

# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 584

## HARRY ROY ON THE AIR AGAIN

PEACE HAS BEEN DECLARED IN A PRIVATE LITTLE BROADCASTING WAR WITH THE NEWS THAT HARRY ROY AND HIS BAND ARE TO BE THE B.B.C. "BAND OF THE WEEK" COMMENCING ON DECEMBER 11.

It will be remembered that, when Harry broadcast following his tour of the Middle East, he was so disgusted with prevailing conditions for the airing of dance bands that he refused to broadcast any more and cancelled his dates with the B.B.C. Following his public-spirited stand, the band leaders got together to bring pressure to bear on the B.B.C. to raise the prestige of dance bands on the air, and, as a result, the old "Band of the Week" policy was reinaugurated.

### HOTCHA HAPPY

This has settled one of the biggest points that Harry Roy made—namely, that no dance band could do itself justice on the air in spasmodic, isolated broadcasts. It could only afford to put over really good and original programmes if it had a series of dates and the "Band of the Week" policy has solved this problem.

Now the B.B.C. has offered Harry a week's broadcasting from December 11, and Harry has decided to accept.

His many fans will welcome the news that Harry Roy is to be on the air again, and, what with his great success at the Millroy niterie and the swell records he is making for Decca, everything in the musical garden seems to be lovely for Little Hotcha.

## EDMUNDO ROS ON DECCA

EDMUNDO ROS, one of our busiest band leaders, is on records again. He has just recorded four titles for the Decca label, these being "Tico-Tico," "Come With Me, My Honey," "I'm So In Love" and "You Never Say 'Yes'."

Personnel of the recording bunch is the same as that which he uses at the Bagatelle Restaurant and Astor niterie and, with Edmundo himself leading on drums and vocalling, consists of: Clarrie Wears (piano); Len Clayton (gtr.); Roy Robson (bass); Bob Taylor and Cyril Hogarth (flutes); James Romano (trpt.); and Ronaldo Mazar (rhythm instruments and vocals).

It was with this line-up that Edmundo branched out into Variety last week at the Chiswick Empire, and proof of his success is that he has already been booked for Hackney Empire (week commencing Oct. 30) with other dates to follow.

As if this recital of his activities were not enough, Edmundo is busier than ever on the air. He has another A.E.F. broadcast to-night (Thursday); he is providing the late-night dance music on Monday (October 2) from 11.30 to midnight (Home), and he will be heard again in the popular "Rhythm, Romance and Rumba" series on the Home Service (7.25 to 8.10 p.m.) on Thursday next, October 5, plus other dates lined up.

# B.B.C. COLD-SHOULDERS A.E.F. STARS

OUR READERS ARE UP IN ARMS! AMERICAN STARS OF METEORIC MAGNITUDE ARE COMING OVER HERE, BROADCASTING ON THE ALLIED EXPEDITIONARY FORCES PROGRAMME—AND THE UNFORTUNATE HOME LISTENER DOESN'T GET A CHANCE TO HEAR THEM!

**WHY NOT?**  
WHEN MAJOR GLENN MILLER AND HIS MAGNIFICENT ORCHESTRA CAME TO BRITAIN EVERYBODY WAS HAPPY. HIS HALF-HOUR PROGRAMMES OF IMPECCABLE MUSIC ON THE A.E.F. WAVELENGTH WERE REBROADCAST SIMULTANEOUSLY ON THE HOME SERVICE, SO THAT CIVILIANS AND FORCES IN THIS COUNTRY COULD SHARE THE DELIGHT OF THE ALLIED TROOPS ON THE CONTINENT WHO WERE LISTENING TO HIS BROADCASTS.

After four weeks, the Home rebroadcasts suddenly stopped, but instead, we were able to hear Glenn Miller on the General Forces Programme on Saturdays.

This was all right for those people who managed to get near their radio-sets on Saturday afternoons, but we now understand that the G.P.O. programme list for Saturday, October 14, does not include a Miller broadcast.

And our information further suggests that the B.B.C. is of the opinion that Glenn Miller's music is not acceptable to the British public. If this opinion really is held by the B.B.C., it shows a complete lack of understanding of the tastes of the British public, who are surely represented by the hundreds of thousands of people who have flocked to hear Miller since he has been here.

Is it the B.B.C. attitude that, once a man or woman puts on uniform, he or she is no longer "a member of the British public"?

### HOME LISTENER SUFFERS

That would seem to be the case, judging by the different fare that is served up for the A.E.F. and Home programmes.

We reported recently a terrific show by Spike Jones and his City Slickers. It was broadcast on the A.E.F. programme, and was recorded for use on the other B.B.C. wavelengths. But neither the Home Service nor the General Forces Programme seem interested, and we, the British public, are denied another good programme.

Why, when Bing Crosby was over here, did we only hear him in "Variety Band-Box"—thanks to the personal initiative of producer Cecil Madden—and with the British Band of the A.E.F. (plus, of course, that relay from the opening of the Stage Door Canteen, where Bing happened, by a very lucky chance, to be one of the many guests?)

These appearances were fine so far as they went—but we happen to know that Bing also did a show with Glenn Miller and his Orchestra. Why was this—almost certainly the most sensational of all Bing's appearances here—not put over the ether for the benefit of all the Crosby fans?

To be sure, Bing had several broad-

casts on the A.E.F. programme—but we never heard them.

It is right and proper that the best in entertainment should go direct to the Allied troops fighting so gallantly on the Continent—and we congratulate the officials responsible for the excellent fare which the A.E.F. wavelength consistently provides for them. But why must the fans continue to be left unsatisfied by the milk-and-water of the B.B.C. at home, when there is all this good wine at hand for their delectation?

The "M.M." understands that, during this coming week, the great violinist Yehudi Menuhin will be playing to the Forces at the London Queensberry Club, accompanied by the brilliant string-section of Glenn Miller's Orchestra.

This exciting and unique concert will be broadcast on the A.E.F. programme.

If we don't hear it also on our home wavelengths, then the B.B.C. is not only cold-shouldering the great stars who give their services to the Forces, but it is falling down hopelessly in its duties to its listeners.

## CIRO'S CLUB RE-OPENING

REOPENING of the London Ciro's Club in Orange St., W., for the winter season is scheduled for October 4. Two bands will be featured. As already announced in the "M.M.," the rumba side will be in the hands of famous figure of Cuban music, Don Marino Barreto. Selection of the new dance band for Ciro's gives a big break to well-known London musician and arranger Bert Soar.

Bert will direct, and lead, the new Ciro's outfit—but for this engagement he will take the name of Barry Seymour.

He was leading at Ciro's for a short time last summer, and led at the Piccadilly Princes Restaurant in the days when Harry Parry presented the band there.

Bert's 8-piece band will include himself on saxes, clarinet, violin, and vocals; Jack Langham, Ray Martin, and Johnny Quinton (saxophones, etc.); Alex-Robertson (trumpet); Bob Roberts (bass); and Sid Bartle (drums).

Don Marino Barreto's Band is being presented at Ciro's by Gino Arbib, of Anglo-American Artists, Ltd.

Opening night will feature also a big floor show by famous stars, in aid of the Duke of Gloucester's Red Cross and St. John Fund.

## MORE STARS FOR JAMBOREE

FANS all over the country who have been excited by the details given so far in respect of the big dance band attractions selected for this year's "Jazz Jamboree" will be even more thrilled at further news just received in regard to the October 15 super occasion at the Stoll Theatre.

In brief, the Jamboree organisers announce this week that they have completed their arrangements to feature, as a big compliment to the MELODY MAKER, an all-star band composed almost entirely of the Star Musicians who won premier places in the 1944 "M.M." Dance Band Poll.

In addition to the wonderful aggregation of musicians which this All-Star Band will comprise, we are also able to announce two other striking new additions.

These are Ted Heath and his Band and Phil Green and his Dixieland Band.

Discriminating listeners who have heard the occasional airings of the former outfit will need no reminding of its excellence; whilst the "Dixieland" outfit has been widely featured, both on radio and in dance hall and one-night stand engagements up and down the country.

The star-studded list is still not complete; but in the meanwhile, here is one more excellent piece of news. This year's Jazz Jamboree will again be compered by the one and only Tommy Trinder.

And now, a word to the hundreds of unlucky fans who have not been able to obtain tickets for this year's as usual very "over-subscribed" event.

As in previous years, part of the "Jazz Jamboree" will be broadcast. The show will be on the air from 4.30 till 4.55 p.m., and during this period the winning composition selected for the 1944 "Jazz Jamboree Award" will definitely be played.

## ELLA LOGAN IS HERE

THE famous Scottish "local girl who made good," petite, dynamic radio and recording personality Ella Logan, one-time vocalist with Lew Stone and Roy Fox, is back in London from the States, to undertake a big tour to entertain the Allied Forces.

Radio listeners will have a chance to hear Ella when she broadcasts from the London Queensberry Club in the Variety Band Box programme next Sunday (October 1), 5 to 6 p.m. (General Forces).

# CHAPPELL'S LONG AGO

READY SHORTLY

Deanna Durbin's Great Hit from "Christmas Holiday"

SPRING WILL BE A LITTLE LATE THIS YEAR

AND

That Other Big Song

SINCE YOU WENT AWAY

# SAN FERNANDO VALLEY

50, NEW BOND STREET, LONDON. W.1

SHAW AND GOODMAN TO LEAD AGAIN New York News From LEONARD FEATHER

ARTIE SHAW AND BENNY GOODMAN ARE GOING BACK INTO THE BAND BUSINESS. AFTER MANY MONTHS OF CONFLICTING RUMOURS, THIS MUCH HAS BECOME APPARENT. ARTIE IS OUT ON THE COAST, LINING UP A 17-PIECE COMBINATION. FOR THE PRESENT, HE SAYS, THERE WILL BE NO STRINGS—BUT ARTIE IS LIABLE TO CHANGE HIS MIND FROM DAY TO DAY.

Dave Matthews, tenor man and arranger, will probably be a key man in the Shaw line-up. The band is expected to break in with some theatre dates in October. Benny Goodman's plans are not yet so far advanced. Chances are that he will assemble a combination for a radio programme and will not go on the road or do any regular location work with the band. At present he is still limiting his appearances mainly to camp shows and hospitals for the war wounded, for which he generally uses the quartet—himself, Teddy Wilson, Specs Powell and Sid Weiss.

Duke Ellington became a grandfather last month with the birth of eight-pound Edward Kennedy Ellington I to Sgt. and Mrs. Mercer Ellington in New York City. Mercer is playing alto horn and arranging in a military band not far from New York—the same combination that includes Sy Oliver and other notables. Cat Anderson, the great trumpet man recently with Lionel Hampton, and best known as composer of "How About That Mess?" has been playing with Duke in Philadelphia this week, and may stay permanently.

TERRIFIC HERMAN

Charlie Barnett is back in Town. He dropped the band which he'd had for a couple of months on the coast, bringing only a couple of key men with him and forming a new group for the New York engagement. Oats Peanuts Holland, Lyman Yunk, Jimmy Lamare and Kurt Bloom are familiar faces. Vocalist Kay Starr sounds good; Peanuts does his usual excellent job; but the band as a whole sounds rough, and far from the glories of his 1940-41 combination.

By far the best white band around currently is Woody Herman's. Musicians are all talking excitedly about the sensational work this band is doing. Woody has done away almost entirely with the outdated "Woodchoppers' Ball" semi-Dixieland style; he's playing much better clarinet himself, and is using great arrangements, chiefly by his fine young pianist, Thelma Barns, and also by Eddie Sauter and Dave Matthews.

The rhythm section includes a wonderful bass man, Chubby Jackson, and next week the ailing Dave Tough will be recovered enough to take back the drum chair from Cliff Leeman. With other superb soloists, such as the amazing Flip Phillips on tenor, Bill Harris on trombone, and a five-piece trumpet section that includes Neil Hetti and Carl (Bama) Warwick, this band is really inspired. They have several swell arrangements of

numbers like "Flying Home" which knock everybody out, including the boys themselves.

Woody is currently enjoying a commercial radio spot on the Old Gold show, which, alas! he has to give up again soon to Frankie Carle. However, there's no doubt that the band is headed for greater success than ever with its new and advanced musical policy, which, fortunately, has proved to be as commercial as it is artistic.

RAEBURN'S BAD LUCK

Boyd Raeburn, whose band seemed destined for big things a few months ago, lost all his music in a fire last month, and has been busily trying to locate the scores and have everything recompiled. Trummy Young has been playing regularly in Boyd's trombone section.

New record companies continue to emerge almost daily. Among the latests are Delta, which has released some sides featuring Charlie Shavers, Eddie Heywood and some other excellent men; Grand, which made a date with Raeburn's National, with some Raymond Scott sides; and Regis, which waxed Tiny Bradshaw's Band. It takes a corps of detectives to discover a shop that stocks all these records.

Savoy Records have been cutting furiously. This week they have no less than five sessions scheduled, under the respective direction of Hot Lips Page, Tiny Grimes (Tatum's guitarist), Buck Ram, Stuff Smith, and Johnny Guarneri.

Along 52nd Street, the main event this week was the opening of Eddie Heywood's Band at the Three Deuces. Alternating with him is a trio company, at present, of Guarneri, Slam Stewart and Specs Powell—and very nice, too! What will happen when Tatum comes back remains to be seen. Art was on the coast awaiting an eye operation, but the latest word is that he called it off at the last moment and is returning to New York.

Heywood was replaced at Café Society Uptown by Edmond Hall, who moved his crew up from the Down-town Café, where Benny Morton became a bandleader this week. Benny's bunch includes Bobby Stark, veteran trumpet man recently out of the army; Prince Robinson, another old-timer on clarinet; Sammy Ben Butts on bass, and Eddie Dougherty on drums.

At the Downbeat Club Red Norvo's Band and Billie Holiday are providing thrills. Billie is thinner than ever,

and, last time I heard her, was singing wonderfully despite the extraction that day of two teeth.

Alternating with Norvo is a weakish band led by the Badcome brothers, Paul and Dud, formerly with Erskine Hawkins. With them is Ruddy Williams, the former Savoy Sultans' alto man, who does not sound in very good form these days. Nat Jaffe, a fine pianist, is working the intermission job at the Downbeat.

Bobby Hackett has joined Joe Marsala's Band at the Hickory House; between the two of them and Chuck Wayne's remarkable guitar work this is becoming a more than interesting combination.

Joe recently recorded a session which I got together and which hasn't yet been assigned to a label for release. Pete Brown was on this date, as well as Al Casey, Al Matthews (bass), Specs Powell and Charlie Shavers, with the piano work split between Shavers, Specs and myself. Charlie is an excellent pianist and took a fine chorus on one side.

Jack Teagarden, who hasn't led a band in this part of the world for two years, is at last leaving the coast to play some dates in Massachusetts and Pennsylvania. Jack made a couple more movies lately, but was subordinated to dialogue and generally kicked around in the usual Hollywood manner.

During a visit to Chicago last week I dropped in at the Garrick and was told by Red Allen that Higginbotham was quite ill, perhaps seriously.

The alternating band at the Garrick is now led by the erratic Ben Webster, who was with John Kirby's Band until recently. Kirby brought Bill Beason back on drums when Cliff Leeman departed.

KIRBY FOR PARIS

Latest news on the Kirby Band is that it may be sent to Paris by the U.S.O. George Johnson and Ram, with memories of the last time they saw Paris, are as excited about this project as the rest of the men.

Anita O'Day is leaving Stan Kenton and has no plans for the present. Lena Horne arrives in town next week with her arranger-accompanist Horace Henderson, and she will play some broadcasts and charity concerts. This week she's sharing the bill with Cootie Williams' Band at a theatre in Cleveland.

Along 52nd Street, Joe Venuti, who was West Coast label known as Jump Records. Lee Wiley is now singing more or less regularly on Eddie Condon's Blue Network jam sessions. Horace Lee's husband, who is still expected to leave Horace Heidt before very long and start a band of his own under Heidt's sponsorship, with Lee as vocalist. Louis Armstrong is expected to return here in December to open at the new Zanzibar, on the site of the Hurricane, where Duke worked the past two summers. Eddie Condon no longer billed at Nick's, where Miff Mole is still the nominal leader, and the other chief characters are Muggsy Spanier and Pee-Wee Russell.

Ed Wilshire, jazz pianist, ran one of England's first substantial hot record reviews in a magazine called "The Granta" at Cambridge when he was a student there, has bobbed up as British Vice-Consul in New York!

17—Wimbledon. Interest. rcti by Sec. on records not issued here. Club meets every Friday evening. Spencer Worpel Rd. 7.30; rcti. starts 8.30 prompt. All comms.: Sec. C Byott, 234, Central Rd., Morden, Surrey.

29—West London R.C. meets every Mond. 7.30 p.m., Bridgeway Club, Bradmore Lane, Hammersmith. George Jordan and E. Collins give recs. on Oct. 2 and 9, respectively. J.C. at these two meetings feature club group. New club quarter begins Oct. 1.

40—Kettering R.C. met Sunday, Sept. 24, Kingsthorpe Hall, Russell St., to hear programme on J. C. Higginbotham. Watch these columns for important notice soon

CALL SHEET

(Week commencing Oct. 2)

Les ALLEN. E.N.S.A. Carl BARRITEAU and Band. Two-Part Serenade. Ivory BENSON and her Ladies' Band. Plaza Ballroom, Derby. Billy COTTON and band. Broadcasting. Gloria GAYE and band. One-Night Stands, Cardiff. Henry HALL and band. New Theatre, Cardiff. Vera LYNN. Broadcasting. Felix MENDELSSOHN'S Hawaiian Serenaders. Green's Playhouse, Glasgow. Harry PARRY and Sextette. One-Night Stands, North. Jack PAYNE and Orchestra. Broadcasting. Oscar RABIN and Band. Hippodrome, Golders Green. George SCOTT-WOOD. E.N.S.A. Lew STONE and Band. One-Night Stands, Scotland. Billy THORBURN. Winter Gardens, Morocambo. TROISE and his Mandolins. Empire, North, 45. (Forces 35.) Maurice WINNICK and Orchestra. Empire, Finsbury Park. Eric WINSTONE and Stringtette. Neale's Ballroom, Coventry.

Continuous dancing to the champion bands who have qualified for this area final by winning a county or district championship this season. Refreshment buffets in hall. Tickets in advance from Messrs. W. H. Russell and Son, Granby Street, Leicester; and the Organiser (as below), 48, (Forces 35.). At doors night, 48, (Forces 35.). Organiser: Mr. Arthur Kimbrell, 38, Rugby Rd., Hinckley, Leics.

First, second and third bands from the above are eligible for the: "ALL-BRITAIN" FINAL—Sunday, October 8 (2-6 p.m.) at the King's Hall, Belle Vue, Manchester. To be presented by Mr. and Mrs. Lewis Buckley in the form of a Grand Dance Music Festival. In addition to the first, second and third bands from the North, Mid, and South Britain Area Finals and George Kirshel and his Band (the cup holders), who will compete for the "All-Britain" title, The No. 1 Ballroom Centre Dance Orchestra ("Sky-rockets") and Harry Parry and his Radio Sextette will give special stage presentations. Seats: 10s. 6d., 7s. 6d., 5s. 3d., and 3s. 6d., now bookable at Belle Vue, Manchester, Messrs. Thos. Cook and Son, Market Street, Manchester, Messrs. Lewis's Market Street, Manchester, and Messrs. Forsythe's, Deansgate, Manchester. All postal applications should be made direct to Belle Vue and must contain remittances and s.a.e.

SWING BAND CONTEST. Subject to sufficient entries being forthcoming, a special swing band championship, open to all bands, irrespective of whether they have won a contest this year, will be held in the evening of Thursday, October 10, at the Rialto Casino, Coventry. Bands wishing to compete should immediately inform the Organiser, Mr. Arthur Kimbrell, 38, Rugby Rd., Hinckley, Leics.

CONTEST FIXTURES

MID-BRITAIN AREA FINAL—Tomorrow, Friday, September 29 (6.45-11 p.m.), at the De Montfort Hall, Leicester.

U.S. HIT PARADE. HERE is the latest available list of the nine most popular tunes in America, as assessed by the weekly nationwide 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 (2-1-1-1-1-1-2-3-5-7-7-5). 2. AMOR, AMOR (2-1-4-3-2-3-6-5-7-7-8-9). 3. SWINGING ON A STAR (3-4-2-5-9-6-7-0-9). 4. I'LL GET BY (8-5-4-4-7-2-3-3-2-3-5-2-5-7-0-7). 5. LONG AGO AND FAR AWAY (5-3-2-3-2-3-1-1-1-1-1-1-3-3-8-7-9). 6. I'LL WALK ALONE. 7. MILKMAN, KEEP THOSE BOTTLES QUIET (C-8-9-6-5). 8. TIME WAITS FOR NO ONE (4-6-0-7-8-8-8). 9. IS YOU IS OR IS YOU AIN'T MY BABY?

THE REAL LOUIS EDGAR JACKSON'S Record Reviews

LOUIS ARMSTRONG AND HIS ORCHESTRA

When It's Sleepy Time Down South (Leon and Otis Rene, Clarence Muse) (Am. Decca 93787). You Rascal, You (Sam Theard) (V by Louis Armstrong) (Am. Decca 93790). (Decca F8464—4s. 2d.) Armstrong (tpt., vocalist), with Rupert Cole, Carl Frya (altos); Prince Robinson, Joe Garland (tens.); Shelton Hemphill, Gene Prince, Frank Galbreath (tpts.); George Washington, Norman Greene, Henderson Chambers (tmb.); Luis Russell (pno.); Lawrence Lucie (gtr.); Hayes Alvis (bass); Sidney Catlett (dms.). Recorded November 16, 1941.

Many of you will remember that it was way back in 1931 when Louis first recorded these titles (respectively on Parlophone R1034 and R992). Much happened in jazz, and much was both said and written about Louis during the ten years which elapsed between those 1931 sessions and the 1941 date, some of the fruits of which Decca have given us this month. Jazz became swing; Louis... Well, some said he had become a back number, others that he was as great as ever, and the more often each side repeated its opinion the louder and fiercer the controversy became, until it reached the proportions of a headline sensation. The truth is, of course, that Louis had his ups and downs. But anything that was wrong was less the fault of Louis and more the fault of those in a position to dictate what he should play and how he should play it. Louis could be made "commercial," and "commercialised" he should be. Popular tunes of the moment were chosen for him and lots of high notes which were good showmanship but of very questionable value otherwise were encouraged. How long all this might have gone on and where it might have ended there is no saying, because luckily Louis was to a great extent saved by the very public pleasing of which threatened to engulf him. That public became swing-minded, and if swing-minded is somewhat of a long step off jazz-minded, at least it meant that the jazz which Louis had done so much to foster and of which he had for long been recognised by the more discriminating minority as the supreme master, had a greater chance of being appreciated by the majority. Thus in these two records we find again the real Louis at least as good as he ever was.

Personally, I am wondering if he is not an even greater virtuoso today than he was yesterday. Time has both mellowed his temperament and enhanced his artistry. He achieves his ends more simply. He has discarded almost everything that could be called superfluous, and if age has robbed him of a modicum of his youthful fire it has compensated for it by giving him finer poise. You will see what I am driving at when you hear the exquisite taste of his playing in "Sleepy Time"; though it is the old coguery you are looking for, you will find that, too, in his as gin-n-y as ever singing in "Rascal."

And the records are none the worse because the accompaniments—again by Luis Russell's Band—are more polished and nearer in tune than usual.

STAR SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS

Baby, Won't You Please Come Home (Clarence Williams, Charles Warfield) (Am. Victor OA058778). Know That You Know (Caldwell Youmans) (Am. Victor OA063824). H.M.V. B0385—5s. 4d.) 58778—Bechet (soprano) with Henry Allen (tpt.), J. C. Higginbotham (tmb.); J. Toller (pno.); Wellman Braud (bass); James Heard (dms.). Recorded January 8, 1941. 63824—Bechet (soprano) with Lem Johnson (tenor); Gus Aiken (tpt.); Sandy Williams (tmb.); Cliff Jackson (pno.); Wilson E. Myers (bass); Arthur Herbert (dms.). Recorded April 28, 1941.

BOTH sides are the usual Bechet small-band jazz outpourings, with a breakneck tempo for "I Know." Bechet's soprano tone shows up, with its exaggerated vibrato, as even more execrable than usual. But the drive and style are there—a remark which goes for all the other plenty "dirty" solos which make the sum total of these two sides.

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STAR ART THOMPSON AIRS

LONDON piano stylist Art Thompson gets two very well-deserved solo broadcasting spots in the near future.

STAR FRANK WEIR AND HIS ORCHESTRA

Clarinet à la King (Ed. Souter) (Eng. Decca DR8616). I'll Be Around (Alec Wilder) (V by Maris Wright) (Eng. Decca DR8615). (Decca F8468—4s. 2d.) Weir (clar.), with Cliff Townsend, Tom Bradbury (altos); Les Arnold, Roy Barickman (tens.); Tommie McQuater, Leslie Hutchinson, Alfie Noakes (tpts.); Jack Bentley, Harry Roche, Bill Mulraney (tmb.); Jack Penn (pno.); Archie Slavin (gtr.); Joe Nussbaum (bass); George J. Stone (dms.). Recorded August 3, 1944. "I'LL BE AROUND" is a "commercial" title treated as such, so far as this column is concerned it must be passed over with no more than the comment that it is distinctly good of its kind. "Clarinet à la King" is on the other hand, swing in about the fullest sense of the word. It is the Benny Goodman show-piece available by Benny on Parlophone 2843. On the whole, I think it is no exaggeration to say that Frank Weir's band compares favourably enough with the Goodman American combo. And why shouldn't it? Swing has been with us for long enough now for most of us to know something about it, and in this nick-of-time group used to support Frank Weir are some of our best swingers. They are to be found not only in the names most of you will know. Take, for instance, Harry Roche (of the "Skyrockets"). It's true that he doesn't have a chance to do anything on his own in this record. But if he gets a solo in any of the numbers the "Skyrockets" will play when they appear at the "All-Britain" on Sunday week, at least 5,000 of you will learn that he has what it takes to make a fan's idol. But it will be the performance by Frank Weir, around whose playing



Here is a picture of the wedding of Lou Preager sax-clarry ace, Jack Carter, to Miss Irene Crompton, at Kingston-on-Thames, last Saturday (Sept. 22). Lou himself, vocaliste Edna Kaye and the boys of the band are all in this cheery group.

this version of "Clarinet à la King," of course, centres, about which you will be wanting to know.

Frank is a very different type of player from Benny Goodman. Where Goodman is subtle he is, shall I say, direct. His playing is bolder, his tone a little harder, his methods generally more obvious. But I make those comparisons in no way disparagingly. I have had out the Goodman record of "Clarinet à la King," and played it many times alternately with Frank's, and, daring as such a remark may be, I must say that, while Frank makes no attempt to copy Goodman, I can find little to choose between the two. Than which I can, perhaps, give Frank Weir no higher praise.

Ray Baillie for Southampton

AN interesting band switch is scheduled for October 9, when leader and guitarist notability Ray Baillie will transfer with his band from the Mirabel Ballroom, Dudley, to undertake a big new contract at the Court Royal Hotel, Southampton.

Band, billed as "Ray Baillie and his Fascinating Rhythm," has several new players in it these days, including London bass notability Bert Howard, Don Franklin (piano and vocals, etc.).

Owing to his heavy commitments with the Lewis-Parnell "Jazzmen," Bert Howard will probably not be able to remain long with the outfit; and a new bassist will be found for the winter season. Popular chirpette Linda Barrie remains as the combination's vocalist.

When Ray Baillie finishes up at the Mirabel he will be concluding a very successful five months' stay there. He previously played an engagement of nearly a year's duration at this resort. Also playing at the Court Royal Hotel, Southampton, opposite Ray Baillie's combination, will be the interesting novelty outfit of London theatre, club and recording fame—the Jerry Allen Trio.

When the "M.M." recently predicted an interesting future for young London singer Peter Morton, the prediction wasn't long in coming into effect. Peter has now started up as a permanent member of Tommy Rogan's stylish outfit at the London "400" Club. Originally coming into the limelight through his broadcasts with Harry Leader's Band, Peter now has his feet firmly on the ladder to an interesting future.

TWO GREAT WALTZES WHEN WE DANCE AT THE VICTORY BALL SOMEONE IS THINKING OF YOU SOPHISTICATED MEMORIES OF YOU LADY OF YOU I'M GOING TO BUILD A FUTURE WORLD THE WRIGHT CLUB FOR HITS—24 S.O.s for 24/- LAWRENCE WRIGHT, Wright House, Denmark St., London, W.C.2 MUSIC COMPANY LTD. Phone: TEMPLE Bar 2141

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STERLING HITS G. I. JIVE THE LATEST SENSATION FROM AMERICA MILKMAN KEEP THOSE BOTTLES QUIET HERE IT IS MONDAY AND TOO MUCH IN LOVE Both from the Charlie McCarthy Picture "Song of the Open Road" Price Per Set 3/3 (Post Free) 52, MADDOX ST., LONDON, W.1



Here are two pictures of songbird Dinah Shore—on the left, as Hollywood sees her; on the right, just as she is—cute, charming, and a grand scout. The glamorous picture shows her as she appears in the M-G-M Technicolor film, "Up in Arms," and the picture on the right was taken at the H.M.V. Studios when she made records last week with Major Glenn Miller and his Orchestra. She is wearing the uniform of U.S.O. Camp Shows plus a pair of brown boots which she "swapped" from an American paratrooper during her tour of France.

# BRAND'S ESSENCE

## Dance Band Gossip

as this battle of the bands and the giants—gets into stride.

Yes, in a sense it was a big band battle—but you couldn't say that either contestant won it; the combatants were so very differently equipped. The Miller outfit's "heavy artillery"—us with that massive string section, French horn, etc.—made it an entirely different set-up from the Naval Band, with its more or less conventional dance-band instrumentation.

If Glenn Miller intended to place the issue beyond all doubt at the outset by "slaying" us with that exquisite arrangement of "Stardust" he certainly succeeded, so far as this critic is concerned, anyway. I defy anyone, even perhaps those not musically bowled over by that incredibly beautiful bit of wizardry scoring from the band's "staff" arranger, Sgt. Jerry Gray, and by his interpretation in the hands of this remarkable bunch of players.

Yes, and Miller went on "slaying" us, too, one number after another, throughout this memorable broadcast. When he had exhausted all the degrees of style, versatility, exquisite tone colour, and sheer staggering technique, in which his boys specialise, he went on a different tack and brought Johnny Desmond to the microphone—and Johnny "slayed" us, too.

The Navy Band, who played as if they might have been just a trifle nervous in their first number, "Convoy," soon warmed up and were getting in some great work also, the whole of their efforts dominated by their wonderful brass team and by the superb tenor-sax tooting of Sam Donohue himself.

For the final number both outfits combined together in a rendering of "One O'Clock Jump," and that glorious swell of sound made by the combined brass teams is something I shall always remember.

Afterwards, Mr. J. Harding brought the Marquis of Queensberry himself to the microphone, and in a short speech the Marquis warmly thanked Glenn Miller and Sam Donohue and their bands for a wonderful evening's entertainment.

Among the several London musical celebrities who somehow managed to be present on this great occasion were Victor Silvester, Joe Loss, Wally Moody, etc.

If you are able to listen-in to Johnnie Claes and his Band in "Saturday Night at the Palais" this week (11.30 p.m. to midnight, Home) you will be hearing a man who has given back something which is dearer to him than even his own life.

Johnnie first came to England in August, 1939. A few days later war broke out and he found himself unable to get home to his widowed mother in Belgium.

Incidentally, the Claes Band will be resident for the month of October at the Gliderdrome, Boston, Lines.

This immediately follows the band's current engagement at Neale's Ballroom, Coventry, where it is said to have broken all records.

SEEN together in London on leave recently (in Archer Street, to be precise) two figures in Air Force blue, Sergeant George Weedon and Flying-Officer Hal Wallace.

George Weedon most fans will remember as the pianist who was with Nat Gonella's "Georgians."

He has been in the R.A.F. 3½ years; has travelled about extensively since his call-up, both in England—Shetlands, Hebrides, etc., and also over to Iceland—and entertaining the Services abroad, as a member of one of Ralph Reader's famous Gang Shows.

In this latter capacity, George was expected to travel overseas again, and may be on his way by the time you are reading these words.

Hal Wallace, who worked in London years ago, was violin-leader at Crawford's Restaurant, Princes Street, Edinburgh, before the war, and also played at one time for Joe Orlando at the Caledonian Hotel. He is connected with the Intelligence side of the R.A.F. Services, and has given up all duration.

TWO famous London vocal stars who are stage partners already will shortly attend the partners in a venture to entertain the front-line troops—in Holland, when Judy Shirley and Sam Brown, with their pianist, Frank Paleon, embark on a big E.N.S.A. tour of the new Dutch theatre of war.

The trio are due to sail any time now; may, indeed, have started by the time these words are in print.

On their return, Judy and Sam will top the bill at the Ilford Hippodrome (London) this week commencing November 13, so that it will be seen they intend to be away for about six weeks.

It was at Ilford Hippodrome that Judy Shirley and Sam Brown, with several other artists, did a fine job for the name of the theatrical profession when, despite imminent dangers nightly, they worked right through a week that will ever be remembered in that district as one of the worst periods of the London flying bomb menace.



formed a new act together, with which they are successfully touring the camps and garrison theatres in England.

Shirley is well known for her radio and stage work, but Ida Lenner, young as she is, has been in retirement from the vocal world for several years past.

Readers will need no reminding that the other famous sister of this musical family, Anne Lenner, is still starring in London, at the Astor niterie, on radio, etc.

A BIG slice of the London limelight is deservedly falling these days upon progressive rumba-band leader Francis Conde, of the Potomac and Princes Restaurants, etc.

Besides all the hard work which has gone into building up his present combination for the exacting restaurant work which he performs, Francis and his outfit have also been making a first-class reputation in the Sunday-concert sphere.

Conde's Band has just completed a first series of 24 weekly Sunday concerts, terminating last Sunday week (17th) at the De Montfort Hall, Leicester, where they played to over 3,000 people.

The band is now embarking on a new series of Sunday concerts which will take them up to the end of this year.

In addition, Francisco is at the moment considering offers to appear in Variety in London whilst still carrying on his present long-term engagement at the Potomac and Princes Restaurants.

Started with this band on all its engagements to date has been the outstanding Latin-American vocalist Santiago Lopez.

# CATCHING UP ON THE COMMERCIAL DISCS

Reviewed by "CORNY"

WHICH is the better band—Geraldo's or the "Squadrons"?

If you're one of those people who find it hard to say because they've never had an opportunity of hearing the bands side by side playing the same tune, you'll find that obstacle now removed by the interesting coincidence that this month there are two records (Parlophone F2036 and Decca F8472) on which respectively the two bands play the same two numbers.

Titles are "Rhapsody for Reeds" and "Concerto for Drums"—both swing pieces by Buck Ram, a young white American who before he recently started his own Noble Music Publishing Co. in New York spent much of his time producing "special material" for such bands as Lunceford's, Basie's, and the like.

In "Rhapsody for Reeds" I think the "Squads" just about win. Geraldo takes the piece rather fast, which has not only robbed it of some of its true character, but has done nothing to conceal that the band is by no means innocent of that fault of "clipping" found in most of even our best bands.

The "Squads," too, are not above cutting short accented notes, in the mistaken belief that by so doing they can achieve the effect of terrific attack which is such a feature of the Sam Donohue and Glenn Miller bands now over here. But their brass at any rate phrase better, and on the whole at their slower tempo they produce a more righteous style.

About "Concerto for Drums" I am not so certain. This (as though you wouldn't know from its title) is a show piece for drummers. It was dedicated to "Cozy" Cole, and its original title was "Concert for Cozy."

Jack Cummings does a great job, especially on his hi-hat, on which he gets a fine drive, and this version by the "Squads" has the merit of a lovely spot of the one and only George Chisholm's trombone accompanied only by Jack's cymbals.

But I, personally, think Maurice Burman beats him in it. Maurice is a walloper. The first thing he tells his pupils is not to be afraid to hit 'em.

He swings as exhilaratingly as Jack does, and, with the greater variety of rhythms and effects he introduces, is a good deal more fun.

NOW will those ladies and gents who can count please look back seven paragraphs to my remark about the terrific attack of American bands? Got it? Right?

If you want to know what I mean you can hear a sample of it in "Sold American" by the Glenn Miller Ork (H.M.V. B0585).

And you won't have to listen to much of the record before it happens. The trumpets do it in the first and fifth bars of the first chorus, and they don't clip their notes short to get the effect.

like so many of the other coloured singers, including, perhaps, especially Ethel Waters, suddenly seemed to get the idea that she'd like to sound like a white woman.

It gave her superficial refinement, but robbed her of much of her individuality.

In these two sides you'll find she has recaptured much of her native character without losing any of her less compromising artistry.

Also she's been given such delightful accompaniments. For all the skill with which they are played, they are quite simple—no jolly jazz, just tuneful.

But that only gives one all the more chance to recognise how intriguing are some of Miss Hall's phrases, with their unexpected notes which are certainly not what the composer wrote, and how elegantly she puts them over.

The second disc consists of "Tropical" and "The Tumbalero," by Mantovani (Decca F8461).

If you want to hear a South American-style melody that is not only charming, but in its modernistic way has captured much of the better contemporary Tin-Pan-Alley outbursts, listen to Morton Gould's "Tropical."

And the ivellier rumba "The Tumbalero" isn't, for all its not very promising title, a tune to be despised either.

Mantovani treats both in his usual rather stagey way, but anything the performances lack in absolutely honest South American character is more than made up for by the honest-to-goodness musicianship of the band and the usual good Decca recording.

There is no doubt that the clarity of the Decca reproduction nowadays has done much to show bands that the rough-and-ready playing of yesterday isn't good enough for recording to-day, with the result that most of them have acquired a finish that until recently was the exception rather than the rule.

Even Roland Peachey and his Hawaiians have achieved—aside their "Tropicana" and "By the Waters of Minnetonka" (Decca F8462)—a polish that will open the eyes even of those who are not very partial to Hawaiian-guitar music played in the English idiom.

RETURNING for a moment to vocalists, what remains me the "I shouldn't forget to tell you that Bing Crosby's disc for the month consists of "San Fernando Valley" and "Ridin' Down the Canyon" on Brunswick (O3528), I see that back again after a too long absence is Maxine Sullivan.



Here is a picture that you should keep, and show to your grandchildren, because, in photographic form, it gives the whole history of this war. In 1940, Michael Carr and Jimmy Kennedy wrote a song called "We're Gonna Hang Out The Washing On The Siegfried Line," which was very popular until the Huns drove us out of France and put paid to the possibility of using their fortifications as a clothes-line.

Well, things have changed since then, and, in 1944, the song has been revived and is very popular again. This time with reason, because here is an official picture showing an R.A.F. man actually doing what the song says. Yes, he's really hanging out his washing on the Siegfried Line; and a very pleasant sight it is—after all this long time.

## LES NORMAN AT BRIGHTON

RECENTLY opened at Brighton is the classy Arlington Hotel, Restaurant and Ballroom. Music here is in the very capable hands of famous ex-West End leader—Leslie Norman, recently at Quaglin's and the Chesterfield Club in Town.

Leading on alto, clarinet and violin has a very nice little outfit with Bill Drake (tenor), Frank Ray (piano), Joe King (drums), and Vic Edwards (bass).

Incidentally, Les is looking for an electric guitarist, and any first-class performers on this instrument interested in a nice comfortable job should write to Les at the Arlington.

Managing affairs there is well-known figure Teddy Ellison, late of the Paramount and Royal Opera House, Covent Garden (London).

SIDNEY JACOBSEN, guitarist brother of famous West End skinbeater Jock Jacobsen, has recently been invalided out of the R.A.F. after three years' service, and is back in the profession again.

Sidney, who was with Lew Stone before he joined up, is at present "free-lancing" in Town.

# ALL ABOUT THE MID-BRITAIN AND ALL-BRITAIN

THE idea, suggested in last week's "M.M." of a grand Battle of Bands between the "Skyrockets" and Harry Parry's Radio Sextette, with the two combinations combining for a terrific finale, when they meet to play at the All-Britain at Manchester next Sunday week (Oct. 8), has so captured the imagination not only of our readers, but also of the leaders of these two famous bands, that Organizer Lewis Buckley has been left with no option but to rush through arrangements to put the idea into practice.

Moreover, to ensure that the Finale shall be no makeshift affair, but show the bands at their best, our greatest dance band arranger, George Evans, has been commissioned to make a special orchestration to blend the two bands and their soloists into one magnificent swing ensemble.

It will be conducted by Paul Fenoulhet of the "Skyrockets," leaving Harry Parry free to operate as star of the featured soloists.

The management of Belle Vue are going all out to place all their facilities at the disposal of the 5,000 and more Band Champions.

This will include the opening of their cafes and restaurants for lunches and teas.

But what with war time shortage of staff and limitations on food supplies, even the generous amenities of such a large and efficiently run concern as Belle Vue may be severely taxed, and those wishing meals are requested to write IMMEDIATELY to the Catering Department, Belle Vue, Manchester, stating which meal or meals they will require and the number in their party.

There is a chance that it may be possible to treat those who have so written as priority customers should there be a rush on the cafe and restaurant facilities.

If advance bookings mean anything the Mid-Britain Area Final to-morrow, Friday (29th), at the De Montfort Hall, Leicester, is going to be attended by one of the largest crowds the hall has seen for some time.

And it may well be one of the most enthusiastic.

There are only two casualties among the thirteen bands which have qualified for the "Mid-Britain"—the Rapcats (a Service band who will unfortunately be prevented from appearing by the exigencies of their military duties) and Reg. Bassett's Band, which won the Shropshire Championship.

The remaining eleven have all intimated their intention of being present, and are scheduled to play according to the draw as published on page 9 of the "M.M." dated September 16 last.

To help towards ensuring that there will be a good crowd in the hall by the time the first band takes the stand at 7 p.m., it has been arranged for the dance to commence at 6.45 p.m., instead of 7 p.m., as previously announced, and those who do not want to miss any of the grand fare that is to be provided, should reach the hall as near that time as possible.

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Collectors' Corner

By BILL ELLIOTT and REX HARRIS

FOR this week, to start with, this is Bill Elliott scribbling and writing for the last time in "Collectors' Corner." Maybe, though, I should qualify that last remark, as I should for a while I shall write no more about jazz, it is highly possible that some argument or other will, in the near future, bring my pen to paper once again.

Counting my "Classes of Jazz" series, I have had a weekly article in the "M.M." now for over four years—not a record by any means; nevertheless something of which I am more than slightly proud.

I leave the "Corner" with genuine regret, because, after all, when one starts something and watches it build up to a full page every week, and one realizes that very shortly it will go to even greater strength, giving it up becomes hard to take.

Still, there are times when one's head must overrule one's heart, and personal business must come first, and I shall at least have the compensation of having far more time to spend with my records and might even be able to play them occasionally without having to worry about who played this, why and what.

Looking back over the last few years, I know that what I shall miss most of all are your friendly letters every week, and perhaps the paragraphs that come from the Middle East, Burma, Italy, and other far-off places with unflagging regularity.

They were the letters I enjoyed getting most, and although there were nearly twenty or thirty every week among three or four hundred other letters, I always used to sort them out and read them first, and there was a helluva kick in realising that the old "Corner" was out on these far-off battlefields and helping to keep all those friends of mine in touch with their beloved jazz at home.

At the time of writing my successor has not yet been chosen, but I know that whoever it is, in conjunction with Rex Harris, he will keep up the "Corner's" high standard; and this seems to me to be a good place to give a word of thanks to the old "Corner," Jeff Aldam and Rex Harris for their hundred per cent. co-operation with me as my partners in the "Corner" since it first started.

It only remains, therefore, for me to say "So long" and to become one of you, inasmuch as, from Thursday next onwards, I, too, when I get the page headed "Collectors' Corner" and read it with probably a great deal more enjoyment than I have done in the past.

**WOLVERINES' DISCOGRAPHY**  
The recently published Wolverines' Discography seems to have met with universal approval, and brought out two letters with slight corrections which have recently come to light.

Firstly, it has now been established that only one master of "Susie" was issued, which means that "Lazy Daddy" is the only title released from different masters.

Incidentally, the two matrix numbers for the last session (the one with Jimmy instead of Bix) are 9218 for "When My Sugar" and 9231 for "Prince of Wales"—which indicates two sessions.

**BOOST FOR NEILL**  
Postcard from Ken Downer pointing out that Lang followers would be well advised to keep their eyes open for Columbia 5185. "Good Little, Bad Little You" by Ukelele Ike, as this disc has some very typical Lang usage.

Downer delivers a rebuke to R. G. V. as follows: "His majesty denies that Lang is on this disc. However, Billy Neill, the Lang authority, firmly asserts that Eddie is most definitely the boy. The 'Oracle' would appear to be out of place on this occasion. He recently reprimanded me in 'Collectors' Corner' over a Bix dispute, so this time R. G. V. can bite the dust."

**PERSONNEL STREET**  
To satisfy the constant demand for the Lu Watters personnel we print it below: Lu Watters (cornet), Turk Murphy (trb.), Ellis Horne (clar.), Walter Reed (p.), Clarence Hayes (bjo.), Dick Lamm (tuba), Bill Dart (dr.).

**SOLO OF THE WEEK**  
Wellman Braud's bass in Duke's "Double Check Stomp" on H.M.V. B6277 or B4939.

For the matter of that, the whole disc, having been neglected for several years, came to these old ears afresh and made us feel that this is one of the Ellington musts for jazzmen.

**JERRY DAWSON'S NORTHERN NEWS**  
FROM A. E. Busby, of the Beverley Drums people, comes some news of a couple of well-known Midlanders, now in the Forces, doing more than their bit out in France.

Members of the Divisionaires' Band with the Fifty-Niners Concert Party in the official entertainment unit of the 59th Division—they are Sergt. Jack Burrows and his brother Stan, who in better days played drums and piano respectively with Billy Merrin in the latter's band hey-day.

The whole show is run by noted West End actor (now Captain) David Burney, and in addition to the band includes a smashing female impersonator, a comic from Halifax, and a youthful impressionist.

The band is led by ex-Billy Bissett and London Symphony Orchestra fiddle player Ronny Allen, and the boys are Jimmy Stansfield and Bob Portlock (altos); Reg Corbett (tenor); Harry Shaw and Matt Heaps (trumpets); Folly Eastwood (trombone); Sam Warrington (bass); and, of course, the brothers Burrows.

Vocalist with the band is Charles Astin, who has broadcast many times in the country with Johnny Canuck's Revue and in "Private Smith Entertainers."

All these lads are volunteers for the work, which is carried out in addition to their normal military duties.

Usually this column is full of praise for those who voluntarily go out into obscure places to help brighten the lives of Service men and women in isolated units.

There is always the other side of the medal.

**SWAP AND BUY**  
Urgent request for Duke's "Rose Room" from Services jazzman G. Holden-Dye, 30, Elvetham Rd., Birmingham 15. Please help soon.

Wanted, discs featuring Wilson, Berry, J. Rodgers, and early Ellington. Write: W. H. Parry, House 7, T.R.E., G. Malvern Works. Also free to first Services man who writes, 1942 R.M.V. swing catalogue.

R. Pardee, 1, Brook Gardens, Chingford, E.4, has a dozen swing discs for sale. Send s.a.e. for list.

For disposal, Calloway's "Minnie the Moocher," Noone's "Four or Five Times," Page's "Call of the Wild," Ellington's "No. 1," Papa James' "King Porter Stomp" and "Indiana," Herminio's "Amen," Parry's "I Can't Dance," and S. Phillip's "Southern Fried." Will swap or sell. Send s.a.e. to A. G. Turner, 39, Blake St., Brucefield, Dumfries.

Good prices paid by Cpl. E. S. Stewart, Engr. Sec. XIII Corps, A.P.O. 463, U.S. Army, for Goodman's "Junk Man," "Love Me or Leave Me" and "That's a Plenty," Rollins' "Mississippi Basin," "How Can It Be A-2?" and Jimmy Had a Nickel"; Ellington's "Merry-Go-Round," "I Got the World," "I Must Have that Man," and East St. Louis "Foodle-oo"; P. O. L. e. k.'s "Shoutin' Hallelujah"; Mornists' "I'm Gettin' Sentimental"; Norvo's "Hole in the Wall"; L. Rh. Kings' "That's a Plenty"; Philadelphia Melodians' "Three Little Words" and Washingtonians' "East St. Louis."

Has anybody Voc. S104 and S126 for J. Reardon, 28, Huxley House, Fisherton St., N.W.8?

the picture, however, and in a letter received a few days ago, Cpl. Davies' Band at Clement's, Chester, tells me a story that is, to say the least, deplorable.

Cec is with the R.A.F. in the Italian theatre, he tells me that early in August a show visited a village near to his station, to commence at 6.30 p.m.

The place was packed, and at 7.10 p.m., when naturally the boys were going impatient, a R.A.F. officer announced that as the dressing-rooms were too dirty, the show could not take place, unless the lads in the audience would agree to brush them out—which they didn't.

I don't want to say too much about this, but I have written for more details and will certainly take the matter further if I possibly can.

The Editor wouldn't print what I should like to say about that kind of "entertainer."

From Cpl. Alf. Bigley, a Manchester bassist now with the Royal Signals in the country with Johnny Canuck's Revue and in "Private Smith Entertainers."

According to Alf, the best commercial band out in India is that led by Ken Mac, consisting of two trumpets, four saxes and free rhythm, with Beryl Templeman singing, one of the band's outstanding musicians being altoist Hal Green.

Ken Mac often invites Service men on leave to sit in with his outfit, and Alf had that pleasure—well, he stood in, anyway—recently, along with a couple of pals of his in ex-West End pianist Ernie Saunders and accordionist Joe Ray, who is one of those downy people who can make an accordion "swing."

In a recent Services talent competition Ken Mac unearthed a vocalist who, he says, is the best he has dropped across in his twenty years in the business. Name is Bob Parker, and his home town is Glasgow.

Alf Bigley sends his salaams to his ex-tutor Arthur Singleton, ex-Healey-Rosen bassist.

After having completed his primary training in the Army—to which he was recently called after more than four years of touring Army camps for E.N.S.—Eddie Mendoza has now been posted to the infantry and is currently with the Seaforth Highlanders (I bet he looks swell in kilts!).

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TRUMPET and Pianist, for Palais, must be good readers, good job to right men.—Billy Fletcher, Palais de Danse, Humberstone Gate, Leicester. YOUNG MUSICIANS for new dance band, willing rehearsal. M. Nyman, 14, Durham Rd., Finchley, N.2.

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