WEEK ENDING AUGUST 14, 1943

INCORPORATING RHYTHM"

EVERY THURSDAY Vol. XIX No. 525

M.U. CONFERENCE PLA BRIGHTER FUTURE FOR ROFESSION: Full Report of York Discussions

RELEASED TO THE "MELODY MAKER" OF form new works to maintain public VITALLY IMPORTANTS OF THE STREET THE VITALLY IMPORTANT SUBJECTS DIS-CUSSED BY THE NATIONAL DELEGATE CON-FERENCE OF THE MUSICIANS UNION, WHICH MET IN YORK RECENTLY.

Post-war plans for brightening the future of musicians formed the keynote of the debates, and delegates particularly stressed the need municipal

encouraging more enterprise in entertainment.

The three-day Conference—the most successful the Union has held, and the first since 1928—enabled 21 deligates from all parts of the country, with the full-time officials, to meet the National Executive Committee to National Executive Committee to voice opinions on proposals made by branches. Top-liners and smaller menstraight men and dance-evinced the ideal fraternal spirit in discussions on their common problems and aspirations—thecussions that revealed the strong personalities of those who will shape the future of the profession.

will shape the future of the profession.

The proper atmosphere was created by the opening address of the Chairman, Mr. Chris, Hoskins, of the Middlesbrough Branch, who reminded the Conference that it was exactly 50 years since the original Amalgamated Musicians Union was formed, and spoke of the varying fortunes, and triumphs over past difficulties, of the M.U. since 1921.

PRAISE FOR V.O.C.

The decline in membership after the "talkies" had been partly offset by enrolment of dance musicians. through the efforts of the Voluntary Organising Committee and the more progressive branches; but there were still many to be organised, and, now that the Union was much stronger financially, the Executive Committee were considering appointing special organisers to rope in dance men.

He thought present-day recognition of the value of music—exemplified by its use in factories—justified an optimistic outlook on the profession's future, for which the Union could plan.

Moving a resolution that new music should be encouraged, Ben Frankel said that boredom caused by hack-neyed works would lessen concert-goers' support of music; he thought young composers ought to be en-

Ivor Mairants gave his opinion that

Interest.

Ivor Mairants gave his opinion that the constant repetition of "commercial" numbers made it difficult for dance musicians to "put over good pieces of jazz." and agreed that opportunity should be given to those with new ideas.

In discussing a motion declaring that the B.B.C. avoided its obligation to sponsor the best performances in every field of music, the Conte-suce deplored the disbanding of the B.B.C. Military Band. Ivor Mairants and Van Phillips suggested that the responsibilities of the Corporation should be brought home to them. The entertainment-providing activities of municipal corporations also were discussed in one of the most interesting debates. After hearing Mr. Brooke (N.W. District Organiser)

were discussed in one of the most interesting debates. After-hearing Mr. Brooke (N.W. District Organiser) the delegates agreed that councils had insufficient legal powers to pro-vide entertainment on a proper scale, and that the Union should take action to have the extraction. to have them extended.

MUNICIPAL ENTERPRISE

But members from various towns declared that the councils were too timid about expanding municipal enterprise in entertainment, even to the extent now permissible, owing to opposition from powerful vested interests.

interests.

It was agreed that the currently increasing popularity of music made the present a good time to urge the planning of municipal orchestras and dance bands; and delegates suggested efforts to ealist the support of representatives on local authorities for such schemes.

sentatives on local authorities for such schemes.

The contribution of musicians to the nation's war effort was discussed, and, after the General Secretary fMr. F. Dambman had explained the difficulties experienced by E.N.S.A. speakers suggested urging the finest instrumentalists to make some sacriface do undertake E.N.S.A. work and to ensure (as a resolution expressed it) "that the best music and entertainment is provided to the mass of the people". ... in industrial areas, factories and military camps, factories and military camps, and the people of M.U. members in the Forces, and, after one of the shortest (Please turn to page 2, col. 4)

ONE OF THE TOP-LINE SHOW BANDS IN THE STATES SINCE ITS FORMATION IN 1938, GENE KRUPA'S ORCHESTRA HAS BROKEN UP.

Brilliant drummer Gene was sentenced to 90 days in jail in San Francisco on May 18 on a charge of contributing to the delinquency of a minor in connection with drugged cigarettes. All his boys willingly signed an agreement promising to stay together until he was out again, and played several dates with Harry Jaeger on drums.

But now Gene's trial on the second charge of possessing narcotics has been postponed owing to illness, and the boys decided to scatter and take up other work.

Three of them have joined Teddy Powell; trombonist Tommy Pederson has joined Red Norvo; Herb Harper, trombone, is now with Charlie Spivak.

Ace trumpet player Ray Eldridge has been offered the use of Krupa's library, and may form his own band. As he is shortly due for the army, however, any important moves in this direction are unlikely.

According to Gene's manager, Frank Verniere, if Krupa is acquitted on the second charge, he will re-form the band on his release, recalling several key men to rejoin him.

Gene—says Verniere—is not afraid to face the public again, and already has a number of bookings available.

"Basin Street" On Records

THE "Chamber Music Society of Lower Basin Street" has been put on records,

Recently the Decca Record Com-pany recorded four titles by Phil Green with the full all-star orchestra-which he uses whenever the boys are fortunate enough to be on leave for the "Societys" regular Tuesday night broadcasts.

might broadcasts.

The other day a "M.M." representative heard one of the sides—
"St. Louis Blues." If the others are up to the same standard they are likely to create a sensation.
"Not only." says our news eleuth, "is the recording brilliant (the Decca recording is to-day far and away the best in the country), but Phill was also lucky enough to be able to secure all on the one day the services of:—
"Max Goldberg, Tommy McQuater and Tim Casey (tyts.); George Chisholm and Jack Bentley (tmbs.); Nat Temple (1st alto and clarry); Jack Miranda (alto); Benny Greenwood and George Harris (tenors); Frankie Johnson (alto and barril): Pat Dodd (pno.); Joe Young (g'tar); Joe Nusshaum (bass); and Johnny Marks (drums)."
The four titles recorded were "St.

The four titles recorded were "St. Louis Blues," "Anchors Aweigh," "St. James' Infirmary" and "Bugle Call Rag," Last two are scheduled for release on September 1.

HIS admirers will be sorry to learn that Harry Lewis, famous saxisticarinettist of the R.A.F. "Squadronairs." and husband of Vera Lynn, is in hospital owing to a severe masal operation. He is recovering and should be out in a week or two.

SHELTON AND COTTON FOR PALLADIUM

ONE of the most important developments this month in London musical and theatrical world is the return of the Palladium to a season of high-speed Variety on August 24 We can now announce that the

star attractions to be presented will include Max Miller, Anne Shelton, Issy Bonn, and Billy Cotton and his Band.

Shelton, Issy Bonn, and Billy Cotton and his Band.

"Best Bib and Tucker," the recordbreaking George Black production, with Tommy Trinder, and Edmundo Ros and his Band, has to finish on August 21, for one reason because Trinder is undertaking a big series of Concerts for the troops.

With this imposing list of stars, it looks as if the Palladium's new Variety programme will be more than an echo of the grand style which originally made it famous for the presentation of the finest acts and some of the best dance bands in the world. Fans in town will flock to see Anne Shelton, whose ability on the radio, flims and stage has become a household word.

Dance band enthusiasts will also be anxious to give a big hand to Bill Cotton, whose band has been no tour and has not had any regular London "billet" since 1940, when it was a big feature at the Palladium with "Garrison Theatre."

KRAHMER SWINGS AT NEW GREMLIN CLUB

L ATEST London niteric special-ising in swing is the "Grem-lin," at 12, Archer Street, W., which opens to-day (Thursday, August 12).

August 12).

At the head of affairs musical is young coloured drummer-vocalist Cab Quaye. Cab is featuring his own rhumba outfit, of which more details will be given when it has settled down. This appointment will not affect Cab's nightly appearances at the Orchard Club, in Wigmore Street.

On the swing side, Cab has handed everything over to the late Jamboree Club's heat dispenser. Carlo Krahmer Carlo, on vibes, leads his own five-piece band at the "Gremilin," which contains Ronnie Chamberlain (saxes); Harry Mixon (plano); Bert Howard (bass); and Tony Crombie (drums).

FRANCIS & DAY'S ORCHESTRAL CLUB

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You get 24 Orchestrations for the following Combinations. DANCE BAND COMBINATION (S.O.) 18/-, ORCH-PIANO and ACCORDION GUIDE 6/- TRIO (P.C. and any other two parl) 12/-.

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NEW U.S. AIR SHOW FOR B.B.C.

THE B.B.C. is about to give us new American radio feature.

It is none other than the imous "Charlie McCarthy"

It is none other than the famous "Charlle McCarthy" programme, featuring ventriloquist Edgar Bergen with his impertinent creation "Charlle McCarthy," and Ray Noble and his Orchestra.

Show, which will take the place of the Jack Benny programme for at least thirteen weeks, as a result of the latter's customary annual summer holiday in the States, will run as a Friday (19th) at 9.20 p.m. on the Forces wavelength.

Ray ("Good-night, Sweetheart," "Cherokee," (C.C.) Noble is, of course, the brillism British planist-arranger-composer-bandleader who first sprung into promilience by winning the "Man," arrangers' competition in 1927.

State of the state

Ace U.S. Band At Watford

ONDONERS will have one of their few chances of hearing the famous dance orchestra (directed by Warrant-Officer Frank Rosato). of the U.S. London Base Command Band when this exciting combination appears on Friday, September 3 next, at the Watford Town Hall.

The occasion is an evening dance to be presented by Reg. V. Bates in aid of the Prisoners of War Fund and Wembley, Harrow and District Prisoners of War Relatives' Association.

Tickets will be strictly limited

Tickets will be strictly limited to 750, the maximum number permitted under the local A.R.P. regulations. Any remaining uncold by the night will be available at the doors, price 5s. 6d., but wise ones who do not wish to be disappointed will make immediate application for theirs in advance (price 4s., and you must enclose s.a.e.) from Reg. Bates, 64, Crofts Road, Kenton, Harrow, Middlesex, 64, Crofts Middlesex.

CALL SHEET

(Week commencing Aug. 16) Carl BARRITEAU and Band.

Carl BARRITEAU and Band,
Hippodrome, Bristoi.
Billy COTTON and Band,
Winter Garden, Morecambe,
Herman DAREWSKI and Band,
Opera House, Leicecter,
George ELRICK and Band,
Empire, West Hartlepool,
Gloria GAYE and Band,
Tower Ballroom, New Brighton,
Carroll GIBBONS,
Palace, Blackpool,
GREENE Sisters,
Palace, Dundee,

Palace, Blackpool.
GREENE Sisters.
Palace, Dundee.
Carroll LEVIS Carries On.
Empire, Finsbury Park
Joe LOSS and Band.
Hippodrome Birmingham.
Felix MENDELSSOHN'S Hawaiians.
Hippodrome, Lewisham.
Harry PARRY and Sextet.
Palace, Chelsea.
Oscar RABIN and Band.
Green's Playhouse, Glasgow.
Monte REY.
Hippodrome, Boscombe,
Harry ROY and Band.
Garrick, Southport.
Lew STONE and Band.
Empire, Kilburn.
Maurice WiNSHOK and Band.
Empire, Kilburn.
Maurice WiNSHOK and Band.
Empire, Newcastle.
Eric WINSTONE and Swinglette.
Granada, Harrow.

Granada, Harrow

SOUTHERNS IN VARIETY

THE Southern Sisters, who have been doing radio work for some time, are now going into Variety.

Next Monday (August 16) is their first date, at the Tholi, Aberdeen, the followed by a week at the Palace, Dundee, with several further dates penellled in.

pencilled in.

Led by Betty Knight, remainder of
the Southern Sisters' quartette comprises Sybil Jason, Vera Havell and
Dorothy Warby, They have broadcast extensively in the past few
months—both as the Southern Sisters
and, in the case of Sybil Jason, in
several sole airings.

No Loaf-ing for Whitebread!

NED WHITEBREAD has recently made several changes in his combination at the Meurice (late Quagino's), Bury Street, London, W. Two notable tenor stylists have joined the band, in the persons of Micky Deans, late of Johnny Claes' Band, and Sammy Leigh, Glasgow tenor-man who has been on tour with Carl Barritan.

Garl Barriteau.
With Ned leading on drums, remainder of the outfit remains unchanged, but further augmentations are in prospect for September.

"Tribute to Swing" Concert: More Attractions

NUMBER of fresh attrac-A NUMBER of Iresh attrac-tions have been added to the already imposing list of star features for the big "Tribute to Swing" concert, to be held at the

Swing" concert, to be held at the London Collseum on October 3, commencing at 2.30 p.m.

As announced, big items already included in the bill are the Feldman Trio, with their own special swing orchestra; and a 30-piece symphony orchestra, built up largely from well-known dance players and conducted by world-famous figure of the straight world, Albert Goossens.

There is also to be a band composed of the famous "old-timers" of Jazz.
There is also to be a band composed of the famous "old-timers" of Jazz brought from retirement, in some cases, especially for the occasion, and led by erstwhile drum expert, now famous star of stage and screen, Max Bacon.

Racon.

Bacon.

Also already announced is a band of swingsters from the Feldman Club, with George Shearing. Tommy Bromley, and stars from their respective outilts.

outilis.

Among the new attractions which will definitely appear are Buddy Featherstonhaugh and his Radio Rhythm Club Sextet; famous classical pianist Eric Henderson, playing some of the "classics of jazz"; the new coloured West Indies Sextet led by sax stylist Bertie King; and one of the outstanding discoveries of 1943, young boogie-woogle pianist Roy Cooke.

The whole will be compered by David Miller. A number of other star attractions are to be added, and will be announced later.

Tickets are obtainable at the Feldman Swing Club, 100, Oxford Street, W., each Saturday or Sunday evening. They may also be obtained at these premises (Mack's Restaurant) at any time during the week. Postal applications, enclosing money and stamped, addressed envelope, to Secretary, Middlesex. Among the new attractions which

SON FOR TWO STARS

HEARTY congratulations to bassist - guitarist - arranger Harold Griffin and Mrs. Griffin (well-known percussionist Joan Donaldson) on the recent birth of a son:

of a son:

Joan Donaldson was with Ivy
Benson, leaving the band in order to
continue with a University course.

Pairly recently she has been playing
at the New Theatre, Oxford, and the
Harrow Collseum.

Harold Griffin, who was at the
Cabaret Club before joining the
R.A.F., now leads his own R.A.F.
swing outfit in the Shetlands.

U.S. HIT PARADE

HERE is the latest available list of HERE is the latest available list of
the ten most popular tunes in
America, as assessed by the weekly
nation-wide ballot conducted by the
American Tobacco Company, and
broadcast in their "Your Hit
Parade" programme over the C.B.S.

- Parade Programme over the U.S.S. network:

 1. COMIN' IN ON A WING AND A PRAYER (1-2-3-3-3-x 10).

 2. YOU'LL NEVER KNOW (2-3-2-5-x-9-9).

 3. AS TIME GOES BY (4-5-6-2-1-x-1-2-1-2-4-3-3-6).

 4. LET'S GET LOST (3-1-5-8-6-x-0-10).

 5. IN THE BLUE OF EVENING.

 MORE (6-4-1-1-2-x-2-1-3-4-8-8-7).

 7. TAKING A CHANGE ON LOVE (8-30-7-9-10-8-10).

 8. IT'S ALWAYS YOU (7-7).

 9. IT CAN'T BE WRONG (8-6-4-4-x-5-3-6-7-9-0-9).

 10. JOHNNY ZERO.

 Figures in parentheses indicate pre-

Figures in parentheses indicate pre-vious placings. x—Placing unascer-tained owing to unfavourable recep-tion conditions.

M.U. CONFERENCE

(Continued from Page One)

- (Continued from Page One)
debates, the Conference decided
unanimously to support the Labour
Party's demand for increased rates of
pay for all men in the Armed Porces,
which is a Harry Gold said, "were
when the control of the best the country could
give."
Which of the debate dealt with the

Much of the debate dealt with the Union's internal organisational affairs; but the Conference expressed approval of co-operation with other organisations to form a federation of Unions in the entertainment industry.

The Executive Committee supported a proposal, unanimously approved, that delegate conferences of the union should be held every two years; and the M.U. members will be asked to pass an alteration of the present rules to provide for such conferences, which will in future decide matters of Union polley and receive a report on the work of the Executive Committee.

The Conference is a subject of

Ommittee.

The Conference is a subject of great interest to M.U. members—but the Union is out to capture the interest also of those in the profession who have not yet Joined up. A recommendation supported by all the delegates urged the waging of an intensive recruiting campaign aimed particularly at organising music students entering the profession. And dance-musicians will not be overlooked, for it was axplained that they, especially in the provinces, will be themain target for organisers.

LEADERS' SECTION

It was also announced that as part of a plan to build up a stronger and more active Dance Band Directors' Section, whose development the delegates pledged themselves to assist, the secretaryship was being taken over by Hardie Ratcliffe (the Assistant General Secretary).

Speaking of the many lesser-known bandleaders, who were unprotected, he said he hoped they could be convinced that they could be thelp themselves by helping the Union to build the more powerful and influential organisation that would result from co-operation between leaders and players in the dance-band world.

world.

An interesting discussion took place

An interesting discussion took place on the unfortunate position of many provincial theatre orchestras, whose employment has become gradually more casual owing to the travelling of top-line pit bands from London. It was recognised by London and provincial representatives alike that their interests were in the long run identical in this problem, which the Executive Committee will discuss further.

their interests were in the long run identical in this problem, which the Executive Committee will discuss further.

At the close, the Chairman referred to the heavy extra work involved for officials before and after conferences of this kind; and thanks was extended to the General Secretary, the Assistant General Secretary, and Mr. L. L. Key, a member of the Executive Committee, who had made the accommodation arrangements.

The Committee, who had made the accommodation arrangements.

The Lifting the committee personality arrangement of the proceedings, was warmly thanked; and in a closing speech he agreed with the view of delegates that the undoubted success of the Conference—which, he thought had shown satisfaction with had shown satisfaction with the management of the Union—justified the intention to make similar ones a regular feature.

In giving Mationy Maker readers this first authorised report of the Union's Conference, we would comment that the subjects discussed by to show the Union to be a live organisation with ideas that can help the profession, and further conferences of this kind must give impetus to the growth of an already intential body.

But the Committee of the Union only were the comment that the subjects discussed by the shown the Union to be a live organisation with ideas that can help the profession, and further conferences of this kind must give impetus to the growth of an already in our view, it is surprising that, in these days, any musician should fail to do so.

THE "Melody Maker" would like the address of Derrick B, Griffiths, who proposes to start a Lew Stone Fan Club.

"K.P." 24TH STAR PARCEL AN OVERNIGHT NATURAL HIT!

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LIONEL HAMPTON AND HIS ORCHESTRA

**Save It, Pretty Mama (Don Redman (Am. Victor OA044727).

(H.M.V. B9334-5s. 41d.)

Hampton (vibraharp), with "Toots" Mondello, Bud Johnson, Bus Estes, Jerry Jerome (reeds); "Ziggy" Elman (tpt.); S. Odon (pno.); E. Ashley (g'tar); Arthur Bernstein (bass); Nick Fatool (dms.). Recorded-Pebruary 26, 1940.

LIONEL HAMPTON AND HIS ORCHESTRA

***Flying Home (Goodman, Hampton, Robin) Decca 70773) (Re May 26, 1942). in) (Am. (Recorded

the Bag (Hampton, Crowder) (Am. Decca 70774) (Recorded May 26, ***In 1942)

(Brunswick 03405-5s, 41d.)

ET'S take the two "Flying Home" sides first.

Hampton is neither so original nor exciting as I have heard him in

ORCHESTRA HIS HAMPTON FLIES HOME (Goodman, Hampton, Robin) (Am. Victor OA044726). TWICE . . . Record Reviews by

some of the old H.M.V. Goodman Trio and Quartet records.

But he still plays the bells in a way that gets you (note the phrasing!), and kindly refrains (for which heaven be parised!) from attempting any of his pianistic or drumnistic exhibitions.

That goes for both sides, and, apart from the routines, it is about the only thing that does.

One could hardly imagine two records of the same tune by bands under the same leader being more different, especially in view of the fact that the routines are so similar. How similar they are you can see for yourself from the following comparison:—

H.M.V.

H.M.V. Intro. (4 bars).—Hampton (vibes). Chorus.—16 bars ensemble; 8 bars trumpet solo; 8 bars ensemble. Chorus.—Tenor solo. Chorus.—24 bars Hampton (vibes);

Chorus. 4 8 bars ensemble. Half-chorus. 8 bars trumpet; 8 bars

EDGAR JACKSON

Brunswick
Intro. (4 bars).—Hampton (vibes).
Chorus.—16 bars ensemble: 8 bars
vibes solo; 8 bars ensemble:
Two choruses.—Tenor solo.
Chorus.—16 bars ensemble: 8 bars
trumpet and vibes; 8 bars ensemble.
Half-chorus.—8 bars trumpet; 8 bars
ensemble. ensemble.

ensemble.

In the earlier (Victor, 1940) recording, Hampton uses a smallsh band and takes the number smoothly at a slowish tempo.

The saxes, which alone act as frontline ensemble (the trumpet is used solo only), are conspicuous for their tone, balance and general relaxed polish. The rhythm section is notable for its polite, easy-riding lift.

Against this the ensemble in the Decca (Brunswick, of course, here) is a typical modern-style-swing battery—full of drive, but rather too "riffy".

for my taste, and I am afraid often somewhat ragged.

All of which by itself is enough to account for most of the differences in the two records, but the soloists account for even more.

I have never heard two tenors or rumpets less allke than those who take the solos in these sides, respectively. spectively

take the solos in these sides, respectively.

Except for the "raspberry" notes by the Vigtor performance man, which are much too much like tricks for tricks' sake, and the continual repetition of the same notes in the second tenor solo in the Decca recording, both play good stuff.

But there their similarity ends. Their tones and styles are totally different. The former is crisp and to the point; the latter warmer and more subtle. Which you prefer is a matter for you.

Likewise- with the trumpets. "Ziggy" Elman plays an elegant, flowing sort of melody which is at least a reflection of true jazz; the trumpet in the Decca version is conspicuous mainly for high-note swing squeals.

VICTOR VOTE

Well. you pays your money and takes your choice as they say; but my vote goes to the Victor version if only because it is more tasteful.

As regards the couplings, I am afraid the best I can say of "Save It" is that it is not very outstanding and hardly worthy of the star soloists who made up the pick-up band for this session.

Mondello and "Ziggy" take nice refined musical solos, but there's no more anything inspiring in what they play than thereds in the very orthodox

play than there is in the very orthodox accompaniment they get. There was no need to have Artie Bernstein for this sort of thing. What he plays might have been done by any bass player—and only sounds like one.

by any bass player—and only sounds like one.

The piano solo by S. Odon (unknown to any of the American reviewers, and possibly a pseudonym) is nice wilsonian sort of stuff, and Hampton comes in at the end with a short solo. The tone of his super vibraphone is all that the name "vibrabarp" given to the instrument, would lead one to expect, but that's about all there is that need be said for his contribution.

Louis still has the best record of this number.

"In the Bag" is typical four-beat hig band riff swing, with selo spots for trumpet, tenor, clarinet and trombone, as well as the Hampton bells.

It's good enough if you like the kind of thing, but if you've heard as much of it as I have you'll probably think that you've already had the enough which is as good as a feast. "At any rate, that's how I feel about it.

"DETECTOR"

Admittedly there was a good deal of catchpenny trickery (I almost wrote hooe) to be sat through in such items as Phil's own latest extravaganzas, Joy Ride in a Jeep and "Squander Bug in Sotland," and the brilliance of the way these morsels of ingenuity were performed did nothing to prevent me from describing the ingenuity as rather misplaced.

But, as I say, the right things did

discribing the ingenuity as rather misplaced.

But, as I say, the right things did keep on happening—as, for instance, in "St. James's Indirmary."

Right from the introduction this was grand stuff, and only those who cannot appreciate subtle satire on jazz are likely to say otherwise.

There's plenty cise I would like to say about this broadcast.

I would like to mention the elegant clarinet playing. Phil's own swell accordion playing in "Body and Soul," the singing of Drothe Morrow, Irene King and Benny Lee, each excellent in her or his particular way.

But the one thing I must say Is that whether or not this broadcast was your particular meat, It was another instance of the musical ability and mental versatility of a man you should watch more closely than ever, If only because whether it is modern swing. Cuban Caballerian music, or "Music While You Work." he never fails to prove his musicianship or ability to give us something that is not only good of its kind, but full of interest and originality.

Phil has already a big name in the profession.

profession.

At present rate of progress it should not be long before it is even bigger with the public.

Phil not only has the one thing so many of the others haven't got-imagination; he is neither too dumb nor too afraid to use it!

mor too afraid to use it!

My thanks to Spike Hughes for a swell collection of records in last Thursday's (5th) "Radio Rhythm Club," when he presented a programme entitlled "Ten Years Back."

But was it really necessary to put the accent so strongly on the ego?

By the time Spike had finished it seemed to me that there could hardly have been a musician in Harlem for whose start in life Mr. Hughes had not claimed responsibility.

Lan't it just possible. Spike, that some of them might have achieved recognition without your, I am sure, most valuable and discerning assistance?

Carl's own immaculate alto and clarinet were the highspots of last Sunday's (8th) airing by Carl Barriteau and his Orchestra.

For the rest, although it improved as it proceeded, the airing was nothing to get unduly excited about. The arrangements were very ordinary and the coloured character we still look for in a combo under the Barriteau name was conspicuous only by its absence. This might have been any ordinarily good white band.

Personally, I think Carl is making a mistake trying to run a large band these days, on the air or anywhere clae.

else.

If I could play like he can, had his personality, and could also throw in a bit of dancing as he can, I should feature myself in a small combo.

It would help me obtain something more individual in style, and I'd probably make lots more dough out of it.

. .

NEXT WEEK'S BEST BETS

SUNDAY (15th): 12.35 p.m., Fred Allen Show; 1.45 p.m., Casa Loma and Count Basie Orks and Lecuona Cuban Boys (records) in "Three Band Séssion"; 4.0 p.m., Eric Winstone Ork. (Please turn to page 4)

SOUTHERN PROUDLY PRESENTS

two new smash-hit songs!!

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-a natural successor to YOU ARE MY SUNSHINE!! (Double-Sided Orch, 3/3 Post Free)

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ALWAYS try to listen to every broadcast which has Phil Green in charge of the music.

Phili Green in charge of the music.

I don't suppose it's any exaggeration to say that the tailish, black-haired, loose-lipped, high-complexioned and rather skinny Phil is not only one of the most technically brilliant, but also one of the most imaginative of our arranger-handleaders.

When Phil puts up a band you know it's not only going to consist of good musicians, but that they are going to play their best.

Nothing inspires musicians more than to know for certain that the man in charge knows his job.

That's a cue for a nice long list of all our so-called bandleaders whose knowledge of what it's all about begins and ends with their ingenuity for saving their faces behind the ability of their musicians.

But I'm not going to take it, because I want instead to turn your attention to that word "imagination."

It's the one thing that can produce

It's the one thing that can produce something that's different; yet it's the one thing that most of our band-leaders, real as well as figurative, leaders, rea haven't got.

TRICKS IN SWING

TRICKS IN SWING

Phil Green has it—and plenty.

Perhaps at times too much.

Or at any rate of a kind some of you may not always appreciate, especially you who can fairly be called the highbrows of jazz.

You may think that Phil's ideas on jazz would be better described as tricks in swing; that he is more in the nature of a development of Raymond Scott than a disciple of the old achool of genuine jazz.

You may tell me that the Chamber Music Society of Lower Basin Street—to mention but one of the many radio programmes for which Phil Green is responsible—is at the best in the programmes for which Phil Green is responsible—is at the best in the programmes for which Phil Green is responsible—is at the best in the programmes of the programmes of

cleverness is at the expense of real jazz.

All right, I agree—up to a point.

But you've got to admit that it's not only good entertainment—provided you accept it for what it is, instead of complaining that it isn't what you think it ought to be—but that it's put sink it offect in a way that reveals the hand of a master of musiclanship.

And If you wait long enough you'll issually find, too, that something will happen which shows a much deeper understanding of true jazz than some people sometimes give Mr. Green eredit for having.

That something inappened quite a few times in the broadcast by Phil Green and his Music last Saturday (7th) night.

ESSENCE

NEWS has lately come to light that DAVID MILLER (now touring with the latest stage hit, "Radio Fun and Games") has become adviser to the Feldman Trio, and will expertly supervise

Trio, and will expertly supervise most of the future activities of these famous boys.

It has been obvious for some time that David has had more than a passing interest in the virtuosity of nine-year-old firum genius VICTOR

year-old firm
FELDMAN.
This has been evidenced both by
David's featuring of the Trio in his
B.B.C. "Airfinds" Series and by his

No mention of Victor would be com-plete without stressing the enormous part which MAX BACON has played in shaping the young wizard's early

Talk around town this past weekend has been fairly buzzing over the mammoth Coliseum concert on October 3, at which one of the big features will be Victor Feldman, but some of the lay public who have seen the Kid Krupa in his two films have actually been saying that it just isn't true: that no boy of only nine could play like this one does; in short, that he is really a grown-up midget.

The "Melody Maker" cannot too strongly refute this absurd nonsense. We needn't assure our readers that when we say he is nine he is nine—and that's all there is to it. But if any sceptics read this they may like to know that we have seen his birth certificate. He was born on April 7, 1834.

UP in Town on leave last week was dapper ex-B.B.C. pro-ducer LESLIE PEROWNE, now 2nd Lieutenant in the Royal

Must delicate the state of the

open and inside it you espy a saving, "Have one on me, and

Across to professional manageress
PHIL ELLIOTT'S office, and you find
her with a eignrette-box inside whose
Id the willy Sydney has inscribed. At present holiday-making in her

"Have one on Phil, and stick in 'Brazil'"
Most ingenious of the lot, however, you will see an general manager DAVE TOFF'S office. "Have one on Toff, and start 'The Saints' off."

RUDY STARITA, who was featured last week with his "Stariltes" for the Whitehaven "Holidays at Home" week, arrived in this town on the Suuday morning with a load of trouble on his mind.

Rudy's planist was taken ill on the Saturday night, and, being August Holiday week, he knew that it would be almost hopeless to find a deputy up there and at such short notice.

However, miracles do sometimes

B.B.G. "Airfinds" Series and by his many assignments as compere with the boys at their stage appearances, lus the frequency with which he has surned up to enjoy a "basinfull" at the Feldman Swing Club.

In these circumstances it is no surprise that "Hello Again" Miller has been asked to give the benefit of his beng experience in helping the lads in their many interesting future undertakings.

Harold immediately agreed to help the party out with his Sunday concerts.

Rudy out with his Sunday concert at the Queen's Cinema. Rudy introduced him to the audience, and explained why the band for once had-a male

why the band for once had- a male plants, the band for once had- a male plants, and the band care through with fying for the band the b

gramme, was much impressed when a swing tune, written by three A.A. gunners during the George Cross island's worst spell of air raids, was sent home for his

inspection. -Nat immediately played the number

SEPTEMBER 6 will be another big

native Yorkshire, with a fortnight at native Yorkshire, with a fortingin at Blackpool in prospect, Rosic will return in September to take up an important position on the exploitation side with the Cinephonic Music Co. following in the footsteps of Harry Compton, who recently went over to

for recuperation, and the gathering of new ideas, she brings her well-known personality to join DON WILSON and the other exploitation

WILSON and the other exploitation experts of Cinephonic.

Big news from the Cinephonic Co. concerns, their fortheoming change of location. Round about the end of August they will move from Dean Street, after seven years, to excellent premises at 100, Charing Cross Road, W., where, on a date to be announced later, General Manager SID COLMAN hopes to welcome all old friends at the new address.

0

Jazz in the primitive. Undescribing of the measure of the primitive. Undescribing of the primitive. Undescribed by WELL-KNOWN ex-Henry Hall trumpet player-vocalist CHARLIE PRIGE has just been discharged from the Army on medical grounds, and after a short rest plans a return to the profession. To start with, Charlie would like a position that is not too strenuous, until he begins to feel his

"DETECTOR"

(Continued from page 3)

MONDAY (18th): 7.0 p.m., "Command
Performance"; 8.0, R.A.M.C. Dance
Band.

Sand. Dance TUESDAY (17th): 1.30 p.m., Geraldo; 9.35 p.m., "Music Society of Lower Paris Street."

9.35 p.m., "Music Society of Lower Basin Street."

WEDNESDAY (18th): 3.30 p.m., Geraldo; S.30 p.m., 'Southern Serenade,' directed by Reg Leopold.

THURSDAY (18th): 6.30 p.m., "Radio Rhythm Club presents "Johany Clae Lower Club Lowe

WHAT JAZZ IS AIMING

CANNOT remember at this date whether our Classical by by with a fight against the conventions of that music. And it's an uphill Noel Gay. Bloke ever complained that jazz
One day Rosie should write a book "lacked form" or not. He about her experi-ences in the pro-melodic nor harmonic interest, melodic nor harmonic interest, fession, which range over everything from playing plano in a kinema, harm in raising it for him.

On the face of things—that is, udged by "classical" standards—fappy association with F. D. and H.

nappy association with F., D, and H., last Friday (Aug. 6), and after the aforementory.

Curiously enough it is "swing," with Hs maddening development of little musical catch-phrases, that has below for, not true jazz.

I suppose I ought to define what I consider "true jazz." but I think that by now the more regular student of this column may have an incline of the column may have an incline of this column may have an incline of this column may have an incline of the col

by now the more regular student of this column may have an inking of my views on the subject. As for our irregular student, the Classical Bloke, I hope that he will learn the meaning of true jazz from the examples that will be referred to in the course of his studies.

NO DEFINITE FORM

Jazz in its primitive, undisciplined form has no definite Form in the academic sense. A theme is taken, played as a free-for-ail, elaborated by individual soloists until they are through with it. Then there is a short recapitulation by the ensemble, and that's the end of that performance.

Even the recapitulation is not strictly a recapitulation, for the final ensemble version of the theme usually bears little or no resemblance to the first statement.

Our Critic-at-Large

through every angle of song -plugging, right up to the important exploitation posts which she has held with Southern Music Co., Messrs. Paxtons, Messrs. Francis, Day and Hunter, and now Clinghonic.

Rosie finished up close on two years' happy association with F. Dand H. Near Power of the post of the power of the pow

PROVINCES

Douglas; and Buddy Featherstonhaugh and His Radio Rhythm Club Sextet.
Reserved seats—tickets for which are now available from the Manager of the Winter Gardens, Blackpool (postal applicants must enclose remittances AND s.a.e.)—cost Ss. each, including entertainment tax (a limited number of special stalls at 7s. 6d.). Unreserved special stalls at 7s. 6d.). Unreserved (Preserved Sexter) in uniform 2s. 6d.), including

fight.
Co-operative art is a tiresome busi

LONDON AREA

FRIDAY, AUGUST 27—BATTERSEA.

1943 "South of the Thames" Championship, at the Town Hall. Battersea,
London, Swill, Ball Waller, Palais de
Dainse, 174, 1811. Waller, Palais de
Dainse, 174, 1811. Waller, Palais de
Dainse, 174, 1811. Waller, Palais de
DON.—1949. SETEMBER 20—WIMBLEDON.—1949. South Brilain Finals, at the
TOWN-1949. South Brilain Finals, at the
TOWN-1941. Wimbledon, London, S.W.
(7.30-11.45), MWholedon, London, S.W.
(7.30-11.45), MWholedon, London, S.W.
Horaniseri: Messrs, Arthur Forrest and
Horace S. Day, 83. Clarence Road, Wimbledon, S.W.11 ("phone: LiBerty 1528). tax.

1943 "ALL-BRITAIN" CHAMPION-SHIP, at the Town Hall, Wimbledon, London, S.W., during October. Watch for date to be announced shortly.

Diane (Mrs. Bernard Rabin) re-tired from active life a few months before the birth of her baby son Michael.

George Evans, Arthur Wilkinson, Ronnie Mine, and Harold Patrick.

Two entirely new numbers for this country which have been featured in the States by Count Basie will be played. They are "Dance Of The Gremlins" and "Red Bank Boogle." Lou anticipates that the fans will also be jumpin' over the 'special arrangement of the Harry James-Count Basie-Benny Goodman composition, "Two O'Clock Jump."

The thousands of Hammersmith Palais patrons are among those who will not need to be told that Lou Preager has a very modern outfit these days, and his forthcoming broadcasts should be well to the taste of the swingeroos.

Lou's usual band will be used in the studio, augmented by one extra trumpet in the person of ex-Geraldo man Bob Hutchinson, and by a guitar, since Paul Rich will be handling too many vocals to play guitar as well.

In addition to Paul, vocals will, as usual, be in the hands of Edna Kaye, always resident with Lou at the Palais, and by Irene King. The three also sing together as the "Vocalairs."



ON August 8, 1940. Edmundo
Ros formed his Cuban Band
for their first job. On Sunday,
August 8, 1943, he gave a party
at Oddenino's to his boys to
celebrate an anniversary when
the band are at the top of the
tree, trebling the London Palladium. the Baratella and the JIVE JOTTINGS A LTHOUGH Duke Ellington is scoring one of his degreatest personal successes ever at the Hawaiian Club on New York's Broadway, his personnel problems are assuming large proportions.

Latest key man to leave the band was Rex Stewart, who took a month off for a trip home to California, while trombonist Lawrence Brown, temor star Ben Webster and bassist Junior Raglin are all in line for drafting shortly. Jimmy Hamilton, formerly with Teddy Wilson and Benny Carter, has taken over the clarinet chair left vacant when Chauncey Haughton answered the call to arms; Taft Jordan is now occupying Stewart's trumpet chair and Nat Jones has taken over on alto from Otto Hardwicke.

Beverley White, blues singer and up and coming, is now appearing in the Hawaiian floor show, although the ducal vocals are still being handled by Betty Rocke and Jimmy Britton. tree, trebling the London Palladium, the Bagatelle and the Astor. Jack Marshall's picture above shows Edmundo (centre, seated) with Oecil Madden (S.B.C. Director of Overseas' Variety) seated on his right, Jamous comedian Tommy Trinder on his left, "M.M." Editor standing on his right, and the boys of the band gracefully draped around in all directions. Wish we could tell you the Marshall gag that amused everybody so much, but it wasn't that sort of a gag! Full report of the dinner will appear in

Also suffering with man-power troubles are the CASA LOMANS, who in quick succession have lost tromboneocalist Pee Wee Hunt, tenor-man Pat Davis, planist
Gil Stevens, and their drummer veteran Tony Buglia.
At press-time only replacements are Hollis Birdwell—
late of Heldt—for Davis, and Rod Ogle—from the Herman

herd-for Hunt. * *

Curious set up in New York recently when Art Hodes and his jazz band had a date to play for Uncle Sam's lads at an east side social centre.

Art and the boys arrived on time, except trombonist Airing Again
HER many fans will be delighted to know that famous
singer Diane is returning to the

Art and the boys arrived on time, except trombonist George Brunies.

They waited and waited, but still no George.

So finally they started, but after playing the first two numbers Art noticed that nobody was dancing and a few officers were looking puzzled.

Halfway through the third number a redcap stopped the band and asked what they were doing there anyway. In the ominous silence that followed, the strains of a solo trombone could be heard coming from another room in the same building.

Yes, George was on time—and on the right job!

Saturday (August 14) in Jay Wilbur's "Melody on Strings" Programme (7.50-8.30 p.m. Forces), and is also in Jay's next programme the following

We regret to hear of the death of 48-year-old William Stein, executive vice-president of the Music Corporation of America.

of America.

Stein, who died in Los Angeles from a painful heart aliment, was one of the guiding forces behind M.C.A.'s success in booking top-line radio, stage and screen personalities, and he was personally responsible for the terrific buildup of the Kay Kyser and Guy Lombardo outflie

on a theme for as long as they think we can stand it.

MASS IMPROVISATION.

There is no denying, however, that this is a very primitive example of Form. On the other hand, none of this mass improvisation constitutes. The 193 Midland Counted and Stan Fielding and His Band is any provisation and pre-arrangement of the sample of Form. On the other hand, none of this mass improvisation constitutes. The sample of Form of o

WEEK'S BEST SELLERS

Diane returns to broadcasting next

COLLECTORS' CORNER

This week the "thinner haif" is hoping to clear up the few remaining points which have arisen from his choice of "over-rateds." As usual, Bill is guitless, so please don't take it out on him!

About Bud Freeman, who still remains the favourite tenor of so many collectors:

We started out as one of Bud's strongest boosters. Away back in 1934-5 we used to take our imported copy of "The Eel." Home Cooking" around to all the rhythm clubs. It was usually received with stony stence, for Chicago wasn't fashionable in those days!

But that was long ago, and for the last few years, whilst Bud's popularity has increased by leaps and bounds, we have been becoming more and more firmly convinced that, judged by lis average output, Bud is jazz's No. 1 Bore.

Those over-boosted trios of his on

more firmly convinced that, judged by lis average output, Bud is jazz's No. 1 Bore.

Those over-boosted trios of his on Commodore first started us thinking. But Stacy and Wettling were so grand on those that we were inclined to forgive the sour tenor.

But since then we have heard far too many "Summa Cum Laudes" for any doubt to remain in our mind. Whatever may be said of the other musicians. Bud at least sounds the same on every one. The same sour tone whenever he sustains a note for more than a quaver, the same "oodles of doodles"—always those "exercises for B flast tenor saxophone."

"The Eel" certainly started something. Bud was featuring this as far back as 1929, and he is still using the same idea. having long since left his happier and less-hackneyed phrases on the shell.

Afterthought: Most of the nice spots of white tenor which we had in our youth attributed to Bud have since been identified as being by somebody else-Mezzrow. Eddie Miller, Babe Rusin, Fud Livingston, etc. Which may prove something or other!

Of the countless readers who have volced their disagreement, only R. E. Schraer has put forward alternatives. He thinks Tony Pastor or George Auld would have been more appropriate. We certainly agree that the latter is worth considering. And, while we are on this sort of thing, how about Tex Beneke for third place?

WOLVERINE DIES

JAZZ students will learn With deep regret of the death, which has just occurred in Hollywood, of Wilford ("Min") Leibrook, famous bassist and one of the death of the death of the hand of the death of the hand of the death of the hand o the original members of the never-to-be-forgotten

Wolverlines.

Min Leibrook, who was only 40 years of age, spent eight years with Paul Whiteman, and was a buddy of Bix's.

At the time of his death he was playing with Manny Strand's orchestra at the Earl Carroll Theatre in Los Angeles

like Joe Thomas, Bob Carroll and Prince Robinson are available—and while the best of Hawkins has been

Our choice of Bobby Hackett didn't go down too well. Most people sug-gested Harry James or Ziggy Elman, and thought that being rather poorly represented in British catalogues, Hackett had hardly been praised

enough.

We had thought that his reputation

we had thought that his reputation over here was quite high, but maybe we were wrong. So many enthusiasts had raved to us about Hackett that the "thinner half" thought it about time an attempt was made to see him in truer attempt was made to see him in true-perspective—as a pleasantly melodic player in the Bix tradition, rather lacking in drive, and with a too soft tone. We find his lead in improvised ensembles just isn't to be compared with that of a couple of dozen other white horn men.

* * *

Jeff's other choices don't seem

Jeff's other choices don't seem to have provoked any particularly violent reactions. But we would like to explain why we cited Juan Tizol. Ever since "Caravan" he has been one of the most popular instrumen-talists in jazz, despite the fact that his style has nothing whatever to do with tazz. with jazz.

with jazz.

Again and again in modern Ellingtons that valve trombone crops up, playing those "exotic" melodies, for the vogue for which he bears much responsibility. On the strength of this there has been a regretable tendency to class Tizol as a hot trombent? Tex Beneke for third place?

As to Lester Young, we (this is Jeff skill speaking) put him in very much the same class as Freeman, and for similar reasons. After the first few hearings he is a bore.

He occasionally scores, but by and large we don't like his foghorn tone or his slick phrasing.

Why bother, anyway, while players

with jazz.

the volue trombone crops up, single the valve from boldes, for the vogue for which he bears much strength of this there has been a regrettable there will be the proposition of the vogue for which he bears much strength of this there has been a regrettable there will be the proposition of the vogue for which he bears much strength of this there has been a regrettable the proposition of the vogue for which he bears much strength of this there has been a regrettable the proposition of the vogue for which he bears much strength of this there has been a regrettable the proposition of the vogue for which he bears much strength of this there has been a regrettable the proposition of the vogue for which he bears much strength of the vogue for which he bears much strength of the vogue for which he bears much strength of the vogue for which he bears much strength of the vogue for which he bears much strength of the vogue for which he bears much strength of the vogue for which he bears much strength of the vogue for which he bears much strength of the vogue for which he bears much strength of the vogue for which he bears much strength of the vogue for which he bears much strength of the vogue for which he bears much strength of the vogue for which he bears much strength of the vogue for which he bears much strength of the vogue for which he bears much strength of the vogue for which he bears much strength of the vogue for which he bears much strength

by BILL ELLIOTT and JEFF ALDAM

tinctly surprised at the frequency with which readers boosted this "Ketelby

of Jazz."

We seem to have covered most of the points raised during this little diversion, and, unless anything more comes in in the mail to justify our reopening the subject, it's back to the normal, routine again.

JEFF'S SOLO OF THE WEEK
Louis Armstrong's driving New
Orleans horn on "Drop That Sack"
a glorious example of hot phrasing,
both in his solo spot and in his sober
line as leader of the ensemble.
Johnny Dodds and Kid Ory are
there, too, as are Lil and Johnny St.
Cyr. An excellent example of the
original Hot Pive, this one is on
Brunswick O2502.

CATALOGUE CHANGES

CATALOGUE CHANGES

Thanks to Owen Bryce and to Messrs. Drysdales, of Woolwich, for details of the re-numbering of various Columbia and H.M.V. jazz discs. Old numbers appear before the titles, new numbers follow.

COLUMBIA.—4269. Ted Lewis. "Some of These Days." Bugle Call Rag." changed to FB.2812; 5485, Ted Lewis, "Moonlight Madness." Goodnight. "FB.2814; CB.446, Ted Lewis. "Dailas Blues." Royal Garden Blues." PB.2816. "GB.446, Ted Lewis." Dailas Blues." Royal Garden Blues." By 2820.

CB.591, Ellington, "Merrygoround". "Sophisticated Lady." FB.2821; CB.692, Goodman, "I Gotta Right." Aln'tcha Glad." FB.2822. CB.92, Goodman, "I Gotta Right." Aln'tcha Glad." FB.2822. CB.12, Goodman, "Moon Glow." Your Mother's Son-in-Law, "FB.2826. H.M.V.—B5945, Ellington, "Ring Dem Bells." Three Little Words," changed to BD.5755; B6066, Ellington, "Limehouse Blues." "Echoes of the Jungle." BD.5756; B6106, Ellington, "Sweet Dazz o' Mine." Stevedore Stomp." BD.5757; B6252. Ellington, "Creole Love Call," and McKenzie, "Tallspin Blues," BD.5756; B6468, Calloway. "Otabin in the Cotton." Scat Song." BD.5765; B6468, Ellington, "Daybreak Express." Dear Old Southland," DB.5766.

And don't forget that the "BD.767. An

And don't forget that the "BD." series is on the cheap label, so there is no need to pay 4s. 5jd. for the above.

* *

SWAP AND BUY DEPT.

Alan Tait, 55, Henry St., Shieldfield, Newcastle-on-Tyne, wants defield Newcastle-on-Tyne, wants defield Newcastle-on-Tyne, wants defield Shaw Vocalions and Stacy's
"Ee Stacy" on 12-inch Commodore.
D. J. Holloway, of 34, Churchill Ave.,
and D. Oswin, of 8 St. Andrews Rd.,
both Coventry, are in search of the
same platter, and they will each pay
a good price for a copy of "Firehouse
Blues," by Red McKenzle. If you
have only one copy, I should toss as
to which one you send it to.
Hal Adams, "Melrose." Broadway,
Pontypool, will pay 7s, 6d, for a copy,
in good condition, of "Always," by
Benny Goodman, on Haw."
E. G. Wright,
Amshire, is in the
mixter for old Bing Crosby discs, and
the is willing to pay up to 4s, for
them or make a reasonable swap with
some swing platters he has for disposal.
G. S. Burton, "Stanley Cot," Sharoe

Osal.

G. S. Burton, "Stanley Cot," Sharoe Mount Ave. Broughton, Preston, badly wants "Chant of the Weeds" on Parlophone R2134—the Harlan Lattimore version. He will also buy any early Columbia discs of Ted Lewis Band.

R. J. Burlau 2002

NORTH OF THAMES

TOWN HALL, WEMBLEY Friday, August 6

FULL REPORT

A DD to the list of bands which have qualified for the South Britain Finals at the Wimbledon Town Hall on Monday, September 20, next, as given in the "M.M." of July 17 last:

oer 20. next, as given in the "M.M." of July 17 last:

Douglas, Jack, and his Swingtet, of New Malden, Surrey.

They earned their right to compete in these Finals by winning the 1943 "North of the Thames" Championship last Friday night (6th) at the Town Hall, Wembley.

Last-minute Inability of musicians to get away from important war work played have with the entry list, and the contest had to be held with the record low number of only four bands.

Also, due probably to so many of the best London area bands having already qualified in previous contests for the South Britain Finals, the standard of the contest was rather noticeably below average.

In fact, it must be admitted that the winning band was the only one which could justly claim any right to the country of the contest for reasons other each plant the country of the contest for reasons other the country of the contest for reasons other country of the contest for reasons other success for Organism experience.

The state of the s

the prizes, the guests certainly had a good show for their money.

JUDGES' REPORT

Adjudicators: Jack Miranda, Jack Reading (in charge of Music and Bands for the American Red Cross Field Zones), Edgar Jackson.

WINNERS

WINNERS

Jack Douglass and his Swingtet (trumpet, accordion, plano, guitar, bass, drums). All commanders, finding and the period of the period

Band.

R. J. Burley, 208a. Richmond Rd.,
Kingston, Surrey, wants Krupa recordings on the Columbia label,
especially "Roll' Em." on DB507.
Wemyess Craigle, 46, Balfour St.,
Leith, Edinburgh (well known for his
B.B.C, broadcasts) will buy all old
Roy Fox Decca records previous to
Number F2450.

R. Sutcliffe, 370, Thornton Rd.,
Bradford, Yorks, wants Krupa's
"Wire Brush Stomp" (great demand
for Krupa platters this week!) and
old copies of "Down Beat" and
"Rhythm."



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makes, high pitch, from \$4. Also By Gotoole Standally Whennet P. Carlo Rossi, Seandal Star, Engering, etc.
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miths, Square, Bournemouth.
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good reader; also eax, perm., London
Pal.—Box 3739, Millory Maker.
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dance band; also lady vocaliste;
perm. offered to suitable applicants.
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professional.

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URGENTLY WANTED: Experienced first alto and clarinet, well-known London palais.—Box 3742, "M.M.".

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