. If he misses a target he holds an inquiry. "The people in London are relying on us," he tells the gunners. "We have just got to stop these things getting there."

Then he questions his gunners, finds out what went wrong, listens to suggestions, and sometimes issues new instructions. I find this method pays handsome dividends. We nearly always bring the next raider down in the sea. Now his battery holds one of the highest scores of fly-bomb kills. Major "Joe Reliable," of the Royal Artillery.

Well, the older school of semi-pro will not have to be reminded who Major Henry James Nicholls is. Not only was Henry Nicholls a very busy sax-player with CLAUDE BAMPTON and other bands, but he was one of the keenest and most original students of the technique of sax-playing it was possible to find.

His famous series of articles, entitled "X-Ray Embouchure," in RHYTHM is still well remembered, as is also the Guardsman moustache which—his friends always believed—



When he hit London, in 1941, after incredible adventures in the Merchant Navy, drummer Cab Quave, soon finding himself discharged from the Service after his dreadful experiences at sea, settled down to organise a band and get himself "back into the groove" again. The above picture explains how well his ambition has succeeded, for it shows Cab with his Ministers of Swings at the Orchard Club, Wigmore St., where he has been playing now for nearly two and a half years. With Cab presiding at the drums and also making a corner in the vocal department, remaining three boys in the photograph are Charles Scott (bass); Ronnie Scott—no relation—(tenor); and Dick Katz (piano). Last named is not a "regular"; he joined the band for a week whilst regular ivory-tickler, youthful South London boogie-woogie discovery Roy Cook, took his well-earned holiday.

was one of the secrets of his own particular embouchure, even in peacetime!

Henry is a qualified engineer and B.Sc., and all his many friends in the business—among whom the writer is pleased to include himself—congratulate him on the good work he is doing, and wish him the best of luck in the future.

THE misfortunes that can befall a dance band these days are clearly illustrated by the troubles that befell HARRY PARRY and his Sextet last week. You will remember our story of last week about the combination having a "well-earned holiday" and our story of this week starts with the return from holiday of BILL ELLIOTT on Saturday morning to find on his desk a telegram saying that GAIL PAIGE, one of Harry's vocalists, was ill in hospital in Manchester.

This meant, of course, that all four broadcasts for the week had to be completely revised, plus a new show hastily devised for Chelsea Palace. All went well for Monday's broadcast and two shows at Chelsea, with DINAH KAYE singing both sets of vocals and taking Gail's place in the show as well as her own part in the programme, very well.

Late that night, when Bill Elliott, who had been suffering from a cold, trouble for the past 24 hours, consulted a specialist, and had to be whisked off to hospital for an immediate operation. Harry, sitting in his office, was just wondering what the third thing was going to be when he had a "phone call" to say that DANNY DEANS, his young trumpet stylist, had been seriously injured by a flying bomb and was unable to play at Chelsea Palace that night.

So, by frantic telephoning, he managed to get JIMMIE LONIE, from Reg. Dare's Potomac Band, to play the first show at Chelsea, but the second show had to be done without a trumpet player.

Late that night, after some anxious pacing around the West End, Harry managed to find RONNIE PRIEST, who deputised very well at the next morning's broadcast, and to the great delight of everybody Danny Deans turned up at the theatre for the two evening shows and very pluckily insisted on playing in spite of the fact that one arm and hand was heavily bandaged and his leg also badly cut.

Harry would like to pay tribute to young Danny's pluck, which should serve as a fine example to all musicians. The band is at the Opera House Theatre, Leicester, this week, in Gall Palace back and Danny well on the way to recovery, and Bill Elliott, who remains in London after a successful operation, but heavily dis-

guised at the moment behind a pair of dark glasses.

MUSICIANS have been wandering into the "M.M." offices all this week to tell us about the great hit made by tenor-arranger star HARRY and our rhythm during the week that they deputised at the London Astoria for HARRY LEADER.

Leading an eight-piece outfit on tenor (instrumentation comprising trumpet, clarinet, trombone, another tenor and our rhythm), Harry went all out for a swiny Dixieland style, and this went down so well that not only were the musicians most impressed, but the patrons of the Astoria were equally so.

Moral here appears to be that originality always pays, and that the Dixieland style of playing—in the hands of the right people—is ideal for the dance hall type of work. After his week at the Astoria it should not be long before enterprising palais de danse managements are trying to get Harry to put his band on a more permanent basis. Still very busy with his well-known brand of modern arrangements, Harry arranges regularly for the B.B.C. show "Here's Wishing You Well Again," among a host of other commitments.

WHEN he played a date in Sheffield a few weeks ago, bandleader, ex-B.B.C. figure DAVID MILLER was impressed by the 11-piece accordion band led by WALTER CHAPPELL, which appeared on the same bill, and David has brought this hard-working outfit to our attention.

Hard-working is certainly the word because, although the boys are on war work, they put in a great deal of their spare time with "Salute the Soldier," "Holidays at Home," and other important shows, and are, indeed, quite overburdened with work, which they carry out cheerfully, feeling that they have undoubtedly got a fine proposition when they are free to devote all their time to it after the war.

Did I say "the boys" were busy? Sorry—I have apparently left out a very important member of the combination, Miss Margaret Chappell, the bass player and sister of leader Walter Chappell. Yes, boys, a girl bass player. That's something new, and Margaret's playing is one of the high-spots in the band's programmes. She is usually featured in at least one speciality number, with piano, drums, guitar and first accordion.

Line-up of the band is: Walter Chappell (leader and vocalist); Les New (drums); Ted Knight (piano); Margaret Chappell (bass); Ron Elliott (1st accordion); May Cotton (accordion); Betty Hall (1st accordion); George Harrop (2nd accordion); Betty Gooch (3rd accordion); Ben Streets (guitar); and Harold Greensmith (guitar).

Ron Hall Wins At Accrington

1944 EAST LANCAS CHAMPIONSHIP
Friday, August 18, 1944,
Majestic Ballroom, Accrington

WITH most of the best bands in the North having already qualified for the North Britain Area Final at Blackpool on Sunday, September 10, and those which have not yet qualified finding war duties making it increasingly difficult to get all their members together for adequate rehearsal, the 1944 East Lancas Championship, presented last Friday (18th) by Mr. Lewis Buckley at the Majestic Ballroom, Accrington, was not unduly conspicuous for either the quantity or quality of the competitors.

But if the bands were a little lacking, the public certainly was not. Just on 700 packed the hall—within a dozen feet of the number which even such a special attraction as Buddy Featherstonhaugh and his Radio Rhythm Club Sextet drew a few weeks ago, and almost double the number found at most ordinary dances at the hall.

They were given a grand evening's dancing by Eddie McGarry and his Band, who are as good to-day as when they won the "All-Britain" in 1930, 1937 and 1938, and their interest in the contest was conclusively proved by the enthusiasm they showed while the competitors were playing and when the results were announced.

As organiser, Lewis Buckley put it, "Contests continue to be one of the most popular ballroom attractions, just as they continue to be one of the best shop-windows for bands."

JUDGES' REPORT

Adjudicators: Buddy Featherstonhaugh and Edgar Jackson.

Winners: RON HALL and HIS BAND (four saxes, two trumpets, trombone, piano, bass, drums), 400, Bolton Road, Ashton-in-Makerfield, Lancs. (Phone: Ashton-in-M. 7110).

Individualists' awards for alto (Eric Leech); trumpet (John Alker); bass (Ron Hall).

Probably no band has been more persevering than this one, and there is no doubt that the big experience it has entered this season has improved it greatly.

But there are still some weaknesses which require attention. The intonation in the sax team is still not perfect, and, apart from making the section sound out of tune, it also makes it seem unbalanced, if only because instruments played out of tune always tend to stand out.

The 2nd alto particularly should note this remark. The blend of the brass team was better, but the phrasing needs watching. There are times when vibrato is too obvious and when phrasing notes their full value does not help the style.

The rhythm section was adequate mainly because of the good bass playing. The piano and drums can both afford to play with more relaxation and drive.

Among the band's better points was the clean articulation of the saxes in their well-scored passages in the fox-trot, "Rose Room."

Second: JOHNNY WADDINGTON AND HIS DANCE ORCHESTRA (three saxes, two trumpets, trombone, piano, bass, drums), 130, Colshaw Green Road, Chadderton, Oldham, Lancs). Individualists' award for drums (Fred Lawton). This band's real stumbling block is that it plays much too loudly. The forcing of the volume gives it little chance to achieve any finesse. Even the otherwise excellent drummer negated much of his appeal by bashing, and the all-round rather weak bass completely ruined his tone by heavy, tense plucking. Good features were the solidity and drive of the open brass in the quick step, "Comandante Patrol" (even though this is not the type of number most likely to show any style a band may have).

Third: SEXTET OF THE BARROW RHYTHM CLUB (tenor, trombone, piano, guitar, bass, drums). All coms.: K. Powell, 9, Dartmouth Street, Barrow-in-Furness.

Individualists' awards for trombone (Harry Green); piano (Ray Stuart). Best performers were easily the trombone and young pianist, who showed an understanding which, with good tuition, should carry them far. The musicianship of the guitar, bass and drums is as yet too limited for their presence to mean a great deal, and the tenor, for all his better technique, is rather gauche.

But this small swing band has the right idea and with study and experience should improve rapidly.

CONTEST FIXTURES

AREA FINALS
SOUTH BRITAIN.—Beats I and II, Monday, September 4, and Tuesday, September 5, respectively. Final, Tuesday, September 12. All at the Hammersmith Palais de Danse, London, W.G. (7.30-11 p.m. each night).

Continuous dancing to the competing bands and the resident Palais Jands.

Refreshment buffets in hall. Tickets (at doors on night): Monday Heat, 2s.; Tuesday Heat and Finals, 2s. 6d.

Organisers: The Hammersmith Palais de Danse.

NORTH BRITAIN.—Sunday, September 10 (2 to 6 p.m.) at the Winter Gardens, Blackpool.

Grand dance music concert by the competing band, with special presentation by Bill Givier, Hutchinson and his All-Coloured Band.

Tickets now obtainable from the Winter Gardens, Blackpool. Reserved seats, 7s. 6d. and 5s.; unreserved, 3s. 6d. Applications by post MUST include remittance and S.A.E.

Organiser: Mr. Lewis Buckley.

MID-BRITAIN.—Friday, September 29 (7-11 p.m.) at the de Montfort Hall, Leicester.

Organiser: Mr. Arthur Kimbrell.

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

"ALL-BRITAIN" FINAL on the afternoon of Sunday, October 8, at Belle Vue, Manchester.

Organiser: Mr. Lewis Buckley.

Last chances to qualify for the Area Finals:

LONDON AREA
Wednesday next, August 30.—WALTHAMSTOW, New Town Hall, (7-11 p.m.), The 1944 Essex Championships.

Continuous dancing to the competing bands, Stan Davis and his American Style Dance Orchestra (1944 South London Championship winners) and the Playair Five.

(Entry list full.) Refreshment buffets in hall. Tickets: In advance from the Walthamstow Town Hall or the Organiser (as below), 3s. (Forces, 2s. 6d.). At doors on night, 5s. (Forces, 2s. 6d.).

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

NEW BRIGHTON (Cheshire).—To-night, Thursday, August 24 (7-11.30 p.m.), at the Tower Ballroom. The 1944 Wirral Championships.

Continuous dancing to the competing bands and Bert Yates and his (resident) Band.

Refreshment buffets in hall. Tickets: In advance from the Tower Ballroom or at doors on night, 3s. Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

OXFORD, Monday next, August 29, at the Town Hall (7.30-11 p.m.). The 1944 Oxfordshire Championships.

Continuous dancing to the competing bands and the "Optimists." Refreshment buffets in hall. Tickets: In advance from Messrs Russells, High Street, Oxford, the Town Hall, and the Organiser (as below), or at doors on night, 6s.

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

SOUTHAMPTON.—Tuesday next, August 29, at the Guildhall (6 to 10 p.m.). The 1944 Hampshire Championships.



Just to remind you of the good old days of 1934—when a doodlebug was an insect and you didn't have to hunt for a pub that had any beer to sell. This picture was taken by Jack Marshall in that carefree year, and shows king of swing-fiddlers Joe Venuti outside the London Palladium with a group of boys well known in the business.

(L to r.): Don Macaffer (now with Buddy Featherstonhaugh's R.A.F. Sextet); Bert Brommick (now in the Army); genial Joe; Johnny Walker; Izzy Dunn (now with the R.A.F. "Skyrockets"); and Alec Mitchell, who was then a trombone player but afterwards became London Branch Secretary of the Musicians' Union, and is now in the R.A.F.

(See opening story in "Brand's Essence" on facing page.)

Continuous dancing to the competing bands and Bert Osborne and his Band.

Refreshment buffets and licensed bar. Tickets: In advance from Messrs. Whitworth and Klitz, 56 Bedford Place, Southampton, or the Organiser (as below), 3s. 6d. (Forces, 3s.). At doors on night, 4s. (Forces, 3s.).

Organisers: Messrs. V. and B. Enterprises, 595, Church Street, Boscombe, Bournemouth. (Phone: BOSCOMBE 1490.)

MANCHESTER.—Friday next week, September 1, at the Levenshulme Palais de Danse, Stockport Road (7.30 p.m. to midnight). The 1944 Northern Counties Championship.

Continuous dancing to the competing bands and Roy Tomkins and his Orchestra.

Refreshment buffets in hall. Tickets: In advance, from Messrs. Lewis, Market Street, Manchester, and the Levenshulme Palais, or at doors on night, 3s. 6d. (Forces at doors 2s. 6d.).

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

ILKESTON (Derby).—Friday, September 15, at the Co-operative Hall (7.30 p.m.-midnight). The 1944 Nottingham Championship.

Organisers: Messrs. Arthur Kimbrell and E. Henshaw, 38, Rugby Road, Hinckley, Leicestershire.

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

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

Continuous dancing to the competing bands and 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, (Entertainment Manager to the Wembley Borough Council), Town Hall, Wembley, Middlesex. (Phone: ARNOLD 1212.)

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

GIG CLUB CLOSES

OWING to prevalent conditions, the Gig Club has closed down and will not be open on Sunday nights in future. It is hoped to restart it again in the future.

Les Ayling told the "M.M." that the support of the semi-pros for his venture seemed to be lacking.

U.S. JIVE JOTTINGS

GENE KRUPA has signed on a drummer for his band! Joe Dale is the name of this human coals-to-Newcastle merchant, and Gene spends most of his time out front directing a 31-piece band!

Gene's is one of the biggest set-ups yet unfolded in the U.S. band biz, with the G-Noters quartet, two vocalists, nine strings, seven brass, five saxes, four rhythm, three bandboys and three managers.

Band will move to the Sherman, in Chicago, in October, with an early date at the New Yorker. At the time of writing, it was doing a tour of the Capitol theatres.

For the benefit of posterity, line-up of the new Gene Krupa musical army: Gene Krupa and Joe Dale (drums); Sid Weiss (bass); George Cuomo (guitar); Teddy Napoleon (piano); George Nowlan, Marty Olson, Al Stearns, Tom Allison (trumpets); Tommy Pederson, Leon Cox, Bill Gully (trombones); Charlie Ventura, Don Brassfield (tenors); Rae DeCler, Harry Klee (altos); Stu Olson (baritone); Remo Biondi, Teddy Blume, Herbert Sorkin, Gregory Ginzburg, Samuel Kurkin, Ralph Friedman (violins); Tom Alonzo, Harry Belkin (violols); and Julius Ehrenwerth (cello).

Vocalists are Evelyn Ambrose and Jimmie Dale, with Lillian Lane heading the G-Noters quartet, the other members being Ted Hanson, Bob Lang and Art Lambert.

Three bands are to be featured in the forthcoming Warner Brothers' musical "Hollywood Canteen." They are Louis Armstrong, Jimmy Dorsey and Carmen Cavallero. A symphony sequence under Leopold Stokowski will also be featured, and the Golden Gate Quartet are down for a speciality.

Record for a long time must surely be the effusion of Evelyn Knight on a new U.S. Decca record. The sara answers to the name of "I Wanna Dance with the Dollie with the Hole in the Stocking."

Wish we had television over here. We learn that the Ellis Larkin Trio is doing a CBS television series. "So what?" you say. Ah, but the E.L. Trio features a certain trumpet-player you might be interested in. His name is Bill Coleman.

Blind, ex-Hyltonian pianist Alec Templeton is to make his debut on the screen shortly in a new M-G-M opus entitled "Cabbages and Kings." He is writing the score for it, too.

Also understood that Harry James and his Band are to be featured as well.

Maybe it's not my job to criticise, but I happened to catch the Billy Moore Quartet on "Atlantic Spotlight" last Saturday (19th) and remained entirely unmoved by all the hep build-up given to this new outfit.

All I can say is that a bunch of our good local boys at the Feldman Club make a much better noise, with a greater understanding of jazz. The only thing they haven't got is the ballyhoo with which the States puts its artists over.

Artie Shaw is rumoured to be returning to the wax with a combo of a semi-symphonic nature of around 40 pieces—on the lines of the bunch with which he made his last records for Victor.

Question exercising American jazz scribes is which company he's going to record for. His contract with Victor has expired, and the possibility of waxing for which still operates.

W. C. Handy, now fully recovered from his recent accident, drew an ovation from 10,000 people at St. Louis when he played his immortal "St. Louis Blues" to the accompaniment of Noble Sissle's Orchestra.

Occasion was a Negro Music Festival sponsored by the St. Louis Race Relations Committee.

MELODY MAKER

Incorporating RHYTHM
WEEK ENDING AUGUST 26, 1944

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Editor: RAY SONIN Telephone: Temple Bar 2468
Advertisement Manager: F. S. PALMER

Traders buying and selling hereunder must observe the Restriction of Resale Order S.R. & O. 1942, No. 258.

INSTRUMENTS FOR SALE

PORTABLE AMPLIFIER by Standard Telephones (reconditioned), 91 watts, very sensitive, A.C. only, 21 pins, moving coil mike and telescopic stand extra.—London Sound Laboratories, Ltd., 49, South Molton Lane, London, W.1.

PAYTON'S MUSIC Store (est. 1881) still going strong, saxes, trumpets, clarinets, accordions, flutes, drums, violins, cellos, guitars, strings, fittings; repairs to all instruments and drums; instruments bought.—112, Islington High St., N.1. Can. 2680.

VIBRAPHONE, Universal mains, 3 oct. F to F, large concert model, red cream/gold, perfect condition, without case; best offer over £35 secures, approx. against cash.—Write, Snelling, 45, Lascelles Ave., Withernsea, E. Yks.

BUESCHER alto sax, Truetime, L.P.S.P. hardly used, as new.—Write, Beckerman, c/o Billy Smith's Band, Opera House, Covent Garden.

TENOR SAX, Pennsylvania, gold lacq, lined case, stand, exc. cond.; amplifier, Rldgmout, new valves, overhauled; what offers?—Hennessy, Vale Drive, Southampton.

E FLAT alto, Selmer, Artist model, L.P., S.P.G.B., with case, perf. cond.; offers over £40.—Coward, 9, Avron Crescent, Bingley, Yorks.

AMPLIFIER, Triz, Uni, twin speakers, moving-coil mike stand, ex. cond.; approx. 300 commercial and hot orchestras.—Bloomfield, 36, Stanstead Rd., Hoddeston, Herts.

HOHNER ACCORDION, 41/120, black/chrome, beautiful instr., hardly used, £40; Deerman Master trumpet, S.P.G.B., fine instr., complete with super case nuts, etc., £20; cello and bow, French make, uncracked, nice tone, £8.—Write, A. Wood, 68b, Avonmore Rd., London, W.14.

BUESCHER and Conn E flat altos, S.P.G.B., with cases, excellent cond., would sell either for £45; also collapsible music stand metal, 30" trap tray with posts, and cymbal arms, 25/-.—Beers, 21, Broadway, Bramhall Lane, nr. Stockport.

GARLTON PRO. Drum set; bass 28x15, snare 14x7, hi-hat and cymbals, 13 in. Turkish cym., thin, high-speed pedal, etc., £48.—W. Smith, 173, Kingston Rd., Teddington, Middx., Kingston 1770.

BUSSON B flat clar., L.P., 14 keys, fitted case, Conn. alto M.P., £12 10s.; accept metal tenor M.P. or ladies' cycle in part exch.—Ray, 40, Lyndhurst Rd., Greenford, Middx.

INSTRUMENTS FOR SALE

SELMER STERLING clar., new, Boehm system, B flat, L.P., perf. instrument.—Offers, please, to Hargreaves, 3b, Phillipot Path, S.E.9.

PAN AMERICAN alto sax, S.P.G.B., L.P., good cond.—Offers to and parties, from Barnes, Springhill, Fairlie, Ayrshire.

HOHNER Accordion, 120 bass, 4-voice coupler, £50 or near offer.—Cumbers, Alfredene, Chelmsford Rd., Shenfield, Essex.

E FLAT L.P. Buisson clar., sax fing., Selmer case, £16.—Walsh, 111, Chantionbury Way, London, N.12.

HOHNER, "MORINO," little used, would dispose of for reasonable offer.—Atfield, "Sunnyholme," Hillcrest Rd., Moordown, Bournemouth.

SELMER alto sax, S.P.L.P. model 22, perf. cond., spare reeds, M.P. and case, £30.—Write only, E. Jones, 28, Fallowcourt Ave., London, N.12.

SELMER S.S. Baritone Sax, as new, perfect, lovely instrument; best offer over £50.—G. A. Edwards, 77, Speedwell Rd., Haymills, B'ham, 25.

HOHNER VERDI 111 Piano Accordion, 41/120 coupler dial, with case perf. cond., £35.—A. Patrick, 1, Fraser Rd., Levton (after 6 p.m.).

PENNSYLVANIA alto, super cond.; Lewin M.P., gold bell, £50.—Cload, 30, Daffodil St., London, W.12.

BOEHM metal clar., in case, L.P., B flat, Artist Perfection, in two parts, in exc. cond., £20 or best offer over.—Jack Eyre, 270, South St., Kimberworth, Eastham.

SUPER RHAPSODY Blue Carlton glitter drum kit, with chrome fittings; 1 semi-tone Zildjian cym.; s/d with internal damper; tun. tom-tom, etc., as new, price £80.—Picken, 21/23, High St., East Ham, E.6. Gra. 0239 (between 10 a.m. and 5.30 p.m.).

PROFESSIONAL 120-140 bass accordions for sale, tuned by expert J. B. Cuyelier; with one year's guarantee; old or broken accordions taken in part exchange.—Accordion Repairers, 9a, High St., Barnstaple.

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