

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 587

DUNCAN WHYTE TO LEAD AT ASTORIA

ON Sunday, October 29, a change of dance music is scheduled at the London Astoria Ballroom, when a new nine-piece combination, led and directed by famous "old-timer" trumpet stylist Duncan Whyte, will replace Jack Lennox and his Band. Duncan is busy building up his new outfit, which he intends shall be of the essentially modern variety. In this connection, Duncan would like to hear from several musicians, particularly sax players, likely to be available for the job. For the remainder of this current week he can be contacted c/o Neale's Ballroom, Coventry; after the weekend he will be back home again, and can be found at Willesden 5576.

READING FORMS M.U. BRANCH

ON Sunday next (22nd) Reading will see the inauguration of its own branch of the Musicians' Union, at 10.30 a.m., at the Butcher's Arms, Hosiery St. The initial meeting will be presided over by its chairman and the motive force behind this project, guitarist Jim Knowles. The speakers at the meeting will be Ivor Mairants, Van Phillips and Sid Anstey (M.U. organiser), with Dan Piercy acting as secretary. Already Jim Knowles has been assured of the support of Mr. Harry Kerr, prominent local band and Variety agent, as well as such noted handleaders as Jack Powell and Ron Russell. But, great or small, all musicians in the district are urged to attend the inauguration and to do all in their power to further such an auspicious commencement.

CAB FINISHES

ONLY a short while after reorganising his band there, London Orchard Club leader Cab Quay has handed in his resignation, and will finish his two and a half years' run at the Club on October 21. Reason for this is a sudden big acceleration in the responsibilities and undertakings of Black and White Productions, Ltd., in which Cab is actively concerned, and which is engaged in running shows, supplying artists for films, etc. The Orchard Club being a seven-days-a-week job, Cab feels that he cannot do justice to both this and his daily business interests. He will leave with regret, because he feels that his Club Band is now at its best.

"NUTHOUSE" CHANGE

A CHANGE in the dance music at London's "Nuthouse" niterie brings back former Nuthouse stalwart Carlo Krahmer and his Band. Leading himself on drums and vibes, Carlo is supported by the following well-known London jazzmen: Ronnie Chamberlain (alto and soprano saxophones); Geoff Gough (alto sax); Ernie Mansfield (tenor, clarinet, etc.); Jimmy Edwards (trumpet); Bert Howard (bass); and Gerry Moore (piano).



ONE OF THE JAZZ JAMBOREE HIGHSPTS.—Major Glenn Miller warmly congratulates 10-year-old British drum-genius, Victor Feldman, after the child had played on the stage with a section of the Miller Band.

MARTIN HAYES FRONTS ALLEN'S PICCADILLY BAND

THE new dance orchestra which commenced last Monday (October 16) at the London Piccadilly Hotel is presented by Nat Allen, from his many dance band broadcasting commitments, needs no introduction—and is led by West-End saxophone notability Martin Hayes. A notable member of the outfit is pianist Jack Lennox, from the Astoria Ballroom, Charing Cross Road. Associated with the Astoria for a long time past, first as pianist with Jack White's outfit, and later as pianist-leader of his own combination, Jack Lennox has decided to make the break and establish himself in a band more in the heart of the West End. Several of his boys from the Astoria have also gone over to the Piccadilly. Nucleus of the Jack Lennox Band, under a new leader, is carrying on at the Astoria until October 28. Complete personnel of the Piccadilly Hotel Band under Martin Hayes includes—besides Martin himself and Jack Lennox—Danny Craigie (drums); Bert Kirby (bass); Bill Read (tenor); Charles Draught (alto); and Jack McGuinness (trumpet).

ROBERTO INGLESZ and his new Rumba Band come to the microphone in an interesting airing on October 23 (8.45-9.15, Forces). Although the programme will consist mainly of rumbas, well-known selections will be played, and the programme should have an essentially popular appeal. Louis Ortiz is the vocalist.

THE BEST JAZZ JAMBOREE EVER!

THE BEST JAZZ JAMBOREE EVER! THIS WAS THE CONSENSUS OF OPINION OF OVER 2,000 WILDLY EXCITED MUSICIANS AND FANS WHO HEARD FOUR HOURS OF THE FINEST THAT BRITISH DANCE MUSIC HAS TO OFFER, AT THE STOLL THEATRE, KINGSWAY, ON SUNDAY (15th).

AS A RESULT OF THIS EPIC SIXTH ANNUAL SHOW, THE MUSICIANS' SOCIAL AND BENEVOLENT COUNCIL, WHICH ORGANISED THE EVENT IN AID OF THE MUSICIANS' UNION (LONDON BRANCH) BENEVOLENT FUND, WILL BENEFIT BY OVER £1,200, AND EVEN THIS VERY HELPFUL SUM COULD HAVE BEEN FAR EXCEEDED HAD THERE BEEN A LARGER HALL AVAILABLE, SINCE NO LESS THAN £3,000 WORTH OF TICKETS HAD TO BE REFUSED.

Some idea of the tremendous interest taken in the event may be judged from the fact that outside the Stoll ticket-racketeers were offering £1 tickets for £7, and 5s. tickets for £2 10s.—and getting it! This profiteering will have to be stopped—but it gives you an idea of how eager people were to get into the show.

The seal was set on a very fine programme of dance bands by the personal appearance of Major Glenn Miller and the American Band of the A.E.F., and their friendly co-operation was very nicely referred to by Major Miller when, in introducing his band, he said:—

"We are only too glad to show a little gesture in appreciation of the treatment we have received here from musicians all over the country. In fact, I'll go so far as to say that no group has done more to make our stay pleasant over here than the musicians."

And he paid another tribute to this country by having ten-year-old drum genius Victor Feldman play a number with a section of his orchestra—the greatest honour yet conferred on this amazing child.

NEW ANGLE

On page 3 of this issue distinguished straight-music critic Ralph Hill reviews the Jazz Jamboree from a strictly musical point of view. My job here (writes Ray Sartin) is to give you a pen-picture of what happened, for the benefit of those who were unable to attend.

After the overture by the London Coliseum Orchestra, under the direction of Reginald Burston, an appreciative roar went up as the compere dashed out on to the stage.

Introducing himself as Tommy ("Melody Maker") Trinder, he settled down to the finest job of compiring we have yet had the pleasure of hearing, even from this past-master of the art of spontaneous comedy.

He kept the show moving with wisecracks, knowledgeable references about the dance-band business, and a happy-go-lucky freshness that calls for the highest possible praise. Never at a loss for something amusing to say to fill up the inevitable waits, he was magnificent, and the organisers and

the audience owe him a sincere debt of gratitude.

First band on was Lou Preager and Lou, with his excellent outfit, started the show off with a real swing. Making his first appearance at a Jamboree, Lou showed that he has a musicianly, very groovy band, which can play the modern type of swing in an exhilarating and bright manner.

The band is lucky in having three outstanding soloists, all of whom Lou features to their best advantage. They are tenor-player Johnny Gray; clarinetist Jack Carter; and pianist Billy Penrose.

Of these it is no exaggeration to say that Johnny Gray (an "M.M." dance-band contestant until a few years ago) is already one of the finest tenor players in the country, and he's making his mark in very good company.

Lou's performance was undoubtedly an excellent debut.

MIXED FARE

A disappointment followed with Frank Deniz and his Spirits of Rhythm. This little bunch sounded but a shadow of the combination which so impressed me at the P.D. and H. concert last year, and it has fallen into the very bad habit of ending all its numbers the same way, and duplicating its ideas.

However, it was not long before the audience was back at its highest pitch of enthusiasm listening to Col. Paul Fenouillet directing the R.A.F. No. 1 Balloon Centre Dance Orchestra ("Skyrockets").

This band improves every time we hear it. Its arrangements, musicianship and understanding of dance music are all of an extremely high standard, and with the singing of Denny Dennis—in his best form—this band received and rightly deserved a terrific ovation.

After this we had the Feldman Trio, with young Victor getting even better as the years roll by. He was terrific when we discovered him at the age of seven; at the age of ten he is outstanding. But let us face it—he has far outgrown the indecisive clarinetist of his brother Robert, and the accordion-playing of his brother Monty. He should now be heard in much better company.

A new band followed—Ted Heath and his Music, with a star line-up in which we were glad to see such outstanding figures as Max Goldberg, Arthur Mouncey, Leslie Gilbert, Derek Hawkins, Aubrey Franks, Ronnie Selby, Woolf Phillips, Les Carraw, etc. Ted himself whispered the announcements into a microphone which had gone dead, and therefore he was completely inaudible.

The music that this band played was interesting rather than inspiring. There was a drawing-room quality

(Please turn to page 2)

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PEN-PICTURE OF THE JAMBOREE

(Ray Sonin's Description, continued from page one)

about it all that could have been sacrificed for more punch, and it was only in the last number—Norman Impney's excellent arrangement of "Swing Low Sweet Chariot"—that the band really got going.

Another newcomer to the Jamboree followed in Roberto Inglez and his Rumba Band. I thought he had a good idea when he started off, showing how rumbas are usually played by other bands, and then followed by showing how they are played by real rumba bands—but the idea was so badly worked out that it merely sounded patronising.

And the department of this band was extremely bad. Most of the musicians were so busy laughing and letting out would-be Spanish war-whoops that the musical efficiency was much impaired.

The Jazz Jamboree was so packed with bands and innovations that there was no interval at all in the four hours, and the next thing that happened was the Jazz Jamboree Award—a competition for the best original jazz composition.

Fifty-two of these had been submitted, and these had been whittled down to three which were played—not too well, I regret to have to say—by the R.A.F. Squadronairs, and judged on the spot by Stanley Black, Stanley Bowsher, George Evans, Harry Sartorius, Desmond and Set, Jerry Gray, the famous Glenn Miller arranger.

LITTLE ORIGINALITY

Without wishing to detract at all from the success of the winners, I must admit that if these three compositions were the best of those submitted, they say little for the originality of instrumental dance band composition in this country today.

They all closely followed the good old riff pattern, aping the accepted formula that America does so much better.

The three compositions, all of which are to be published by Messrs. Peter Maurice, will undoubtedly be played by the bands and should be popular, but if, as I understand, the main intention was to encourage originality and new ideas—well, until the competition can attract our outstanding professional arrangers it falls its purpose.

After the three compositions had been heard, George Evans came out to the microphone and said: "The judges decided that there were three things to look for in these compositions: (1) It should be a composition with continuity and train of thought; (2) it should have a good orchestration; and (3) it should be groovy and dancy."

In accordance with these precepts they, therefore, awarded first prize (£50) to LAC John Douglas, for his composition "Business Unusual"; second prize (£20) to Gordon Falbet of Swinton, for his composition "Ruby Hue"; and third prize (£20) to Cpl. Steve Race, of the R.A.F., whose composition was entitled "Swing Club Special."

Another new band then took the stage—Frank Weir and his Orchestra, which was certainly large. It consisted of five saxes, six brass, six strings, 'cello, three rhythm, and two double basses, and sounded exactly what it reads like—an unwieldy, rather pretentious combination.

Frank himself has a pleasant personality, and plays some good clarinet, but would have sounded better with a smaller band.

Immaculate and precise as ever, Gerald came on next to prove that there is something about being an established band leader. His band is as good as ever, or as mechanical as ever, whichever way you care to look at it. Len Gamber and Johnny Green sang, and the performances of all concerned were impeccable.

A small band followed in Phil Green and his Dixieland Band, which is much better in idea than in execution.

Trumpet-player Duncan Whyte and trombonist Jock Bain were the only two of this eight-piece bunch who had the spirit of Dixieland playing, and their performances were quite outstanding.

But the outfit was let down badly by two things—an insipid rhythm section and the extraordinary antics of Phil Green himself.

In an effort to sell his band, Phil has turned himself almost into an acrobat, which he varies by a special type of ballet of his own, plus some extraordinary convolutions which look just as if he is drying his body with an imaginary towel.

These antics did nothing to improve the music, and a great deal to embarrass the audience.

Of the Royal Air Force Dance Orchestra (the "Squadronairs"), which followed, let me say that Jimmy Miller's boys quickly proved that any slip-ups in the playing of the Jazz Competition numbers was due to under-rehearsal, and not to any falling-off in the musical quality of this band.

THE JAZZMEN

Another new small band was next on the list, this being the Vic Lewis-Jack Parnell Jazzmen—one of the outstanding successes of the whole Jamboree. This little outfit really gets the relaxed spirit of good jazz, and in "Big Crash from China" Jack Parnell undoubtedly did the best drumming of the day—and I am not forgetting that Ray McKinley did some pretty swell stuff, too, with the Miller band.

Full marks here to Billy Riddick (trumpet), Ronnie Chamberlain (soprano), Cliff Townshend (clarinet), Dick Katz (piano), and Bert Howard (bass), who all had plenty to do and did it well.

I cannot say I was impressed by Vic Lewis's long and pseudo-Negro rendition of "Is You Is . . ." etc. I would have preferred to hear more of the band in the long time he took up.

Then we had a very pretty compliment to the readers of the "Melody Maker," for an all-star band had been assembled consisting of, as far as possible, the winners of the instrumental sections of the "M.M." Poll which we held earlier this year.

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WEAK JAM SESSION

Chisholm selected a small jam session consisting of Shearing, Bromley, Maltrants, Parnell, Hayes, Franks, Mounsey, Baker and himself, and they went to town in an impromptu session, but this was a little sad and might well have been dispensed with. However, the all-star band made up for it by finishing its part of the proceedings with "All is Not Gold that Jitters," and the audience rose to it.

In fact, the reception accorded to this band seemed to me to be about as much possible noise as the packed house could make—but was wrong, for it made even more noise in giving Major Glenn Miller and his Orchestra one of the most terrific ovations I have ever heard.

What is there new that can be said about this band? It played for half an hour with that brilliant musicianship to which we have become accustomed, and the Major himself was in sparkling form—digested as ever, but obviously thoroughly enjoying himself.

He then told us that he had arrived too late to hear Victor Feldman, but that all his boys had been raving to him about the child.

He therefore brought Vic on to the stage so that he could have an opportunity of hearing him, and he seated himself in the string section, watching with keen interest while Ray McKinley fixed up his drums so that the diminutive percussionist could be comfortable.

WIZARD CHILD

Accompanied by "Peanuts" Hucko on piano, Me Powell on guitar, Carmen Mastren on guitar, and Triger Alpert on bass, the ten-year-old wizard crashed into an impromptu version of "Sweet Georgia Brown," with a style which Miller band looking on in wonderment.

It says much for the amazing confidence of this child that he was not at all nervous or flustered in this ordeal. He played like the little wonder that he is, and when he had finished, Major Miller and his band were the first to burst into spontaneous applause.

Major Miller walked to the microphone, shaking his head as if he couldn't believe what he had just seen. In a voice that was really awed, he said: "That's the greatest I've ever heard"—and he meant it.

It was a wonderful tribute to a little British artist.

And that's the story of Jazz Jamboree 1944. It was full of good things, and it was thoroughly enjoyable afternoon's listening.

Particular credit goes to the indefatigable workers behind the scenes who managed to get the bands on and off so smoothly. Among these we commend Van Phillips, Dave Fish, George Hurley, Jack Coles and Maurice Kasket, whose hard work contributed materially to the success of a really memorable show.

[A special display of photographs taken at the Jamboree will appear in next week's issue.]

A.L. FIELD, whose nine-piece swing outfit is the feature at Sherry's, Brighton, urgently requires a second alto sax-doubling clarinet. (Must be a good reader.) Anyone who feels that this engagement is in his line should get in touch with Al. Field at Sherry's immediately.

A STRAIGHT MUSIC CRITIC AT THE JAZZ JAMBOREE

by RALPH HILL

In order to get a new angle on the Jazz Jamboree, we asked critic Ralph Hill, of "Music Times" and "Sunday Times" fame, to attend the show and write just what he thought, without any guidance from us. Here is his article, and readers will agree that it is both refreshing and critical. Ralph Hill has been touring the camps for E.N.S.A., in company with Rex Harris, indulging in straight v. jazz discussions, and that explains his knowledge of the real jazz—and that is pseudo in that connection.—Editor, "M.M."

"Jazz Jamboree" it was called. There was precious little jazz, quite a lot of swing, and far too much dance music. I suppose it didn't matter to the majority of people in the audience, for they didn't seem to know or care what they were listening to so long as it was called jazz and sounded something like it.

One Sunday I shall invite the Editor of the MELODY MAKER to come with me to a celebrity concert at the Albert Hall, and he will feel quite at home, as it is called a "symphony" or a "concerto" and sounds something like them.

Having got rid of the audience, here are some of my impressions of "Jazz Jamboree." They were certainly well varied—good, bad, and indifferent. I will start with the good. First and foremost, the All-Star Band (MELODY MAKER Poll, 1944), which for virtuosity and precision, in my opinion, topped the bill.

Each section knew its job and carried no passengers, and the leader, George Chisholm, is a real master of his trombone, and obviously has no need to descend to "dirty" tricks to show what he can do. The one and only jam session of the afternoon given by the All-Star Band interested me not so much for what was played, but how it was played.

The American Band of the A.E.F., conducted by Major Glenn Miller, certainly delivered an impact in disciplined virtuosity on the part of the brass and saxophone sections. But, while the strings provided welcome contrast in tone colour from the trumpet-trombone tone, which was far too prevalent throughout the Jamboree, the section itself appeared to me a bit weak in quality of tone and technique.

I was impressed with the slick and musical playing of Vic Lewis-Jack Parnell and his Jazzmen, and of Frank Deniz's "Spirits Of Rhythm." Both combinations seemed to get nearer the real spirit of jazz.

"COMEDIAN-ACROBATS"

By the way, Roberto Inglez and his Rumba Band provided a refreshing change from the interminable four-in-a-bar rhythm, which was as monotonous and as ominous as "Jazz Jamboree, 1944," as the air-raid sirens were in the "Battle of Britain, 1940."

Finally, I would give high marks to the R.A.F. Dance Band, Gerald and his Orchestra, and Ted Heath and his Music, for their controlled playing of their sweet and sometimes pretentious morsels.

Now for some of the bad things that impressed me considerably. The Feldman Trio, with that wizard little ten-year-old drummer, Victor, who has a wonderful sense of rhythm, ought to be on the ground.

But I am afraid the clarinet-playing of his brother Robert, and the piano-accordion playing of his brother high standard, are not up to the mark.

Above all, Robert ought to learn that the clarinet is capable of making beautiful noises—it is a pity he doesn't know what to do with it.

SHOWMANSHIP

And why, oh why, do most of the so-called conductors of dance and swing bands try to emulate tooth-rattling comedian-acrobats? Would it not be better if they learned how to play an instrument?

Even a tin whistle or an ocarina would provide a better comic relief, if a comic relief is really necessary. The most inane example of the showmanship of some of these so-called conductors is when they face their bands with a "dead" trombone in their left hand, and then occasionally join the trombone section and, presumably, play with it.

I suppose they consider that it looks democratic. Showmanship, of course, is an important part of every kind of musical performance, but it must be done artistically, and, if possible, with some musical purpose behind it.

*Ralph Hill seems to have gone off the rails here. Apart from Chisholm, whom he has already praised, the other trombone-leaders at the Jamboree were Paul Fenouillet, Ted Heath and Glenn Miller—all of them first-class musicians and acknowledged masters of their instruments. The point Mr. Hill seems to want to make is how odd is the idea—from a straight angle-of, say, a pianist conducting with a violin in his hands, occasionally joining in with the strings, when he felt like it.—Editor, "M.M."



Johnny with Jan

In addition to doing all the broadcasting, Sunday concert and other work with Johnny Denis and his Novelty Sextette, youthful swing-fiddler Johnny Franks got another break recently when he signed up with Jan Wildeman's Band at the Garden Club in Park Lane. Johnny, who is being made a special feature with his amplified violin, takes the place of tenor saxist Harry Singer, who has left the band.

SAX STOLEN

STOLEN from the Bell Hotel, Sax-mundham (Suffolk), during the night of October 6-7 was a Selmer B.A. alto No. 127 24473 and a metal Boehm system clarinet belonging to E.N.S.A. artist Bill T. E. Jennings. There is a chance that these may be offered for private sale, and anyone with information to give on the matter should immediately contact the nearest police station.

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LITTLE GOES BIG

FIRMLY established now with the young swing-minded patrons of the Royal, Tottenham (London), Maurice Little's nine-piece band enters upon its sixth week.

Line-up is as follows: Maurice Little, vocalising and conducting; Kenneth "Brub" Moore, whose boogie-woogie piano solos are a featured high-spot; Leslie Fierstone, fully maintaining the Fierstone drum tradition set by his brother George; George Davis on bass; Edgar Adams (aka Johnny McLeod) (tenor); Bob Edwards (aka Howard Baker) and Albert Hall, 1st on trombone; and Stewart Stewart on piano.

Maurice is at present seeking a good lead alto. Contact him either at the Royal or by telephone at Tel. 5214.

Kendall Rejoins Rey

AFTER five weeks in hospital, where he has undergone a very severe operation, pianist-arranger Al Kendall rejoins Monte Rey at the Palace Theatre, Plymouth, on Monday next, thereby resuming a partnership that began over two years ago.

In addition to accompanying Monte at the piano, Al also orchestrates all his numbers and conducts his recording orchestra. Previous to being with Monte he spent three years touring with various shows as M.D., and prior to that was arranger for Lafleur's, the music-publishers.

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RALFINI BUSY FOR TRINDER

JAN RALFINI, manager of the many dance band undertakings of Tommy Trinder's office, is delighted with the way their famous novelty outfit, the Jerry Allen Trio, is settling down at the Court Royal Hotel, Southampton, where it is making a big success.

On November 2 the outfit is on the air in the Cafe Dancant programme (4.15-5 p.m.), as part of a radio-show which will include Adelaide Hall, Wilfred Pickles and Miff Ferrie and his Ferrymen.

This will be the first of a series of airings in which the Trio will be featured. In the next one, to take place a few weeks later, Ray Bailee and his Band, also going strong at the Court Royal Hotel, will be the dance band.

Only one change has taken place in the Jerry Allen Trio since its days in George Black's "Strike A New Note" in Town.

This concerns the percussion department, which Leslie Shannon is now installed. Joe Lee remains at the piano, with Jerry Allen himself, still at the Hammond organ.

Other undertakings of the Trinder office nowadays include presenting the dance band at the Rex Ballroom, Cambridge, where Don Corosso has been leading for 18 months; and the 12-piece "Junior Collegiate" Band, led by 18-year-old Dennis Walton on clarinet and saxophone.

This outfit is just finishing up a successful engagement at The Dome, Brighton, and will then go out on the road.

DOWN SOUTH

THERE is news of another small and successful swing outfit on the South Coast. This particular four-piece is presented by Meuse, and is in residence at the Swiss Restaurant, Bournemouth. The line-up is: Alex. Haddow (piano and leader); Sid Fay (drums); Charlie March (bass); and Les Wiloughby on saxes. The quartet is augmented for American Red Cross Club dates, when special arrangements by Tony (Frank Deniz's Spirits Of Rhythm) Butlin are featured. Tony also sits in with the band when his other engagements permit.

A CE "Skyrockets" pianist Pat Dodd asks us to let his friends know that he is now available on the telephone again and can be contacted at Tulse Hill 4280.

BRAND'S ESSENCE

DANCE BAND GOSSIP

IT was a natural follow-up to this year's record, super-super Jazz Jamboree that the event should be followed by one of the most bumper nights of all time at the Feldman Club (100, Oxford Street, W.).

At the head of the big list of distinguished visitors on this great night, the Club was honoured by the presence of Major Glenn Miller.

Major Miller, who had been frankly astounded by the prowess of ten-year-old Victor Feldman at the Jazz Jamboree, was no doubt given further food for thought when the young drum genius played a brilliant session with two of the famous Miller stalwarts, Sergeant Mel Powell (piano) and Sergeant "Peanuts" Hucko (clarinet).

Just before the close of the evening's hectic jamming, Major Miller came to the microphone and expressed his pleasure at visiting a spot where the jazz atmosphere was kept so gloriously alive and said how pleased and surprised he was to find the jazz tradition going so strong in Britain and to find that the type of music "for which we have plugged so much back home" was so strongly established over here.

He also warmly praised the various musicians who had contributed to the evening's success.

And now to go back to the beginning of the evening again. The Feldman Club Band, with Carlo Krahmer (drums); Dick Katz (piano); Jimmy Skidmore (tenor); Ronnie Chamberlain (alto); Arthur Mounsey (trumpet); and Bert Howard (bass), started off in good style, and was shortly joined by two stalwarts of the famous R.A.M.C. Band, Woolf Phillips (trombone) and Les Gilbert (alto).

A little later, that great girl tenor stylist Kathleen Stobart took the stand with two of the rhythm section of Art Thompson's Embassy Club Band (of which she is a member), Mick Greve (drums) and Arthur O'Neill (bass), and with various players popping on and off the platform, the fun was kept fast and furious till the interval.

The coming of the interval revealed that the pianist, Ralph Sharrow, had a new rôle, namely as leader of a very bright trio which he has got together and rehearsed with considerable pains, and which gave the fans a big treat. With Ralph at the piano, the other members are Pete Chilvers (electric guitar) and Alan ("Weed") Macdonald (bass). Pete Chilvers is already well known. Weed Macdonald is very promising discovery of Gillingham Claude Giddings.

Later on, the complete "Jazzmen," with Vic Lewis and Jack Parnell, took the stage for some fine jamming, and considerably big notes, to a really sizzling evening's entertainment, as did George Shearing (piano) and Kenny Baker (trumpet) by joining the Feldman Club Band for the last half hour.

Space does not permit mention of anything like all the notable musicians present, who included several of Gerald's Band. Among the distinguished visitors present was the Hon. Gerald Lascelles.

LIFE in the Forces offers, alas! all too many opportunities for sitting and thinking (and also for just sitting), and all too few for doing anything constructive about what one has been thinking about.

And for those who do think, undoubtedly the most urgent thought-processes these days are centred around getting back to normal, and better, as soon as we have been issued with our one-way railway warrant, cloth cap, boots and collar-stud, or whatever it is (unless Pat Brand is in the depths of the Italian mud Lance-Bombardier and former semi-pro, drummer Bert Fisher has, however, not only been sitting and thinking, but has actually produced out of his cogitations a constructive suggestion that must be of immense and immediate interest to the thousands of other semi-pros whom the Forces have snatched from the upgrade that they were so laboriously making prior to saying "Ninety-nine" and coughing in a draughty drill-shed.

It is no less than a semi-pro's union, designed not only to safeguard rates and standards of musicianship, but also to oust and bar the "pirate," facilitate such benefits in the shape of first-class tuition for those who need it, clubs, and, generally, a better spirit of camaraderie throughout the semi-pro movement.

offers for your consideration: (1) The validity of a player to become a member would primarily be his or her proven ability, decided by a panel of experts in the musical world, or leading semi-pros, in each district, and a periodical check made on such performance; (2) a check to be kept on all semi-pros, in any particular district, thus keeping out the "pirate" and ensuring good musicianship and preventing undercutting to the satisfaction of promoters and players alike; and (3) raising the enthusiasm and standard of playing as is being done by the "M.M." contests.

Think it over, lads; get together among yourselves wherever possible and discuss it; and urge your pals lucky enough to be still playing in Clivvy Street to prepare the way for your return.

A FINE gesture towards the further cementing of Anglo-American musical relationships took place last Thursday (October 12), when our own Jack Hylton (honoured by being asked to conduct Major Glenn Miller's Orchestra during the outfit's A.E.F. Programme broadcast from the London Queensberry All-Services Club).

Jack conducted a famous old arrangement which had been resurrected for the occasion—the evergreen number recorded so successfully by the Hylton outfit about twelve years ago, "She Shall Have Music."

Introducing Jack Hylton, Major Glenn Miller remarked that he was a famous bandleader of an earlier generation who had now "gone respectable" and become a great theatrical impresario.

Jack said: "Aren't you afraid you'll find me a bit rusty and dusty, Glenn?" But the Major waved aside such protests, saying, "Ladies and gentlemen, Jack's back. Here is Jack Hylton—and Jack duly conducted the evergreen arrangement with great success.

After the show Major Glenn Miller remarked that at the rehearsal he had seen Jack Hylton conducting with a drumstick.

He and his boys couldn't allow such a state of affairs, and accordingly, as a spontaneous gesture, he and the members of his orchestra had previously been used by many famous conductors of the Covent Garden Opera.

The baton was duly presented to Jack by Major Glenn Miller amidst deafening applause.

This Thursday's show at the Queensberry by the Miller Band was full of the usual good things.

During the half-hour's "warming-up" period before the broadcast the Miller Band featured popular Ray McKinley at the mike in "Is She Or Is She Ain't My Baby?" and later gave pianist Mel Powell a chance to shine by playing a first-class rendering of the Warsaw Concerto.

More than once in the actual broadcast, when his own "Mission to Moscow" was played, which Mel both composed and arranged, and in which he also featured some very tasteful piano.

No other very special high-spots in this programme, except that vocalist Johnny Desmond "slayed 'em"—as usual!



On these pages you will find the first of the series of pictures of the show's terrific Jazz Jamboree, taken by Ivor Rich and Jack Marshall. Above is an action shot of one of the show's big successes, the R.A.F. "Skyrockets," going to town in one of the immaculate arrangements by their leader, Cpl. Paul Fenouillet, who is seen just in the picture, on the extreme right.

hour's record recital defining the "True Jazz" on the Friday. Max played discs by Bunk Johnson, the George Lewis Stompers, King Oliver, Louis, Bessie, Morton, Ma Rainey, Josh White and Lead Belly, after which there was a deal of lively discussion.

But the week's highspot was a Brains Trust featuring Northcote, Bush, Foss and Jones. For that the B.B.C. sent a recording van, and hope they'll be able to use all or part of this Brains Trust epic in their "Your Questions Answered" and other General Forces programmes.

Questions were of an unusually high standard, and readers who catch the programme regularly will have the chance of hearing them, and the answers, in the near future.

Before leaving the subject, I should add that Miss Gompertz, producer of the programme, asked the Melody Maker to remind its readers that she is accepting questions from Forces boys and overseas, and from friends and relatives on their behalf. Queries should be sent to "Your Questions Answered," c/o B.B.C., London.

REBROADCAST on Sunday next (22nd) of the recording recently produced under the aegis of Leslie Perowne will give General Forces listeners one of their rare chances of hearing the twelve-piece No. 1 R.A.F. Command Band of the Middle East under the direction of pianist-arranger Sergt. Frank Cordell.

The transmission will come over between 4.30 and 4.55 p.m., and is scheduled to feature clarinettist Bob Layzell in Frank's own "Concerto for Bob" and vocals will be undertaken by Newton Sullivan, with two civilian girls, Leda and Doris, joining up in the "Quintones."

Already featured in the Douglas Moodie "Shows on Parade" and E.N.S.A. "Presenting Music" series, the band is for the moment off the Eastern air whilst touring camps around Alexandria and the Delta area.

Full personnel in addition to Frank, comprises: Don Young (bass); Ken Mellon (drums); Joe Nellis (gitar); Bob Layzell (first alto-clar.); Jimmy Staples (alto); Jack Howard, Wally Butler (1st and 2nd tenors); Roland Tompkins, Cyril Moss, and Sid Correll (tpits.); and Jack Burney (tmb.); whilst arranging with Frank are Roland Tompkins, Jimmy Staples and Jack Howard.

WHILE the vast audience at the Stoll Theatre sat listening to the Jazz Jamboree, a strange little drama was being enacted in a hospital in the Home Counties (writes Chris Hayes).

I had borrowed a portable radio set from a friend to harken to the broadcast. It was placed at the foot of my bed, and relaxed while Phil Green and his Dixieland Band opened the relay.

inquisitive eye and an appallingly appreciative ear stood spellbound while the Phil Green outfit bashed away.

Directly Tommy Trinder announced the appearance of the R.A.F. "Squadrons," the feathered intruder stalked disdainfully out, not even finding such an apt signature tune as "Something in the Air" to its approval!

A pigeon with a preference... of the daily Press, and surprised by the apathy of the listening public, that no comment has followed upon the appalling display of ignorance put over, on October 8, by eight top-line dance-band vocalists in the B.B.C.'s "Spelling Bee" series.

Professor Joads, but the girls... Well, suffice it to say that, alone among them, Dorothy Carless did not disgrace herself. And may we ask where the greater blame lay?

IF any girl pianist or bass player want jobs there is an opportunity for players of both instruments with Ivy Benson and her Ladies' Band.

Communicate with Ivy, c/o the Melody Maker, 93, Long Acre, W.C.2, and give full details of experience. Next week Ivy is the Band of the Week on the B.B.C., and will therefore be able to give auditions while she is in London.

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 SEING YOU (3-1-1-2-1-1-1-2-2-3-5-7-7-5).
2. SWINGING ON A STAR (3-2-3-3-4-2-5-9-6-7-0-9).
3. AMOR, AMOR (4-1-2-2-1-4-3-2-3-6-5-7-8-9).
4. TIME WAITS FOR NO ONE (2-4-8-4-6-7-8-8-8-8).
5. IS YOU IS OR IS YOU AIN'T MY BABY? (0-9).
6. I'LL WALK ALONE (7-7-6).
7. I'LL GET BY (8-5-4-6-5-5-4-4-7-2-3-1-2-5-2-5-7-0-7).
8. IT COULD HAPPEN TO YOU (5-8-0-8-9).
9. IT HAD TO BE YOU (0).

THE popular girls vocal-harmony trio, the Greene Sisters, are busy nowadays both on stage and radio. Recently featured in the "Shipmates Ashore" programme, the girls give a 15-minute broadcast on the A.E.F. Programme on October 23 (5.40-5.55 p.m.), and on October 31 will be heard on the air in a lunch-hour "Workers' Playtime" concert.

On November 1 they have a midnight broadcast to N. America.

YOU CAN'T KEEP A GOOD MUGGSY DOWN!

EDGAR JACKSON'S Record Reviews

MUGGSY'S SPANIER AND HIS ORCHESTRA
Two O'Clock Jump (Harry James, Benny Goodman, Count Basie) (Am. Decca 70803) (Recorded June 1, 1942).

Wreck of the Old '97 (H. Work, G. Noel, F. Lewey) (V. by Ford Lang) (Am. Decca 70801) (Recorded June 1, 1942).

Two O'Clock Jump" is, of course, the Harry James-Goodman-Basie riff-swing opus first recorded by Harry James and his Orchestra originally on Columbia D55093 and later reissued on Parlophone 24930.

Of the two versions I think I prefer this new one by Muggsy. To say that this large swing band of Muggsy's is anything like such a great institution as his earlier Ragtime Band which produced that swell series of improvised Dixieland-style recordings on H.M.V. would be an unparagonable exaggeration.

But you can't keep a good man-Basie riff-swing opus first recorded by Harry James and his Orchestra originally on Columbia D55093 and later reissued on Parlophone 24930.

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trans-Oceanic liners (he is said to have crossed the Atlantic twenty-two times) and that he first achieved fame when he opened with his band at the "Famous Door" niterie, New York, in 1939.

That band was designed mainly to appeal to the collegiate class and younger swing fans, but Barnett himself, though who is a disciple of the better Negro bands, especially Ellington's, and much of his work is patterned on their lines.

COLOURED INFLUENCE
The coloured influence is strongly apparent in Barnett's tenor solo which opens the fastish swing piece "Little Dip" in the rhythm section, which has something of the Basie touch throughout the side; and in a guitar solo, which is strongly reminiscent of Charlie Christian.

Much the same may be said of "Murder at Peyton Hall," especially as regards the trumpet solo which is heard shortly after the opening.

In fact, all round, this band of Charlie Barnett's is a curious and in no way unsatisfactory mixture of the contemporary white and coloured modes, and if you like what swing with a strong Negro flavour, these two sides should please you.

Both pieces are made out of the eternal riff, but of their kind the arrangements are good and what the band hasn't got when it comes to drive probably isn't worth having.

SCOTTISH NOTES
By Hugh Hinshelwood
GLASGOW'S Sunday swing resort is off again for another bright winter, the Queen Mary Club now featuring a four-piece which is looked after by Duggie Anderson, well-known local trumpet master.

With him he has Billy Lambert (alto), Don McDonald (drums) and Vic Norton (piano). Duggie Anderson's trumpet and business colleague, Jimmy Young, has now added another activity to his playing and teaching concerns, as he has been appointed orchestral manager to the Scottish Orchestra, with which he is also connected as a playing member.

Low Stone is Green's current attraction, Lew's swing offerings being up to his usual immaculate standard. Featured with three nights, with Helen Mack and John Silver. Glasgow's own product, "wee" Helen is getting to be a big girl now, and is justifying all the promise of her early days.

Ly and P. Ballroom is back on its normal winter schedule, as after the usual autumn season of "dancing every evening," the skaters resume possession for the other three evenings dancing on the other three evenings and the usual Sunday café session.

THE BIG-TIMERS
George McCallum now supplies two bands for the dancing, and has made one or two changes, one the tenor chair now being filled by Matt Watson and a trombone one by Andy Nicholl, both these men being recently with Jack Chapman at the Albert.

Glasgow also do a week or so of one-night stands under Chalmers Wood's bookings. Low Stone and his band played at Coatbridge on the Friday previous to their first time the town had had a visit of this sort, the locals naturally turned out in full force and went right off the deep end with enthusiasm.

A slight inaccuracy appeared in last week's notes—the band to follow Low Stone at Green's will be Carl Barris, leau's outfit, with fortnight's spell in the hall; George Elrick and his Band carrying on from there.

In this Jamboree picture the spotlight's on five of the winning soloists in the "M.M." 1944 Dance Band Poll. You can just see George Shearing, piano (extreme left) and then, reading from l. to r., are Harry Hayes (alto); Aubrey Franks (tenor); Arthur Mounsey (trumpet); Kenny Baker (trumpet); and George Chisholm (trombone).



BILLY TERNENT'S STAGE SHOW AT CHISWICK

THERE are two hall-marks indelibly stamped on any production of Billy Ternent's—he is always musically, above everything else, and he always manages to produce an interesting show.

As everyone with twopennyworth of knowledge of our business is aware, to get good musicians who are also good showmen (and having got them, to persuade them to go on tour) is nowadays a great feat—so we raise our editorial headgear, to Bill for bringing off the "double" and appearing at Chiswick Empire (London) this current week in front of a stage outfit that is good musically and full of bright and entertaining features at the same time.

Bill has a few words of explanation, since we left the worthy William Ternent, a few months back, as one of the pillars of the George Black show, then on tour. Billy finished with the Black show at Edinburgh, and since then has been building up his band for presentation in Variety, one-night stand, concert and other engagements.

GOOD BUT UNORIGINAL
For his Variety dates, Billy is putting over a very bright show with a band that sounds excellent and is playing some good orchestrations. Many of those unoriginal but sure-fire touches which have carried lots of stage bands to success before—among them the playing of those dreadfully hackneyed (but always demanded) dance band clichés, the over-familiar "In the Mood" and "The Woodchoppers' Ball."

There is also featured that nimble but overdone little "classic" between drums and bass the evergreen "Big Noise from Winnetka."

This, to us, anyway, is also hackneyed—although we're not for setting that Ternent bassist Bob Duffy is one of this country's best.

However, there is really little room for criticism in a show so good all round as this one, and Billy rounds off the evening of his band by being a pleasant personality in front of it, and playing both alto and O Melody saxophone, and piano, in the course of the performance.

Impressive vocal section contains Rust (Oh, boy!), Bunny Burrows and Pat Fisher. The last-named, besides his vocal and his own amusing comedy efforts (which should on no account be overdone), is also, of course, one of the band's excellent trumpet players.

Other brassmen are Eric Derges and Charlie Wain (trumpets) and Jack Davis and Harry Crampton (trombones). Saxes are Duggie Stimpson, Tommy Bonney, Fred Budge and Frank Matthews. Rhythm section has Percy Fess (piano); Bob Duffy (bass); Harold Schofield (drums); and Al Asthon (guitar). J. M.

NORTHERN NEWS NOTES

by JERRY DAWSON

FROM any angle and by any standard, surely the All-Britain Championship of last Sunday week was the biggest thing that has ever happened in the history of contests.

During my eight or nine years' association with the Melody Maker it has always been my object to keep the North on the map and, delighted as I was that the All-Britain came North once again, I was supremely happy that a Northern band was successful in annexing the title.

Although, as Ray Sonin announced, the adjudicators were unanimous in their verdict, the audience of 6,000 fans were most certainly not—and one cannot blame partisanship for this; also from conversations I had afterwards with various knowledgeable people, I arrived at the conclusion that had a vote been taken in the King's Hall the result would have been a very close finish indeed between at least four of the bands.

Which, to me, is far from being a bad thing, as, firstly, we do not all think alike—it would be a dull business if we did—and secondly, it shows just how high the standard was—which, if nothing else, makes the whole point of contesting.

The "M.M." in its very early days instituted contests with the sole object of raising the standard of semi-pro bands throughout the country.

To me, Sunday, October 8, was the culminating point of many years of hard work and creative interest.

The contest brought together the usual collection of familiar faces, and also brought along a number of people who, for divers reasons, have not been seen around quite so much of late.

Bob Mills, noted Manchester altoist, who is a close friend of George Chambers and frequently played alongside him in pre-war days, was there looking fit and well after his sojourn in West Africa with the R.A.F., as was Eddie McGarry's ex-bassist, George Horrocks, who travelled all the way from Southampton, where he is stationed these days on N.E.S. duties, to see the show.

Also present and thoroughly enjoying her busman's holiday was the B.B.C.'s Mrs. Tawny Neilson, who, combining business with pleasure, was keeping a weather eye open for possibilities for her "Saturday Night at the Palais" programmes.

I was very gratified when she told me that she wanted as far as possible to keep this feature as a spot for the lesser-known bands, who certainly have had a bad break since the cessation of Regional broadcasting at the outbreak of war.

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

INTRODUCING
THIS week presents a new colour-laborator on the "Corner," and the bearded half welcomes and introduces Max Jones.

Max has, of course, been associated with righteous jazz for many years, but for the benefit of those readers who are newcomers to these pages, a few notes of his activities will not be amiss.

During 1941-42 he was editor of the jazz feature in "Challenge," and many Londoners will recall the highly successful meetings of that paper's rhythm club.

He helped found the Jazz Sociological Society in 1941, and was co-editor with Albert McCarthy, of the "Jazz Music" magazine until its unfortunate retirement last Spring. He now confines himself with occasional jazz pamphlets, and is working on a booklet entirely devoted to folk music.

Listeners to "Radio Rhythm Club" will remember him as a prominent script-writer until its recent withdrawal from the air, and since the beginning of the war he has been associated with the London Regional Committee for Education among H.M. Forces, in the capacity of lecturer/recitalist to troops on jazz and folk-song.

So here we go together, and our first job is to define our policy and to assure readers that we intend to keep the "Corner" tight on its toes.

POLICY
"Corner" tradition demands that a new partnership sets out its aims and rough plan of future action. Well, then, our object is not hard to state; it is to help create and foster an interest in good jazz; to answer, where possible, the hundred and one queries arising from that interest; to provide a forum for readers' views and for the exchange of information bearing on the subject of jazz; and above all to give reliable data of recordings past and present.

As in the past, collectors' material will predominate, though newcomers to the subject will not be forgotten. One immediate aim will be the maintenance of the present slight, but encouraging rise in standard of local record releases.

To this end the "Corner" intends running two regular features: "Monthly Recommendation" and "U.S. Selection," each to appear monthly.

The former is to recommend the most jazz-worthy of the month's issues (in our opinion), while the latter is intended as a guide to the quality of American discs, but only those available to British labels.

When, if it is not too pessimistic a forethought, none among local issues makes the grade, we shall revert to earlier releases of the outstanding quality of the H.M.V., Jim Yanceys, Bechet's "Blues in Third" and "Egyptian Fantasy," and Brunswick's "Crying Mother Blues."

It is hoped the U.S. choice may influence voting in the next "Corner poll" for most-wanted releases, so that valuable effort will not again be expended on obtaining British issue of such undistinguished material as Calloway's two solo-showcase sides.

the Week" and "Three of a Kind" as before. "Swap and Buy" will, of course, remain.

Finally, we shall print about once a month a "Collectors' News Letter," to be sent to those readers who are active in the States. Readers are asked to co-operate by criticising this programme and making suggestions for its betterment.

PERSONNEL AND THINGS

From time to time, letters arrive in the "Corner's" mail-box jibbing at the immense amount of space and time accorded to personnel details. To those not particularly interested in jazz music, the average student's obsession with the personnel of this or that is one of those inexplicable mysteries which surround the specialist in any subject.

If he finds the music enjoyable, they say, what difference does it make if the trumpet player's name is Bonks Twiddlepot or the pianist happens to be called Raging High Fever?

The answer is, of course, that the jazz enthusiast has an intense interest in the style of each individual musician, and naturally likes to have some confirmation of his own powers of judgment when he hears a solo or phrase which appeals to his critical ear.

To one versed in the subject it is an easy matter to detect the obvious self-protection and artistic richness of Louis Armstrong; the savage, unbridled rasp of J. C. Higginbotham; the jovial huskiness, and whisky-drenched tones of Pee Wee Russell; the luscious rhapsodising of Coleman Hawkins; or the walling appeal of Teddy Brown's guitar.

An analogy might be drawn with regard to serious classical riches in this way. No lover of the classics would be likely to confuse a composition by Wagner with one by Mozart; Beethoven with Honniger; or Stravinsky with Brahms—their personalities are indelibly stamped upon their creations, diverse as they may be.

* * * SWAP AND BUY * * *

G. J. Lawrence, 12, Gordon Rd., Belvedere, Kent, offers for sale a copy of "Young Man With a Horn." Highest offer secures following discs to be sold in one lot only: H.M.V. 82716, BD565, BD571, Decca's Parlo, R2829, R2931, Columbia B2145, FB2908, 3026; Brunswick, O3494, O3418, O3019, 1, Brook, Heathfield Rd., Street Side, Ossett, Yorks.

White believing that the master is not at present in this country, we shall try to ascertain Mr. Moody's feelings on the matter.

THINGS TO COME

Each week, space permitting, we shall feature a discographical column. Usually it will appear under the heading "Hot Discography Up to Date," and the first artist to be dealt with will be Sidney Bechet.

Listings of Benny Carter, L.H. Armstrong, Lunceford, and Ellington records will follow. Other times the column will comprise miscellaneous collectors' notes and "H.D." corrections.

Notes on the Dodds and Oliver recordings are scheduled for early inclusion. Another regular feature will be a series of critical sketches to be named "Underrated Jazzmen." First of them, a tribute to Joe Thomas, appears next week.

"Personnel Street" will continue to figure in the "Corner" when readers' queries are sufficiently interesting to warrant publication, while Rex will be presenting "Solo of

would like to contact Jack Whitelaw, serving with H.M. Forces, whose home address is 4, Bathgate St., Glasgow, E.I.

A. J. Nielson, 69 Jennings Rd., St. Albans, will pay reasonable price for Holiday's "Strange Fruit" in new condition.

578186, Cpl. Osman, 1655 C.U., R.A.F., Wyton, Hunts, wants good boogie discs and Webb's "Stomping At Savoy."

F. Lyons Pearce, 92, Maple Rd., Horfield, Bristol, has Decca Album of Jam Music—J-1 J-7. Offers?

SELMER SPECIAL SALE

ALTO SAXOPHONES
Conn, very late model, under octave. Selmer Super, gold plated. Fidelity, Union, U.S.A., gold lacquered.

TENOR SAXOPHONES
Martin Handcraft, big tone. Conn, Pan American, silver plated. Sioma, equal brand new, silver plated.

TRUMPETS
Martin Imperial, as new. Olds Trumpet Cornet, gold lacquered. Besson, French Model, gold lacq. Conn, Symphony Model, splendid.

BOHEM CLARINETS
Pedlar, U.S.A., ebony. H. M. White King, U.S.A., ebony. Console, ebony, extra good. Selmer, best quality metal.

SPANISH GUITARS
Kay, U.S.A., Auditorium. Epiphone Special, nearly new. Martin, U.S.A., Cello built.

HAWAIIAN GUITARS
National, all metal with amplifier. Selmer De Luxe, with amplifier.

ACCORDIONS
Ranco Antonio de Luxe, 4 voice. Hohner Tango V, 3 couplet. Dallah Organette, 2 couplet.

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October 21, 1944

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MUSICIANS WANTED

BLANCHE OLEMAN, Royal Opera House, Covent Garden, W.1, requires first-class lady instrumentalists; particularly saxes, brass and piano dbig. accordion; also guitarist wanted; highest salaries paid.

SWING CLARINET for stage band, long engagement.—Full parties, salary, etc., to Paramount Attractions, 31, Haymarket, S.W.1.

1ST-CLASS Alto, dbig. clar., for Midland ballroom, perm., good wages; urgent.—Box 6021, MELODY MAKER.

WANTED by established dance band in first-class ballroom, young musicians (under 20), all instruments, records, rhythm, brass; good prospects for after the war, a genuine opportunity for young S.P. musicians turning pro.—Full details, Box 6018, MELODY MAKER.

PIANIST, drums, tenor, tpt., Edinburg Palais, 1st-cl. men only, arrange an ad.—Box 6016, "M.M."

FIRST-CLASS tenor, sax clar.—Rushburn, Victoria, Ballroom, Nottingham.

TRUMPETER for Ayr ballroom.—Apply immediately with recent photo to Bobby Jones, Super Ballroom, Ayr. 171 Mrs. S. C. Park, Ayr.

1ST-CLASS tenor, sax clar.—Rushburn, Victoria, Ballroom, Nottingham. Phone: Lincoln 8362.

VACANCIES will occur on cessation of hostilities for soloists of all instruments; entirely musical, band pay, regular engagements and other privileges, perm. station; transfer or enlist Regular Army.—Apply Band President, Box 6014, MELODY MAKER.

TRUMPET, exempt, now playing Palais, desires change; Palais pref.—Box 6017, MELODY MAKER.

VIOLIN, recd. busk, hot solo; own amplifying etc.—evenings, Hunt, 52, Moore Cres., Enfield, London.

ALTO, CLAR., late Kimbells Ballroom, Southsea, now available, six nights weekly; London only.—Garrod, Ent. 4696.

YOUNG STYLISH Drummer/vocalist, read dance or straight, open tour or res., exempt; Krupa kit.—Ferguson, 40, Richardson Rd., Carlisle.

BASSIST requires engagements.—Mal 5497.

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