

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY FRIDAY Vol. XVIII No. 454

FIRST PLACINGS IN All-Star BAND POLL

SINCE OUR PRELIMINARY ANNOUNCEMENT TWO ISSUES AGO IN THE "M.M." ABOUT OUR ALL-STAR BAND POLL IN AID OF THE MERCHANT NAVY COMFORTS SERVICE, HUNDREDS OF READERS HAVE SENT IN THEIR LETTERS VOTING FOR THE BEST BRITISH SWING AND COMMERCIAL BANDS.

Every letter has been accompanied by stamps or postal orders as a donation to the Merchant Navy Comforts Fund, and we are pleased to state that very few readers stopped short at one or two stamps; in fact, one enthusiastic fan covered the whole of his letter in stamps, leaving only a small space in the middle of the page on which to set out his votes.

In view of this whole-hearted support, we have decided to hold over the closing date for entries another week, so you have until Tuesday, April 14, to send in your votes for the two bands you prefer.

As previously announced, your votes are being tabulated and two bands selected from them.

THE RECORDING

Then, with the co-operation of Harry Sarton, of the Decca-Brunswick Gramophone Company, both bands will be invited to the Decca recording studios to make a double-sided disc—one side by the chosen swing band and the other by the commercial bunch.

The record will be issued in the Brunswick lists, and all proceeds from its sale will go to the Merchant Navy Comforts Fund.

Here, to give you some idea of how your favourites are faring, are the positions as at the end of the first week:—

SWING BAND

Trumpets (three places)			
Wilkins	351	McQuater	217
Baker	223	Gonella	185
Hutchinson	221	Claes	179

Trombones (two places)			
Phillips	311	Chusholm	304

Clarinet			
Barriteau	254	Parry	198

Piano			
Shearing	224	Munn	135
Pohard	137	Stenfalt	121

(Continued on page 2, col. 2)

THE "M.M." GETS A MENTION IN PARLIAMENT— But It's A Pity The Facts Are Wrong

IN the House of Commons, on Wednesday (March 25), Mr. Davidson (Lab., Maryhill) questioned the Secretary for Air about the Royal Air Force dance band known as "The Squadronaires," under the leadership of Sergeant Jimmy Miller, now stationed at Uxbridge.

Sir Archibald Sinclair said the band was composed of 14 men who formed a part of the approved establishment at Uxbridge. Ten of them were in Grade 1.

There was no definite hour at which their military duties finished each day.

The band was maintained for the entertainment of R.A.F. personnel, and its members were on duty at late hours.

In 1941, they accepted 73 paid engagements. Of these, nine were for making gramophone

records primarily for the entertainment of the Forces, and 10 were for B.B.C. broadcasts to the Forces.

Fees on an average were £75 for each engagement. The money, after deducting expenses, was distributed in accordance with King's Regulations in specified proportions.

Engagements for the band were arranged by the R.A.F. Director of Music and subject to Air Ministry concurrence.

The band was never allowed to accept engagements which would interfere with their normal R.A.F. duties.

All the personnel of the band had been trained as aircraftmen, had passed their musketry course, and some had passed as stretcher-bearers. They were called upon to do aircraft duties between performances.

Mr. Davidson: Will you consider the whole question of these bandmen who are under Air Force discipline undertaking private engagements to the detriment of many musicians who are ex-Servicemen of the last war?

Sir Archibald: I am assured there is no such detriment and the fees are exactly the same.

MR. DAVIDSON: IN A JOURNAL CALLED "THE MELODY MAKER" IT IS INDICATED THAT THERE ARE OVER A THOUSAND AIR FORCE MEN IN BANDS ENGAGED IN PRIVATE ENGAGEMENTS. WILL YOU LOOK INTO THAT?

Sir Archibald: I will. Mr. F. Montague (Lab., Islington, W.): Can a man do a double job and be efficient at the same time?

Sir Archibald: The job these men are mainly called upon to perform is the entertainment of the R.A.F. and to sustain their morale by giving them music. (Cheers.)

EDITOR'S NOTE.—Never let it be said that we are not deeply sensible of the compliment Mr. Davidson paid us by mentioning us in such august surroundings—but never let it be said that we take credit for what we don't deserve. So we reluctantly have to inform Mr. Davidson—and Sir Archibald Sinclair, who need waste no time looking into the matter—that never at any time have we made the statement attributed to us, or "indicated" in any way that over 1,000 R.A.F. men take private band engagements.

MORE LIVE SHOWS FOR LONDON

THERE is an almost unprecedented demand for Variety and theatrical entertainment of all kinds at the present time, and so great is this call for "live" entertainment, and so impressive the business being done by the leading London Variety and theatrical houses, that it is anticipated that several theatres which are now closed will reopen in the near future, whilst it is also reliably stated that two or three of the large West End establishments now featuring films may soon be putting on first-class stage shows instead.

Among the establishments mentioned as probably reopening shortly are the Kingsway, the Winter Garden and Playhouse Theatres. The places which are said to be reverting to Variety or other types of stage shows from films are the New Victoria Kinema, the Carlton, and the London Pavilion.

Troops on leave, Civil Defence personnel and factory workers far and wide constitute many of the people who are demanding more "live" entertainment for their spare moments. It has been proved beyond all possible doubt that, when good entertainment is provided for the workers, production soars; so here is the finest of all arguments for an all-out policy on the entertainment front, despite the attacks of zealous but misguided critics.

JIG'S CLUB CLOSED

MUCH regret will be felt among the swing fraternity at the closing of Jig's Club in Wardour Street. The Club was struck off as the result of a police raid of the premises on the night of February 7.

As all swing fans know, Jig's Club was one of the few places in town where they could drop in and hear some off-duty Harlem jamming from their idols.

The Cyril Blake outfit, which originally played and recorded at Jig's, is now installed at the Bag o' Nails.

This versatile combination now under the management of rhythm club personality Rex Harris now consists of Cyril Blake leading on trumpet, Clarry Weir (piano), Brylo Ford (bass), and brilliant percussionist Clinton Maxwell. Cyril also does his usual spot of vocalising.

GERALDO CO-OP CONCERT PLANS

A TERRIFIC response has resulted from the announcement last week about the much-talked-of Geraldo "Co-operative Swing Concert."

The news that this exceptionally interesting venture will take place on April 19, at the Stoll Theatre, Kingsway, W.C., has aroused the enthusiasm of rhythm fans everywhere, and applications for tickets are pouring in.

Be sure of getting your tickets. Applications should be posted off at once.

Tickets, at 2s. 6d., 5s., 7s. 6d. and 10s. 6d., can be obtained from the Metronome Music Corporation, 73, New Bond Street, London, W.1. Mark envelopes "Swing Club" in top left-hand corner. Cash, together with a stamped, addressed envelope, must be sent with the application. No seats by telephone or to personal callers.

VICTORIA ORCHESTRAL CLUB JOIN NOW!

RECEIVE THESE BIG HITS IN YOUR FIRST PARCEL

THE SHRINE OF ST. CECILIA

SHEPHERD SERENADE

A SINNER KISSED AN ANGEL

TWO BIG HITS FROM "HOPPITY GOES TO TOWN"

WE'RE A COUPLE IN THE CASTLE

AND

KATY-DID, KATY-DIDN'T

And one of the following Special Rhythm Hits—FREE
PEDIGREE ON POMMANDER WALK ● PLEASE ● THE MAID WITH THE SLIGHT SWISS ACCENT ● A WINDY DAY ON THE OUTER DRIVE ● HUCKLEBERRY DUCK ● I COVER THE WATERFRONT ● JUST ONE MORE CHANCE. 16 S.O's. 15/-, 30 S.O's. 25/-.

THE VICTORIA PUBLISHING CO. LTD., 52, MADDOX ST., LONDON, W.1
Telephone: MAYfair 3665/6

CONTESTS

1942 YORKSHIRE (WEST RIDING) DANCE BAND CHAMPIONSHIP
on
Friday, April 24, 1942
(8 p.m.-12.30 a.m.)
at the
UNITY HALL, WAKEFIELD, YORKS

1942 NORTH WEST YORKSHIRE DANCE BAND CHAMPIONSHIP
on
Tuesday, May 12, 1942
(8 p.m.-1 a.m.)
at the
MUNICIPAL HALL, KEIGHLEY, YORKS

SEVENTH ANNUAL ALL-CHESHIRE DANCE BAND CHAMPIONSHIP
on
Friday, June 12, 1942
(7.30 p.m.-midnight)
at the
PARR HALL, WARRINGTON
All the above contests are organised by Mr. and Mrs. Lewis Buckley, of 107, Broadway, Royston, Oldham, Lancs (Oldham (Main) 1431) from whom Entry Forms and Rules are now available.

1942 SURREY DANCE BAND CHAMPIONSHIP
on
Tuesday, May 5, 1942
(7.30-11.45 p.m.)
at the
TOWN HALL WIMBLEDON, LONDON, S.W.19

Entry forms now available from the organiser: Mr. Arthur Forrest, 83, Clarence Road, Wimbledon, S.W.19.
Tickets, 1s. 6d. each. Non-stop dancing to competing bands, and John Garfield at the dance organ.
Refreshment buffets in hall.

8. Norwich now meet fortnightly. Nxt Apr. 5, at 167, King St.

13. Challenge will hold second public mtng on Apr. 12, Holborn Hall. See advert. f all details. Members' cards from Max Jones, "Challenge," Premier House, 150, Southampton Row, W.C.1.

29. West London meet agn Easter Mon. for rct) by Albert McCarthy and Café Society Band.

STAR BAND POLL

(Continued from page 1)

Guitar		
J. Deniz	233 Mairants	132
Caton	194	
Drums		
Cummings	197 Krahrmer	133
Burman	140 Midgley	132
Bass		
Bromley	235 Short	176
Alto Saxes (two places)		
Hayes	339 McDevitt	146
Gardner	217 Neville	134
Tenor Saxes (two places)		
Franks	287 Feathers	189
Dare	253 Bird	122
COMMERCIAL BAND		
Trumpets (two places)		
Goldberg	176 Gonella	152
McQuater	163 Wilkins	149
Trombones (two places)		
Heath	165 Chisholm	157
Breeze	159 Macaffer	145
Altos (two places)		
Crossman	184 Hines	154
Hayes	180 Roberts	152
Tenors (two places)		
Evans	199 Impey	154
Franks	167 Amstell	148
Guitar		
Mairants	182 Collin	155
Drums		
Cummings	166 Burman	153
Piano		
Thompson	187 Munn	163
Black	177	
Bass		
Bromley	201	
Vocalist		
Anne Shelton	182 D. Carless	164
Beryl Davis	167 P. McCormack	157

Hundreds more musicians were named by our readers, but in order to save space we have only tabulated those scoring 100 votes or more; other new names will be included in next week's list.

A real dog-fight is going on in the "swing" trumpets section, and also in the "commercial" trombones, while Jock Cummings and Tommy Bromley have the distinction of leading drums and bass in both classes.

However, it's up to you, and if you don't agree with the above placings, send in your votes and alter them; but don't forget those donations of stamps and postal orders to accompany your letters.

These should be sent to the MELODY MAKER, 93, Long Acre, W.C.2, marking your envelope in the top left-hand corner "Merchant Navy."

F. D. & H. STAGE TERRIFIC R.A.F. SHOW

WITH EVERY SEAT IN THE VAST THEATRE SOLD AND ALL STANDING ROOM ALLOCATED LONG BEFORE THE EVENT, IT WAS OBVIOUS FROM THE START THAT MESSRS. FRANCIS, DAY AND HUNTER'S "DANCE BAND FESTIVAL" AT THE LONDON COLISEUM LAST SUNDAY, IN AID OF THE R.A.F. BENEVOLENT FUND, WAS GOING TO BE A FIRST-CLASS SUCCESS AND IT IS GOOD TO KNOW IT REALISED £500 FOR THIS WORTHY CAUSE — TO WHICH THE FIRM GENEROUSLY ADDED A DONATION OF £200.

Fans should have been more than pleased with the lavish fare which was offered them. The show, with its array of well-known artists of the dance band world, was good entertainment all through, but from the enthusiasts' point of view it of course reached its peak with the presentation of the famous R.A.F. dance band, the "Squadronairs" (appearing by permission of the Air Council).

This band, recognised as the finest outfit of its kind in the country to-day, has already achieved a wonderful reputation, and great things were expected of it at the Coliseum. Allowing for all this, it is still not too much to say that the band surpassed all expectations.

SHARING THE HONOURS

Apart from the grand performance of the "Squadronairs," the next interesting thing offered was the extremely musicianly and ultra-competent playing of the other R.A.F. dance band appearing on the bill, the Fighter Command outfit, under the leadership of famous Canadian pianist-arranger Jack Penn (appearing by permission of Group-Captain Hammer, O.B.E., M.C.).

However, there were many items before either of these bands appeared. After the overture by Clifford Greenwood and his Orchestra, the appetites of swing fans were whetted straight away by the appearance of the reformed Ken Johnson orchestra under Carl Barriteau's leadership. Personnel of this outfit was much the same as when it broadcast on February 13, except that Kenny Baker (trumpet) was in brass team, whilst Bobby Midgley was on percussion.

This band put over several numbers in nice style and would have done better still had it had a previous chance to get used to the Coliseum stage. As it was, the band was placed too far to the rear, so that some of the niceties of its playing were lost.

Popular Denny Dennis, now, of course, in R.A.F. uniform, followed, appearing by permission of Squadron-Leader McIlroy. Our Crosby-voiced star of radio was in excellent form.

There followed Eric Winstone and his popular Quartette, i.e., he himself on accordion, Roy Marsh (vibes), Frank Deniz (guitar), Joe Nussbaum (bass), and Julie Dawn vocalising. Fans need no reminding that this outfit knows how to swing, and they learned also on Sunday that Eric has an

amusing style of announcing. His announcement of the title of Roy Marsh's vibraphone solo as "Out Every Friday" ("any implied reference to a certain very popular musicians' journal being purely intentional") caused a big laugh.

After this George Shearing pleased his fans with some of his latest piano transcriptions. Then, to close the first half, came the R.A.F. Fighter Command Band, playing in a manner that was musically first class.

IN GOOD STYLE

The band featured Kenny Baker's at present untitled piece of swing temporarily named "Kenny's Tune," in which Ken himself swung out with some good trumpet, and Aubrey Franks obliged with stylish tenor.

Miss Sandra Shane, remembered from some of Jack Harris' broadcasts, vocalised.

Jack Penn leads this band from piano, and has with him Joe Crossman, Laurie Bookin, Norman Impey, Aubrey Franks, and George Glover (saxophones, etc); Jimmy Lonie, Ken Baker, Harry Letham (trumpets); Harry Roache and Joe Cordell (trombones); Alf Crask (bass); Sid Jacobsen (guitar); and Jock Jacobsen (drums).

Good intermission music by Clifford Greenwood and his Orchestra was the feature of the interval, and then Roland Peachey.

Roland played his usual polished stuff on his triple-necked electric guitar. Unfortunately, however, guitarists featured with him, the Bisset Brothers, stood too near the mike.

Then a quite electrifying young artist, Peggy McCormack, from the Ambrose "Merry-Go-Round," who delighted everyone with her smile, her personality, and her songs in both popular and swing style.

And now a great round of applause has started, long before the rising of the curtain, as the "Squadronairs" are announced, and soon the boys are heard in a grand arrangement of "South Rampart St. Parade."

"I Know Why" was featured, nicely sung by Jimmy Miller, and then George Chisholm's masterpiece recording arrangement of "That's A-Plenty."

QUALITY FARE

A good version of "Elmer's Tune" found Syd Colin in form as the vocalist. There was a modern arrangement of "Jealous," much favoured by the fans, a rendering of "Concerto for Two" that featured Ronnie Aldrich's piano; and then, Jock Cummings' terrific drum performance in "Ringle-Dingle."

Afterwards fans were checking up on personnel of the "Squadronairs," which is: Sergt. Jimmy Miller (leader); Tommy Bradbury, Harry Lewis, Andy McDevitt, and Jimmy Durante (saxophones, etc); Tommy McQuater, Archie Craig, and Clinton Ffrench (trumpets); George Chisholm and Eric Breeze (trombones); Arthur Maden (bass); Ronnie Aldrich (piano); Sid Colin (guitar); and Jock Cummings (drums). Billy Nicholls is usually the band's vocalist.

Altogether a really fine concert. Whilst thanking those who took part, we must not forget the sterling job done by comperé Roy Rich, of B.B.C. fame, nor the hard-working F.D. and H. staff, especially Harold Woolfenden, to whom much of the credit of organising is due; and also to our own Bill Elliott.

FRANCIS & DAY'S ORCHESTRAL CLUB

YOU GET 24 ORCHESTRATIONS FOR 18/-
Your First Parcel Contains

ELMERS TUNE
IN APPLE BLOSSOM TIME
MINNIE FROM TRINIDAD
DRUMMER BOY YOU'LL NEVER KNOW
I GET A KICK FROM A—
CIRCUS PARADE

FRANCIS, DAY & HUNTER LIMITED.

138-140, CHARING CROSS ROAD, LONDON, W.C.2. Phone: TEMple 8 9351.

Please enrol me as a subscriber to your Orchestral Journal for which I enclose £ 1 s. d.
The arrangement I require is DANCE BAND COMBINATION (S.O.) 18/-, ORCH.-PIANO and ACCORDION GUIDE 6/-, TRIO (P.C. and any other two parts), 12/-.
Mark with X combination required.

Name of Subscriber.....
Address.....
M.M. 4/4/42

Edgar Jackson's Record Review

4-STAR SATCHMO

Louis Armstrong and His Orchestra.

****Wolverine Blues (Jelly Roll Morton) (Am. Decca 67324).

****Cut Off My Legs And Call Me "Shorty" (v) (Am. Decca 67650), (Decca F.8099—3s. 0½d.)

67324—Armstrong (tpt) with Rupert Cole, Charles Holmes (altos); Joseph Garland, Bingie Madison (tens); Shelton Hemphill, Bernard Flood, "Red" Allen (tpts); Wilbur de Paris, George Washington, Jay C. Higginbotham (tmps); Luis Russell (pno); Lee Blair (gtar); George "Pop" Foster (bass); Sidney Catlett (dms.). Recorded March 14, 1940.

67650—Armstrong (tpt, voc.) with Cole (alto); Garland (ten); Higginbotham (tmb); rhythm as above. Recorded May 1, 1940.

I SUPPOSE it's only an accident, because it would be too much to hope that it's the dawn of a new era, but here's Louis back playing as near real jazz as we've had from him for many a long day.

"Wolverine Blues" is blues only in name. It's a fastish 32-bar opus with much of the flavour of the old New Orleans street parade band music.

And that goes for both tune and performance. The full Luis Russell outfit plays with a finish that will come as a surprise to those who know it only from such older Parlophone recordings as "Jersey Lightning," "Louisiana Swing," "Panama," etc. Its execution is much cleaner; its tone and (for a change) intonation are almost beyond reproach. But none of this has prevented it from producing the spirit of the good old days.

NONSENSE SONG

Somebody—probably Madison—plays a grand clarinet solo, there's an excellent half-chorus by Charles Holmes on his alto, and the three trumpet choruses at the end are Louis, with his glorious tone, at his very best.

Tother side is just a little 8-bar-chorus nonsense song. But it's as appropriate to jazz, and it is good material for that ginny voice of Satchmo's.

A typical specimen of the words is the chorus—and there are four of 'em—which runs:

Well now, starch my shirt if it ain't old Gert.

Come on, babe, stand here, and let me have the dirt.

Now you said you had twins the last time you seen us.

Well, chop off my arms and call me Venus.

—or if you want another sample of the screwy couplets, with which each chorus ends, how about

... are you trying to be naughty? Well, cut off my legs and call me "Shorty."

Foolish, but it's fun, as they say; though of course it's the way Louis and the seven bright boys from the Russell aggregation put it over that makes it.

You'll love the ridiculous little four-bar link with which the band connects up every chorus, just as much as you'll enjoy Holmes' alto chorus and the two grand ones which Louis takes on trumpet.

JIMMY NOONE AND HIS ORCHESTRA

****Bump It (The Bumps) (Noone, Williams) (Am. Decca 62832).

****Four Or Five Times (Hellman, Gay) (V) (Am. Decca 62833).

(Brunswick 03303—3s. 1½d.)

Noone (clart.) with Pete Brown (alto); Charles Shavers (tpt.); Frank Smith (pno.); Teddy Bunn (gt.); Wellman Braud (bass); O'Neil Spencer (dms., vocalist). Recorded December, 1937.

IRVING MILLS AND HIS HOTSY TOTSY GANG

**Crazy 'Bout My Gal (Pettis, Mills) (Am. Brunswick 4838A).

***Railroad Man (Schoebel, Meyer, Erman) (Am. Brunswick 4838B).

(Brunswick 03297—3s. 1½d.)

These are the latest issues in Brunswick's new "Golden Era Jazz Series"—or rather reissues as regards the Noone sides, which were for long available on Vocalion S209.

Exactly how far the "Golden Era" is supposed to have extended, I don't quite know, but I always thought it was not much beyond 1930 or 1931.

Anyway, the Noone disc is a timely reminder to all those diehards who think it smart to profess that the real Golden Era of jazz finished in 1931, that technique bred of experience has meant something to jazz.

It is happily true that both performances are in the true traditions of jazz, but it is equally true, and equally happily, that what is played here is played not only with a musicianliness but also with a sense of style that was often lacking in often crude and sometimes downright corny white and coloured jazz of those days which the self-styled connoisseurs like to kid themselves were the only days that ever produced anything worth while in jazz.

SENSE OF TASTE

Even Jimmy Noone seems to have ironed out much of that heavy vibrato which, for all the characteristic fervour it was meant to illustrate, was anything but artistic; and the real feeling and understanding in Shavers' trumpet, Bunn's imaginative and forcefully expressed guitar, and Pete Brown's perhaps less cultured but delightfully lyrical and equally expressive alto, could hardly have meant so much had they not acquired a sense of taste which often became mingled with jazz, without destroying its character, only in more recent years.

Irving Mills' white Hotsy Totsy Gang sound more old fashioned and less tasteful.

But it is only fair to say that their "Crazy 'Bout My Gal" and "Railroad Man" were undoubtedly among the best white jazz recordings of the period—i.e., pre-1930.

There's a spirit about the performances which does much to make up for the naivete of the arrangements and the at times naturally rather corny interpretations.

There's an alto player who was certainly original, for all his not too pleasing tone and curious phraseology.

Jimmy McPartland—who played on the session with Benny Goodman, Jack Pettis (tenor), Jack Teagarden, Ed Lang and Venuti—and that's all I know about the personnel—sounds good by the standards of any period. Benny Goodman plays, in "Railroad Man," with a croaky-toned fervour which is a great deal more invigorating than much of what he has done more recently.



Jack Payne conducting his band in Leicester Square Gardens, W., last Saturday, in aid of London's Warships Week. Gloria Brent is at the microphone, and the fact that it was a cold job can be seen from the fact that some of the boys are in their hats and coats. During the short time the band played, over £300 was raised for the funds.

'HOT LIPS' DISCS

A Letter from
Leonard Feather

MANY thanks to Edgar Jackson for the rave review of the Hot Lips Page Trio's H.M.V. record in a recent "M.M." I'd like to add one personnel detail. On "Just Another Woman," if you listen closely, you'll notice there is also a piano. It was played by a guy who was supervising the session, but also sat in on three of the five sides at Lips' suggestion. Name of Leonard Feather.

Incidentally, these records were re-leased in the Race catalogue in America, and it is doubtful whether more than a few dozen white people ever heard them in the entire United States. This kind of music is considered too "uncommercial" for the white public.

Hope "Thirsty Mama Blues," which Lips considered the best of the five sides, will also appear on H.M.V. He also thanks Edgar for the review and hopes he'll also like "Blues in The Night," which he recorded with Artie Shaw. Lips is now leading a new big band of his own.

LEONARD FEATHER,
New York City.

TRUMPET TIPS

A READER writes in to say that he finds he is distending his cheeks when playing, and should he worry about it? He adds that, in his opinion, so long as it sounds all right, it doesn't matter how it looks.

At first glance one is inclined to agree—after all, the playing's one thing. But the consensus of opinion amongst experts is that the cheeks should not be distended, the reason being that this makes for uneven wind pressure, the temptation being to use the cheeks as a sort of reservoir.

In any case, nobody denies that it is unsightly.

Usually it is pressure players who distend the cheeks.

To sum up, the answer is, I think, that it is better not to allow the cheeks to distend, and to try to correct the fault if they do. But it is also important not to give this point so much attention that playing ability is sacrificed.

24
Nos.

WRIGHT HITS

18/-
(5.0.)

THAT'S A PROMISE TO YOU
IF I COULD PAINT A MEMORY

ALICE BLUE

SOME SUNNY DAY

I'M SATISFIED

DON'T LET YOUR DREAMS GROW OLD

A TERRIFIC SUCCESS—

LAWRENCE WRIGHT'S

OCTET REVIVAL SERIES

SPECIALLY ARRANGED FOR SMALL BANDS

SWEET LORRAINE • NOBODY'S SWEETHEART
BUGLE CALL RAG • BETWEEN THE DEVIL AND
2/6 PER SET THE DEEP BLUE SEA

LAWRENCE WRIGHT MUSIC COMPANY LTD.

WRIGHT HOUSE, DENMARK STREET, LONDON, W.C.2.

(TEmple Bar 2141)

HYLTON-SARGENT JAZZ DEBATE FIASCO

War Time Radio.. by "DETECTOR"

THAT exhibition by the B.B.C. "Brains Trust," when it amused itself and scandalised all jazz enthusiasts by its staggeringly ill-informed views on jazz, has certainly provided plenty of food for broadcasters.

In addition to supplying the subject matter for a whole series of E.N.S.A. "Half Hours," it was dealt with in last week's "Close Up" (Thursday, March 26) in the form of a debate between Jack Hylton and Dr. Malcolm Sargent.

To say that the debate was a fiasco is to put it very mildly.

Though a master in his own particular line of music, Jack Hylton proved to be no person to put up to defend jazz.

He and Dr. Sargent just chatted amiably about composition and arrangements.

"IN ITS INFANCY"

Jack said he thought that the songs of to-day were better than those of yesterday, that we had some brilliant young arrangers, that Dr. Sargent had probably not heard the best jazz because he had been listening to bands which had been depleted by the war.

But even the howler contained in the inference that good jazz was something it was quite easy to find from British dance bands before the war, was eclipsed by Jack's culminating pronouncement that "dance music is still in its infancy."

Dear Mr. Hylton, if by dance music you meant jazz—and I hope you did, because ordinary dance music is, for all the musicianship that is so often bestowed on it, not worth debating, let alone trying to defend—you ought to know that, far from being in its infancy, it not only grew up, but died years ago. It was suffocated by a public which had no more

understanding of it than to go crazy over its deformed offspring, swing.

But perhaps after all you did mean dance music. At any rate, that is what you persisted in talking about when you ought to have seized on what was a golden opportunity to tell Dr. Sargent and the public at large something about real jazz.

Still, the broadcast did one good thing. Dr. Sargent has not had the courtesy to acknowledge receipt of the copy of Wilder Hobson's "American Jazz Music" which I sent him—a book that was precious to me because it is again out of print and I cannot replace it.

But his sneering reference to it at least lets me know that he received it.

* * *

The E.N.S.A. "Half Hours" in question commenced on March 11 last and have been going at 6.30 p.m. on every Wednesday evening since.

They have consisted of one or two bands playing on each occasion a programme which by March 18 the "Radio Times" had discovered enough about to bill as "Moods In Music—Straight versus Jazz," supported by a commentary in the form of a debate on the respective merits of the two forms of music by the well-known jazz musician and critic, Spike Hughes, and Walter Legge, equally well-known authority on "straight" music, who for years has been one of the senior officials on the H.M.V. staff.

The whole series was, I gather, inspired by, if not actually meant to be a reply to, the "Brains Trust."

At any rate, that is what it could and should have been.

But, in fact, it has never got



Here's the latest picture, taken by special permission in the B.B.C. studios, of Jack Simpson and his famous Sextet. Reading from left to right are Ivor Mairants, Micky Lewis (depping on clarinet, owing to illness of fiddler Oscar Grasso), Jack himself, bassist Jack Collier, vocalist Betty Kent, guitarist Jack Simmonds, and Phil Green. Stanley Black is usually also on sessions.

much above the fatuous level of the Hylton-Sargent debate.

If the bands responsible for sponsoring the jazz side have known even the meaning of the word they have done nothing to show it.

But equally to blame have been the scripts.

They are written by Spike Hughes. Spike has my sympathy. No one knows better than I, and from bitter experience, how hopeless it is to try to get the B.B.C. to permit anything really advanced and sufficiently outspoken when it comes to jazz.

But I still think Hughes' script need not have been so kindergartenly trite, or that it need have descended to being no more than a sort of mutual admiration society for the divergent forms of music he and Legge were supposed to be sponsoring.

My advice to you, Spike, is to let stunts like these alone, if you don't feel that the B.B.C. will let you do justice to jazz and yourself.

As regards the B.B.C. and the bands they allow to undertake broadcasts like this, the sooner everyone concerned is forced to learn what real jazz is (and the knowledge can at least to some extent be acquired by the simple expedient of reading such books as "Jazzmen" and Wilder Hobson's "American Jazz Music"), the sooner we may get a few good broadcasts on the subject.

For last week's meeting of the Radio Rhythm Club we had Dennis Preston back, giving us a talk on that pioneer of white-jazz clarinet playing, Frank Teschemacher.

If it didn't reach the standard of Preston's famous discourse on jazz fiddlers last year, at least it was ahead of anything he has done since.

Preston is one of the few jazz record recitalists who have managed to crash through the gates which seem to bar access to the B.B.C., who not only have an understanding outlook on the subject, but who have enough command of English to give something like a clear and interesting explanation of what they are driving at. He really did manage to point out the salient feature of Teschemacher's playing.

The previous week's Radio Rhythm Club broadcast was conspicuous for its inclusion, as guest artists with Harry Parry's Sextet, of Harry Hayes and Norman Stenfalt.

They played Johnny Hodges' (erroneously announced by Parry as Ellington's) "Queen Bess" and "Daydream," both of which Hodges with Ellington and some of his band have recorded respectively on H.M.V. B9229 and B9184.

The only thing "Daydream" did was to show how far behind such virtuosi as Hodges even the best British saxophonists are, and it was a tactical error for Hayes to have chosen such a piece. It inevitably enforced a comparison which would have been better left undemanded.

Norman Stenfalt showed up as a grand pianist, but only about half as good as he can be. I have heard him play in night clubs in a way that inspires me to say that he is about the best jazz pianist we have, ambitious as such a claim may be.

DUNBAR'S CONCERT DATE

FAMED clarinet virtuoso, Rudolph Dunbar, whose modern jazz views and compositions have for so many years been a stimulant to the profession, adds yet another laurel to his wreath on Sunday afternoon, April 26, when he conducts the London Philharmonic Orchestra in a Harold Holt concert at the Albert Hall, W.

The feature of the programme will be the first English performance of the "Afro-American Symphony" by the celebrated Negro composer William Grant Still.

This new work—which was introduced by the New York Philharmonic Orchestra under John Barbirolli—is an advanced piece of rhythmic composition which will be of the greatest possible interest to all students of modern dance music.

Rudolph is conducting the whole concert, which will also include Dvorak's "New World Symphony" and Ida Haendel (violin) is the soloist.

All proceeds of the concert go to the Colonial Comforts fund, and it is to be hoped that all serious jazz lovers will make it their business to get along to signalise the tribute which has been paid to this coloured member of the profession.

17. Wimbledon meet to-night (Friday) for usual J.S. and rectl.

22. Nottingham hd rectl by James Asman last mng, also J.S.

CINEPHONIC AGAIN GIVE YOU A TUNE THAT WILL BE THE COUNTRY'S BEST SELLER

IT'S SPRING AGAIN

AND A MELODY IN A MILLION

HE WORE A MAPLE LEAF
(CANADA WAS IN MY HEART)

ALSO A REALLY TOPICAL BALLAD FOX-TROT

HOMELAND

DON'T FORGET

WHAT MORE CAN I SAY

Which is still Public Favourite No.1. and look out for the New Waltz Sensation

I TRY TO SAY I LOVE YOU

WRITE, PHONE OR WIRE:

CINEPHONIC MUSIC CO. LTD.
DEAN HOUSE, DEAN STREET, LONDON, W.1 Tel.: GER. 9060

PLATTERMATION

INTERESTING letter from R. G. Venables (Tilford), who says "That Four Instrumental Stars coupling mentioned on page 202 of 'Hot Discography' has for so long been prized as an exceptionally choice collector's item that I am sure the following information will be of interest to a large number of Corner readers."

First of all, then, to correct a mistake. Matrix numbers are not as quoted by Delaunay, but are 107645 for "I'm Somebody's Somebody" and 107646 for "I Like What You Like" (coupled on Pathe Actuelle 11485).

For all those who don't possess a copy of "Hot Discog." I suppose I ought to explain that the session under discussion is an Annette Hanshaw one, with terrific accompaniment provided by a quartet consisting of Venuti, Lang, Rollini and Berton.

Now for the new titles from that session (all of them issued under Hanshaw's own name): "Ain't That A Grand And Glorious Feeling" (107647) backed by "Under The Moon" (107650) on Actuelle 11495. That, of course, leaves a gap of two in the session, one of which is "Who-oo? You-oo, That's Who" (107649) issued on Actuelle 11540. But what of the Matrix 107648?

And that's not an end to it, either, for shortly afterwards Annette and the same gang were back in the Perfect studios again, this time producing a fine pair: "Only A Sunshower" (107765) and "Who's That Knocking?" (107766), coupled on Perfect 12372 and Actuelle 11548.

A plano is to be heard on this one, and Rollini is very badly under-recorded, but Lang takes a lovely solo, and the disc as a whole is equal to the others.

Now then, you matrix maniacs, what about 107648?

Thanks a lot, Ralph, for that dope; it will be interesting to see if anyone can disclose the missing title.

PERSONNEL STREET

You've written us such a nice letter, G. Rogers (Norwich), that we will answer all your queries. The line-up of Luis Russell's Hot Six playing "29th And Dearborn"/"Sweet Muntaz" was Bob Schaeffner (trumpet); Preston Jackson (trombone); Albert Nicholas (clarinet and alto); Barney Bigard (tenor); Luis Russell (piano); Paul Barbarin (drums). Sorry we don't know the bass and guitar. Can anybody help Mr. Rogers? Buster Bailey's Seven Chocolate Dandies were Henry Allen (trumpet); J. C. Higginbotham (trombone); Buster Bailey (clar.); Benny Carter (alto); Charlie Beal (piano); Dannie Barther (guitar); Elmer James (bass); Walter Johnson (drums). The titles were "Call Of The Delta"/"Shanghai Shuffle."

Lastly, for friend Rogers, Billy Kyle and his Swing Club Band playing "Margie" on Variety 531, were Charlie Shavers (trumpet); Eddie Williams (clar.); Tab Smith (alto); Harold Arnold (tenor); Billy Kyle (piano); David Barker (guitar); John Williams (bass); O'Neil Spencer (drums).

One short one for R. Tomlins (E. Dulwich), who wants personnel of Venuti's Blue Four in "Kickin' The Cat"/"Beatin' The Dog." The sadists were Joe Venuti (violin); Arthur Schutt (piano); Eddie Lang (guitar); Adrian Rollini (bass, sax, etc.).

GREAT UNRECOGNISED: No. 4

JOHN LINDSAY is one of the best of the New Orleans bass men. Louis always called him "Jog," and he made all those sides on Parlophone with that large Chicago band which the Great Fun Man introduced on "Lonesome Road" (R2829) and "I Got Rhythm" (R1207). If you like these, "Little Joe" (R1013) and "You Can Depend On Me" (R1355) are pretty good, too.

And if you like those, there are another 20 titles in the catalogue. Lindsay played with many fine pioneer groups, in Storyville and on the riverboats. In those days he often played trombone, though we do not know of any recorded examples. His was one of the first bass viols to hit our ears on a jazz record.

COLLECTORS' CORNER

presented by

BILL ELLIOTT & JEFF ALDAM

This was "The Chant"/"Black Bottom Stomp" (H.M.V. B5164) by Jelly-Roll Morton, made in 1926. It is interesting to note that the first edition of Delaunay mistakenly credited this to Pop Foster—than which there could scarcely be higher praise!

That Vocallon by Rosetta Howard (S202) featured him, too. He is particularly good on "Rosetta Blues." Lindsay also appears on a few Panachords by Jimmy Noone and in the New Orleans Album sessions with both Noone and Dodds (Brun. O3168/9).

The old-timers knew that upon such a foundation, they could build up the right kind of jazz.

JEFF'S SOLO OF THE WEEK

Johnny Van Epps' gutty tenor work on Tom Dorsey's "Weary Blues" (H.M.V. B8868). There aren't many good white tenors and Johnny can give with the best.

STRANGE BLUES

Billie Holiday certainly started something. Her nightly rendering of "Strange Fruit" to Café Society and subsequent waxing of that grim opus for Commodore created a sensation.

Now Helen Humes, well known for her chanting on numerous Basie and Harry James recordings, has done it, too. She is now regaling the Downtown Café crowd with an opus titled "Governor Talmadge Blues," which should be a winner. The lyrics are worth noting:—

It's been a long, long time since they fought the Civil War, But there's a man down South who wants to fight it just once more.

He's a fightin' man, he's been fightin' free speech for years; He's been fightin' education 'cause it gives people wrong ideas. Eugene, Eugene, what makes your head so hard?

I'd come around to talk it over, but your Jim Crow's got me barred. I went down to Georgia, thought I had nothin' to lose, But I came away with those Governor Talmadge Blues!

It is doubtful whether the larger record companies will go for this, but, if not, Helen will probably follow Billie's example and wax it for Commodore.

LEGENDARY FIGURE

Two more of those early Parlophones unearthed by lucky collectors are by an early coloured group, Arthur Sims' Creole Roof Orchestra. R3257—"Soapstick Blues"/"How Do You Like It Blues" and E5711—"As Long As I Have You."

This gang consisted of Bernie Young (tr.); Preston Jackson (trom.); Sims (alto and clar.); Casino Simpson (piano); Bill Williams (bass); Cliff Jones (drums). Cass Simpson is one of those legendary figures who ended up in the nut-house. He was at his best during the Chicago of the late 'twenties.

Almost every musician who has reminisced about those days, gives him a rave notice, so he must have had something!

SWAP ME AND BUY ONE DEPT.

You record traders sure like writing letters if you think there is something good going. Sergeant Manning and AC2 Jack Rawson had over 150 letters between them at the "M.M." the Monday before last, and by midday Tuesday all of friend Rawson's records had gone; we left Sarg. Manning to sort out his Rhythm on Record bids, so we don't know the lucky one who made the best offer.

Many readers wrote, however, approving heartily of the idea of selling a record on the auction prin-

ciple, and suggested we put up a disc every week in this fashion, to be sold to the highest bidder by Wednesday morning.

Although this is going to make our already overworked postman's corns much worse, we are willing to have a shot at it, so here goes.

The first letter we opened containing this idea came from James Miller (Leicester), and we dropped him a line asking him to put up the first record, if he had a rare one for disposal. Jimmy wants to get rid of "My Honey's Lovin' Arms"/"I Don't Believe It," played by the Bud Freeman Trio—Bud (tenor); Stacy (pno.); Wetting (drums)—on Commodore 504, and suggests a minimum price of 8s. 6d. In view of the excellence of the disc, we think that's fair enough; so away you all go.

Highest bid over 8s. 6d. by first post Wednesday morning gets it; address your entries to James Miller, c/o Collectors' Corner, "M.M." 93, Long Acre, W.C.2.

For future Corners we shall select the most interesting record from the week's S. and B. batch, and, subject to the owner's permission, auction it in this manner.

R. G. V. Venables, The Moors, Tilford, Surrey, has brand new copies of the much sought after Teddy Wilson Brunswicks, with Madame Holiday singing, for sale. Any good offers.

Roy Jenkins, 39, West Hill, Tredegar, Mon, will pay good money, for a copy of Billie Holiday's "Strange Fruit," and is also in the market for race, boogie woogie, New Orleans and Chicago jazz; both swap and buy.

LOCAL BOYS MAKE GOOD

Len Cooke, of Charlton, asks us if we like George Chisholm's "Rosetta" (Decca F7015). The answer, as they say in other corners of the land, is in the affirmative—with loud applause after the trombone solo. Len asks us to recommend other locally made jazz, so we'll do our best.

Chisholm's other discs, "Archer Street Drag" (F6867) and "No Smoking" (F6939) are quite to our liking, nor must we forget George's work with Danny Polo in "Mozeltov" (F6604) and "Jazz Me Blues" (F6615). These can fairly be regarded as British jazz, despite the leader's nationality. So can Valaida's Parlophones, with Billy Mason's accompanying group shining. Try "I Can't Dance" (Parlo. F118), Len; also

Duncan Whyte's "Humming To Myself" (Parlo. R2153), which is really good local jazz. And to conclude, try some of the Spike Hughes Deccas.

Len has a commendable liking for George Brunies, one of the finest background trombonists. Apart from all the Mugsy Spaniers on H.M.V., Brunies can be heard in a number of discs by the New Orleans Rhythm Kings on Brunswick, whose catalogue should be referred to.

TED LEWIS LINE-UP

We are sorry we haven't been able to give detailed replies to the numerous readers who have asked for personnel of Ted Lewis discs. As far as we know, there is no accurate discography of these in existence. We have, however, unearthed one useful personnel which can serve as a rough basis for most of the Columbias. To save space, we won't quote titles and numbers, but indicate the approximate mat. numbers.

Just prior to Mugsy Spanier joining the band, the line-up was: Sol Klein (violin); Dave Klein and Walter Kahn (tpts.); George Brunies, Harry Raderman (trmps.); Don Murray (clar. and saxes); Tony Gerardi (gitar.); Frank Ross (piano); Bob Escamilla (bass); John Lucas (drums). Mugsy replaced Kahn shortly after this.

The 140000-series are the first of any interest, and would seem to have the above boys, less Murray, who joined round about the 145000 mark. Mugsy appears somewhere in the 146000 group. After Murray's death, Teschemacher (one session only), Jimmy Dorsey and Benny Goodman took over the clarinet spot, in that order.

Dorsey, of course, was with the band when it visited this country, and by that time Jack Aaranson had replaced Ross, and Harry Bath had taken Escamilla's place. Escamilla, incidentally, is a contender for the honour of being the first string bass on record, and comes through very well on Ted's "Millenberg Joys."

There is also, of course, that session which produced "Dallas Blues"/"Royal Garden Blues" (Col. CB446), "Egyptian Ella"/"Crazy 'Bout My Baby" (Amer. Col. 2428D), in which Fats Waller surprisingly pops up as pianist and vocalist, alongside of Goodman, Mugsy and Brunies.

The above should at least be a help to readers, and we are only sorry we can't make it more complete.

*BILL'S ONE-HORSE NAP.—It stood out like a sore thumb in a rather mediocre Parlophone album. Joe Sullivan's Ork in "I Can't Give You Anything But Love"/"Low Down Dirty Shame." Ed Hall, Danny Polo, Benny Morton and Joe himself. All of them in the groove, but we get our kicks from Joe Turner's blues shouting. Parlophone R2773.

P.M. CLUB

IN CONJUNCTION WITH THE WORLD WIDE MUSIC CO., LTD., & MACMELODIES, LTD.

New Orchestral Prices: S.O. 3/-, F.O. 3/6, Trio 2/-, P.C. 1/-, Ex. Parts 8d. each.
YOUR 1st PARCEL CONTAINS

JIM

WHEN NIGHT IS THRO'

CONCERTO FOR TWO

SOME CHICKEN! SOME NECK

HOME, SWEET HOME AGAIN

YOU'RE IN MY ARMS

(and a Million Miles Away)

AND

BOUNCE ME BROTHER WITH A SOLID FOUR

The Andrews Sisters' Smash Hit. 3/- per set. 3/2 post free.

Enrol me as a member of P.M. Sub. Name.....

Club, for S.O..... or Address.....

I enclose £ s. d.

Club Terms: 24 Nos., S.O. 18/-, F.O. 24/-, Trio 12/- (Extra P.C. 6/-, other extras 3/- with Trio upwards), Piano Song Copies 10/-.

Mark combination required. M.M. 4/4/42

THE PETER MAURICE MUSIC CO., LTD.,
21 Denmark St., London, W.C.2. TEM. 3856.

BRAND'S ESSENCE OF NEWS

I HAVE heard of collections of stamps, collections of coins, collections of birds' eggs, even—but what about a real connoisseur's collection of cymbals! **BOBBY MIDGLEY**, young percussionist of Fred Bretherton's Band, who is building up such a solid reputation for himself in the London dance band world, has more cymbals than I have ever previously seen together at one time (*writes Jack Marshall*).

With the increasing shortage of all descriptions of musical kit, fine quality cymbals are taking on among drummers almost the value of old masters—although whether Bobby decorates the walls of his flat with some of his collection, I don't profess to know. Anyway, if he does, he must have plenty of material for both the Turkish and Chinese styles of decoration!

The war is giving an unequalled chance to youthful musicians. Nevertheless, this is the first time we have seen a drummer of *only eighteen* who is so thoroughly impressive in the pit—especially his work on machine tymps—and yet so very solid and rhythmic in the small club type of band in which Bobby

delights to play whenever he has the opportunity.

Bobby, whom Fred Bretherton discovered playing impressively in "Garrison Theatre" on tour, has been heard leathering his cymbals at several of London's noted night spots, including the Bagatelle, with Frankie Weir, and he is obviously set for big things, in theatre, club and radio.

ALL the musicians of Blackpool, and a great many in other parts of the country, are well acquainted with guitarist **ALEC MORRIS**, who, after running a successful semi-pro. band when he was still at school, toured with Mrs. Jack Hylton for three years, afterwards settling down with Billy Thorburn.

When war came along, Alec applied himself with the same diligence to the service of his country. Joining the R.A.F.V.R. on June 3, 1940, he settled down to training with a real will, and now, as Sergeant A. Morris, he has done between 200 and 250 operational hours' flying.

All this, however, is not the big part of the story. Alec's gallantry in the air, in addition to earning him the admiration of

his large circle of friends in the profession, has put him on the small list of musicians to be awarded the D.F.M.

He has taken part in raids on many targets in Germany, as well as numerous attacks upon the battle cruisers which were at Brest. One night last autumn his aircraft was badly damaged by anti-aircraft fire whilst on the way to raid Frankfurt, but, despite the terrific odds, Alec never hesitated to press the attack home, afterwards returning to base with his boys under conditions of almost unbelievable difficulty.

It was this grand exploit which earned him his D.F.M., and we join with the whole profession in giving our very heartiest congratulations to this well-known guitarist on his award and the great war job which he is doing.

VERY bad luck has recently befallen **ERIC DELANEY**, drummer with the Bert Ambrose Octette in the "Merry-Go-Round" show on tour. Eric contracted a severe chill, which turned to pneumonia.

He is now at the Redhill Hospital (Ward D), Edgware, Middlesex, and would be very glad of the cheering influence of a few letters from his friends.

Eric Delaney was originally a pupil of **MAX ABRAMS**. His illness came very suddenly, and **BERT AMBROSE**, temporarily at a loss for a percussionist, with only an hour or so before the opening of the show, rang up Max for suggestions.

The Le Suivi having then just closed, Max found himself temporarily disengaged, so he has been filling in for his one-time pupil—this week in town, at the Stoll, Kingsway—ever since.

THE youngest song-plugger in the business is undoubtedly 18½-year-old **HARRY DAWSON**, now of Moon Melodies, the company which, a week or so back, gave a cheery little house-warming to mark their taking over premises right in the very centre of things at 23, Denmark Street.

It is good news that Moon Melodies are running a Swing Series, in which is published Harry Gold's modern inspiration "Jiving At Green's," and which will include his latest hot composition, now in the press, called "Avalanche."

One of the figures behind the firm of Moon Melodies is well-known film and Variety business personality **WILL HAMMER**, who in peace time is also a prominent figure in the cycling world.

ALL the way from Aberdeen comes a cheerful letter from one of the longest-established ivory-ticklers in the profession, **ARCHIE ALEXANDER**, who plays with his band at the Palais de Danse there.

Archie has entered the world of composition, and recently has earned the appreciation of M. Malsky, the Russian Ambassador in Britain, for a march he has composed as a tribute to the Russians in their fight against Hitlerism.

The tune is a rousing martial



Bobby Midgley

air, entirely appropriate to the military spirit of the times. Archie sent a copy of his composition to M. Malsky, and received a letter of thanks from the Ambassador in return.

Archie is also the composer of "The Prisoners' Serenade," dedicated to the prisoners of war which has already been given a public performance.

THESE notes have already this week featured a letter from Aberdeen. Now comes one all the way from *Iceland!* It is from **JACK SANDERS**, who, in spite of the numerous military duties which he has to perform, finds time to direct a dance band consisting of, he assures us, "the keenest bunch of boys it has ever been his pleasure to direct."

Jack and his boys form the largest dance orchestra in Iceland, and take a leading part in the entertainment of the island. One strong feature—the band can boast three regular vocalists. Far away as they are, these boys are keeping the flag of swing flying with a vengeance. The boys do all the duties in their units, and all the shows given are performed in their own time.

The orchestra consists of S. C. Bogg (piano); C. J. Wells, P. A. Cartwright and A. I. Downs (violins); B. W. Rose, A. R. Grayden and C. Whitaker (saxophones); G. E. Jackson, V. A. Read and J. J. Pollard (trumpets); J. H. Cole (trombone); H. Bates (bass); S. Dawson (guitar); and A. Rix (drums).

The vocalists are J. Grady, L. Springall and N. Peel.

67. Southampton meet agn Apr. 8. A. Starke, 49, Highfield Cres., Southampton, will send all details.

71. Newcastle meet Friday, Apr. 10, 7.30. Mbrs will hear Muggsy Spanier rctd followed by J.S. Sitters-in welcomed.

138. Brentford members shld be at Duke of York, Gt. West Rd., on Apr. 7 for usual rctd and J.S.

150. Iford agn on Apr. 7. Rctd by Bob Field, and J.S. Note, new time, 7.45 sharp.

152. High Wycombe mt 1st Sunday for Cliff Jones on Benny Goodman. J.S. concluded.

COMMERCIAL RECORDS Reviewed by "CORN"

ONE good thing that April has already done is produce a new disc by the **R.A.F. DANCE ORCHESTRA** ("Squadronairs").

Titles are "Bounce Me Brother With A Solid Four" and "Chatanooga Choo Choo" (Decca F8095).

My first thoughts on seeing the platter were that the titles had both grown whiskers by now, and that to bring out these records of them so long after the so many others previously released must have taken the cream off the market was to give the R.A.F. boys a rather raw deal.

But on hearing the sides I'm inclined to modify my opinion.

This is a biscuit you will have to get, irrespective of the tunes, for the sake of the performance.

SWELL RHYTHM

You may remember that last week we got to discussing the inadequacy of British dance band rhythm sections.

The "Squadronairs" rhythm section is something more than the bright exception to what has become an all too unfortunate rule. With **JOCK CUMMINGS'** really—and I make no apologies this time for using a word that has been so overworked that it ought to be barred—terrific cymbal walloping, it almost makes up for all the others.

But its rhythm section is not the only thing to rave about in this band.

In fact, there just about isn't anything you can't rave about. Musicianship, verve, style, arrangements—all are equally outstanding.

And a word, too, for **SID COLIN**, whose singing is one of the

features of "Chatanooga Choo Choo."

Another thing April has done is remind us that "It's Spring Again."

Which brings me to **AMBROSE**. He has recorded this highly seasonal, if nothing else, ditty with "One Star" (Decca F8106).

Other titles by the band since I last mentioned it are "By Candlelight" and "The White Cliffs of Dover" (F8102), "Rustic Rhapsody" and "When It's Peace On Earth Again" (F8089), and the newly issued "You Are My Sunshine" and "Shrine of St. Cecilia" (F8105), and "When I Love, I Love," from the new Carmen Miranda film "Week-End in Havana," and "Papa Niccolini" (F8090); but there's nothing to get excited about in any of them.

Except for "Papa Niccolini," which is a waltz, and the snappy "When I Love," all the titles are slow, sentimental fox-trot ballads.

OLD DULL ROUND

The public, which likes songs of this type, will doubtless find the performances very much to its simple taste, but by anyone likely to be reading this column they are best forgotten. They are the same old, dull round of sugary, "commercial" dance(?) music, not made much more palatable by the fact that the playing and arrangements, though not up to the old Ambrose standard, average out a bit better than the usual run.

"When I Love," which could have meant something, because at least it's a bright tune, quite lacks any of the old Ambrose dash and character which made many of his records such masterpieces.

AIR SUGAR

by "MIKE," Our Critic-at-Large

FIRST, a word of appreciation of the action of Tommy Connor and Desmond O'Connor in behaving as they did about their Hong Kong song. Their graceful withdrawal, together with their letter to me, were a credit to the profession, and I hope their example will be noted by all.

BRAINS TRUST AGAIN

And now about this column. I was interested to hear the Brains Trust last Sunday discussing Vera Lynn. The question was roughly whether they agreed with the sentimental nature of her programme "Yours sincerely." Without admitting that they liked that sort of thing, the Brains Trust were/was unanimous that the programme filled a definite want.

The gist of the explanations given was that men in the Forces, being separated from their homes and sweethearts, cut off from all normal ways of life, love and laughter, were in clear psychological need of sentiment, of something which would take their minds off the enforced separation.

There is obviously a lot in this. I am suffering, in a purely physical way, from much the same thing. Whether it is because the beer has changed, or because I find myself rushing about more, the war has given me a most unusual, untypical craving for sweet things.

DISLIKED SUBSTITUTES

During the last war, as a child, I gave up sugar in tea and coffee because I disliked the taste of saccharine and other sugar substitutes like some stuff called

"Honey Sugar." And on the whole, during the rest of my life, I have eaten very little sugar at all. If I eat sweets it is very rarely, and then in the form of the sweetest things I can lay hands on—like treacle eaten off a tablespoon, or preserved Chinese fruits and crystallised fruits from a particular shop in Cannes. Very, very rarely did I ever touch sweets at meals.

But whatever the cause may be, my body has suddenly begun to demand sugar as a direct consequence of the war, and I can understand the same thing happening to people's minds.

REACTION TO VERA

The psychological demand for sugar results in the craving for programmes like Vera Lynn's. And who are we to say that it is wrong? My dislike of "Yours sincerely" is the dislike of a musician, not of a cynic. But that is another matter.

But what I do not understand is why this war should have produced an even greater demand for this sort of sugar than the last one. The war of 1914 was a dirty, muddy war, whereas this is—militarily speaking—a clean one. I doubt very much whether if this present war lasts another four years the casualties will be anything like those of the first world war.

The Brains Trust's answer (now I remember it) was to a question which dealt mainly with the subject of morale. Did they think that Vera Lynn's programme was harmful to morale? No, they didn't.

But I would have been interested to know whether the Brains Trust—if the question had



Jerry Hoey (on right) and his Band, as they have been appearing on the stage for ENSA. As announced last week, Jerry is taking his outfit into variety.

been taken further—would have approved of the total amount of sugar that comes over the air. Vera Lynn is once a week; but dance music in the same vein goes on all the week, and then some.

I would not go so far as to say that the morale of the troops is being endangered by this sort of thing, but there are other forms of escapism which would help to make morale even better.

NO WAR FILMS

Just as we don't want to see films about the war (unless Charlie Chaplin can produce another "Shoulder Arms") so I feel we could do with something cheerfully unrelated to the war in our dance music.

I fear I may give the impression that I am contradicting myself on this subject. Last week, you may recall, I urged that the B.B.C. should make the bands brighter up a bit—"not only on musical grounds, but, at this stage in the war, on morale grounds, too."

I still say that, even though I have said above that I don't think morale is being harmed at the moment. But I do think there is a danger of it being affected. The excess of sentimental dance music that is being turned out over the air nowadays is likely to have the effect of an overdose of a sedative drug. I believe strongly that a counteractive stimulant is needed.

NO SINGING ABOUT IT

Songs about the war won't do it, because if ever there was a war that didn't need singing about it's this one. We have lost the art of broadsheets and ballads, anyway, and since there is no recruiting but only conscription, we have no need for songs like "Last night I went out with a soldier."

No, this is an interesting subject and one I'd like to discuss again later. Meanwhile, I shall think up one or two ideas on the sort of thing I mean.

U.S. JIVE JOTTINGS

Hot Gossip from the States

DUKE ELLINGTON recording six sides every month for Victor. Latest batch included four originals by members of the Ork: Otto Hardwick's "I'm Too Hip To Be Happy," Rex Stewart's "Grasshoppers," and two by Hodges and Bigard, so far untitled.

Other record news concerns Jimmy Lunceford's "Blues In The Night"—title number of the film in which the band was featured—and they say that Willie Lewis' alto is one of the greatest solos for years. Amer. Decca 4125 for Brunswick release over here—we hope.

They also tell us that Armstrong has recorded two of his old standards, "You Rascal You" and "Sleepy Time Down South," and that "Rascal," with new lyrics, is the great fun man at his best. Amer. Decca, 4140.

Lastly, Fats Waller's contribution to the American Waste Paper campaign. A number already going in the majority of U.S.A. juke boxes, "Cash For Trash."

As some of Erskine Hawkins' discs are to be issued over here shortly, the personnel may come in useful.

Julian Dash, Paul Bascomb, Hayward Henry, Jimmy Michelle, Bill Johnson (saxes); Sam Lowe, Wilber Bascomb, Marcellus Green (tpts.); Edward Sims, Rob Range, Richard Harris (trmps.); Averi Parrish (pno.); Lee Stanfield (bass); William LeMore (gtar.); James Morrison (drums); Ida James (vocals); Erskine Hawkins (tpt. and leader).

Chito Marx, of the famous crazy brothers, is now a full fledged bandleader, and his ork debuted at Brooklyn last January, shattering all the weekly house records in its first week.

Old-timer Ben Pollock got the boys together, and George Wetling is on drums. All the same, we wish he'd stuck to films; our biggest treat of the year was a new Marx Bros. pic.

We stopped "Platterbrains" for a while in order to get some of the post sorted out, but here's something to amuse you over the week-end.

Distinguish between Ben Smith, Bessie Smith, Buster Smith, Carl Smith, Eva Smith, George Smith, Howard Smith, Jabbo Smith, James Smith, Joe Smith, Stuff Smith, Lucien Smith, Pine Top Smith, Smitty Smith, Tab Smith, Willie Smith and Russel Smith. After all, what's in a name?

Marty Marsala, trumpet-playing brother of Joe, is building a band of veteran musicians all too old to be caught in the draft.

Line-up so far includes Rod Glass (clar.): Jack Bland (gtar.); Earl Murphy (bass); George Wetling (drums); Joe Sullivan (pno.).

Only wants Freeman, McPartland and Teagarden, and the Chicago boys would be complete.

For those who haven't yet seen it, "Hellzapoppin'" is one of the funniest, craziest flicks ever.

For swing fans it's a must, because of the appearance of Rex Stewart with Slim and Slam in a five-minute jazz interlude that will get the cats everywhere.

Unique recording session took place at the Columbia Recording Studios in New York recently, when nine famous American bandleaders got together to make a disc for charity.

The nine maestros were Charlie Barnet (tenor); Benny Carter (alto); Cootie Williams (tpt.); Benny Goodman (clar.); J. C. Higginbotham (trmb.); Count Basie (pno.); John Kirby (bass); Gene Krupa (drums); Alvini Rey (gtar.).

The tune was "I Got Rhythm," and all nine took a solo, a good time being had by all.

'WHEN IT'S PEACE ON EARTH AGAIN'

Billy Merrin's Open Letter to "Mike"

Dear "Mike,"—I feel that I should make some sort of reply to what I consider a direct attack upon my personal character in your article "Nothing Sacred" (MELODY MAKER, March 21).

You are a critic. I am a songwriter. If I write a good song (may I suggest "Over the Hill") then I am grateful for any acknowledgment that you, or any other critic, may make. If I write a bad song, then by all means condemn it, and let it share the fate it obviously deserves. In your article, you don't criticise my song "When It's Peace On Earth Again," you attack me personally on the motives which brought the song into existence. Here is my answer:—

You say you are a Catholic. I don't happen to be one. I am, I hope, a Christian with a very strong and sincere belief in the Church and the Faith. In fact, so strong and sincere, that I acknowledge any blessings I receive in my work as coming from above. In one little corner of my office, hang the framed copies of some of my songs. This corner, to me, in a sort of childish faith,

is a little shrine (I had it blessed by a priest).

I feel that when I humbly kneel there each morning, before my day's work, at the foot of a symbol of the world's greatest miracle, I can acknowledge the blessings I have received, and pray for more guidance, courage and faith.

Rightly or wrongly, "Mike," I believe all my inspirations are Heaven sent, and not due to any cleverness of my own.

If, therefore, when I wrote "Peace On Earth," I was (as you say) guilty of "rank bad manners" towards the Church, and that I set "a new low with a blasphemous ballad title," then all I ask is to be judged by Him who understandeth all things, and not by you. Remember, "Mike," that as far as the Church is concerned, you are only my equal.

Criticise my songs, by all means, but leave the judgment of my personal observance of the Faith to Him before Whom even you, in your exalted glory, must bow the knee.

BILLY MERRIN.

Nottingham.

MELODY MAKER

Incorporating RHYTHM

Week ending APRIL 4, 1942

Editorial, Advertising and Business Offices:

93 LONG ACRE, W.C.2

Telephone: TEMPLE BAR 2463

Editor: RAY SONIN

Advertisement Manager: F. S. PALMER

THE FILM'S RELEASED

— THE SONGS ARE RELEASED

— Have YOU Got Them !

THE MAN WITH THE LOLLYPOP SONG
WEEK-END IN HAVANA

Double Orchestration 3/-

TROPICAL MAGIC
THE NANGO

Double Orchestration 3/-

WHEN I LOVE, I LOVE

2/6 per Set. (Sets only.)

All from the Twentieth Century-Fox Film "Week-End in Havana"

CAVENDISH MUSIC CO., 295 Regent Street, W.1

Telegrams: SONOROUS, LONDON

Telephone: LANGHAM 2741

America's best selling PLASTIC
REED . . . 60,000 Purchasers
can't be wrong."BETCHA" won't find
another reed with these
features:

1. Length of life.
2. Doesn't get soggy.
3. Ease of performance.
4. Three graded strengths.
No. 1 Soft. No. 2 Medium.
No. 3 Hard.

IN HANDY POCKET
CARRIER.Bb Clarinet ca. 4/-
Alto Sax " 5/-
Tenor Sax " 6/-
Including Purchase Tax"YOU'LL BE AMAZED AT THEIR COM-
FORT AND ABILITY TO TAKE IT" says
Steve Broadus who developed it.OBTAINABLE
FROM ALL DEALERS OR
JOHN E. DALLAS & SONS, LTD.
CRAY AVENUE, ST. MARY CRAY, KENT

SCHAUER & MAY HITS!

SO SUDDENLY

RED MOON OVER HAVANA

Coming Soon . . .
PRELUDE TO LOVEDOUBLE ORCHESTRATIONS
3/-WIRE — WRITE or PHONE
SCHAUER & MAY23, DENMARK STREET, W.C.2
Temple Bar 3349CONTEST SEASON
OPENS WITH A BANGTHIS war isn't going to last for
ever. One day, and it may
not be so far off, we shall win it.When we do, it will be highly
desirable that everyone now en-
gaged on war work should imme-
diately be in a position to earn
his or her own living, instead of
having to be maintained at the
country's expense, either by an
unnecessary extension of his
present war time job or with un-
employment benefit.Many young amateur and
semi-pro. musicians will, of
course, decide to become full
pros. But if they are to do so,
they must keep up their pro-
ficiency.To inspire them to do this the
"M.M." is doing its utmost to
keep dance-band contests run-
ning.With many of the most suitable
halls being no longer available,
A.R.P. limits on the number of
persons allowed in such halls as are
still free, thereby making it im-
possible to take the money necessary
to defray the costs of a contest with its
prizes and other heavy overheads, and
often refusal of the authorities to
grant extensions beyond the normal
closing times, the task is not easy.Nevertheless, we have managed to
arrange a skeleton contesting season
for 1942.

RECORD FIGURES

It opened with the 1942 All-
Lancashire Championship at the
Carlton Ballroom, Rochdale, last
Friday week (March 20), and the
1942 South London Cham-
pionship at the Wimbledon Town
Hall the following Tuesday
(March 24).How enthusiastically the bands
responded is proved by the fact
that in spite of travelling diffi-
culties and last-minute cancella-
tions due to musicians having to
work overtime, no fewer than
eight combinations managed to
appear at each event.But the musicians were not
the only enthusiasts.Record numbers of the public,
realising that a few hours' respite
would make them all the more
capable of maintaining their war
effort at full strength, rolled up
to enjoy the entertainment and
encourage their favourite bands.At Rochdale, the crowd num-
bered 987—none the less signifi-
cant in view of previous years'
figures, which were 1937, 724;
1938, 479; 1939, 466; 1940, 568;
1941, 792.The event, organised by the
Buckleys, to whose efforts during
years of contest-promoting bands in
the North owe so much, was particu-
larly notable for its jollity, towards
which Freddie Platt and his excellent
resident band contributed greatly.Judging was by the well-known
swing pianist, Eddie Macauley, still
engaged on war work in the area,
and the "M.M.'s" own Edgar
Jackson.The Wimbledon Championship
was organised by Messrs. Arthur
Forrest and Horace S. Day.Although well known for their
dance promotions in the district,
this was their first attempt at
an "M.M." contest, and they may
take a big bow for the efficient
manner in which they carried it
through.The A.R.P. limit on the hall is
950, so our box-office checker
tactfully went home after thatnumber had passed through the
doors. "After all," he said,
"that's capacity and you can't do
better than capacity." But we
are still wondering whether
somehow they didn't.Assisting, Edgar Jackson with the
adjudication this time were that
grand swing trumpet stylist and
band leader Johnny Claes, and Barney
Gilbrath, the brilliant accordionist,
of Parlophone record fame.Barney, now a corporal in the
R.A.F., happened by a lucky coinci-
dence, to be on leave, and showed
that he has lost none of his wizardry
when he joined Johnny and the win-
ning soloists in a jam session, which,
to a torrent of applause, was fixed up
on the spur of the moment.Among the celebrities present was
Mr. John J. Saunders, joint record
sales manager of E.M.I. With him
was Mrs. Saunders, who kindly pre-
sented the prizes.

JUDGES' OFFICIAL REPORTS

1942 ALL-LANCS CHAMPION-
SHIPAdjudicators: Messrs. Edgar
Jackson and Eddie Macauley.

FIRST

MIKE RILEY AND HIS BAND (Sax,
trumpet, trombone, piano, bass,
drums). All cons.: 22, Allerton Street,
Gibbit Street, Halifax.Individualists' awards for: Tenor,
trombone, piano. Hon. mention for
trumpet. Special award for best
"small" band.A feature of this contest was that
it showed how, in spite of war time
difficulties, Britain's northern
amateur and semi-pro. bands are
maintaining their pre-war standard,
and in some cases improving on it.
The lower-placed bands were particu-
larly noticeable for better musician-
ship than one heard from the younger
pre-war bands. Intonation, for in-
stance, in the past often a rather
lamentably weak matter, was much
better.This little swing band of Mike
Riley's was not only a most
musicianly outfit, but showed a very
nice appreciation of dance style.
Quiet and controlled, it nevertheless
played with a relaxed spontaneity
and lift. The musicians both individu-
ally and collectively showed that
they knew what to do and how to do
it. Excellent results were obtained
by sensible usage of the efficient
doubling on tenor by the trumpet and
baritone by the tenor, especially in
the waltz.The trumpet player was unfortu-
nate not to secure his individualist's
award, but although he managed to
keep out of trouble, he sometimes
suggested that he had not quite the
technique necessary to enable him
perfectly to put into practice his
unusually good ideas.

SECOND

CYRIL BLAKE AND HIS BAND
(Four saxes, two trumpets, trombone,
piano, bass, drums, conductor). All
cons.: 10, Waterloo Street, Ashton-
under-Lyne.Individualists' awards for: Alto,
drums.Another unusually good band, this
combination might have won the con-
test had it not failed to develop its
form until its last number, the quick-
step.Although seemingly well rehearsed,
it was not until the last half of the
quick-step that it showed the sense of
interpretation, precision, ease or
swing that it undoubtedly possesses.Good musicians, the tenor and
second trumpet will both be better
when they have developed these ideas
a little more.The trombone, seemingly an experi-
enced "straight" player, had a

The Waltz with the contagious refrain . . .

By Your Side

STANDARDS

Limehouse Blues	3/-	Tres Moutarde -	3/-
Love Will Find a		(One-Step)	
Way (Waltz) - -	1/6	Time to Say Good-	2/3
Skater's Waltz -	2/3	nights (Waltz) - -	
Speak to Me of		Old-Fashioned Love	2/3
Love (Waltz) - -	1/6	Song (Waltz) - -	
Vienna, City of		Dreaming (Waltz)	2/3
My Dreams - -	1/6	Waltzing Matilda	2/-
(Waltz)			

ASCHERBERG, HOPWOOD & CREW, LTD., 16 Mortimer St., London, W.1
BRONS, 47 Gerrard Street, London, W.1, and all orchestral music dealers.

ROCHDALE AND WIMBLEDON RECORDS

rather rough "legitimate" tone, and tended at times to overpower this section, whose vibratos did not match too well. This point re vibratos also applies to the sax team. The bass player could well afford to inspire the band by playing with more enthusiasm in slow numbers.

THIRD

JOE DEAN AND HIS BAND (Alto, tenor, trumpet, piano, guitar, bass, drums). All coms.: 65, Spencer Street, Keighley.

Individualists' awards for: Guitar, bass, Hon. mention for trumpet.

Equipped with some of the best arrangements we have heard in a contest for a combination of this size, this band was more conspicuous for the ideas it had on the way the arrangements should be interpreted than on the way it was able to put those ideas into practice.

The sax team, possibly suffering, because of the absence of its tenor player on war work, which necessitated the 2nd alto taking the tenor chair at short notice, was somewhat rather cut and dried. We would have liked more feeling in the playing. The team's intonation was not too good either.

In the rhythm section, the piano could have been stronger. Still, with the rest of the section, especially the bass, good, and a trumpet who was in every way above average, the band may rest assured that it did not disgrace itself.

* * *

Jack Hardikers' well-controlled band from Whalley, whose trumpet and drummer secured honourable mention, tied for fourth place with the Adelpheans, straightish, dead-on-the-beat Swingette from Mossley. Their trumpet player, who was, it must be confessed, practically the mainstay of the combination, won his individualist's award.

George Love and His Band, of Rochdale, obtained an honourable mention for trumpet.



1942 SOUTH LONDON CHAMPIONSHIP

Adjudicators: Messrs. Johnny Claes and Cpl. Barney Gilbraith, R.A.F. under the presidency of Edgar Jackson.

FIRST

FRED HEDLEY AND HIS BAND (three saxes, two trumpets, trombone, piano, guitar, bass, drums and conductor). All coms.: 50, Lavenham Road, Southfields.

Individualists' award for: Clarinet, Hon. mention for drums, piano.

This band won on the careful and understanding coaching which has always been a feature of Fred Hedley's bands. With the clarinet player as the only really outstanding soloist, there were undoubted weaknesses, notably in the brass section, though the tenor also did not seem too strong.

But somehow these shortcomings had been sufficiently overcome by careful rehearsing to enable the band not only to sound competent musically, but to play with a sense of interpretation and style that would have been a credit to a better average of individual ability. The tone, balance and intonation of the unison saxes in the waltz were quite outstanding. So was the expression, though this was equally good in the fox-trot and quick-step, both of which also boasted a nice, easy rhythm.

SECOND

FRED MIRFIELD AND HIS GARBAGE MEN (clarinet, tenor, trumpet, piano, guitar and drums). All coms.: 82, Sewardstone Road, South Chingford.

Individualists' awards for: Piano, guitar, drums. Hon. mention for trumpet.

Providing an absolute contrast to Fred Hedley's band—thereby giving the judges a lovely headache trying to reconcile their conflicting merits—Fred Mirfield followed out his usual plan of presenting young tear-up swingsters and letting them loose-out in an unrestrained jam session.

We can only congratulate Mirfield on this approach, which we hope he will continue. It not only gives life to the proceedings, but is the right outlook on jazz.

But against our inner inclinations we have to judge these contests on musicianship and ensemble result. Their aim is to improve the standard of young dance bands, who must know the rules of music thoroughly before they can afford to play with them.

This band of Mirfield's does play with them. Ambitious, and in some cases with more than enough technique to put their excellent ideas into practice individually, the boys produced little in the way of ensemble. Moreover, the singing in two numbers was as unpoised as there was too much of it.

Nevertheless, with its grand swing pianist, brilliant solo, if not ensemble, trumpet player, and Fred's own confident and clever, if not too modern, drumming, the band very nearly won.

Not that Fred appeared to care. He seemed to have gone into the contest to see how far his bright boys could get in public and against more conventional dance music while enjoying a wallop. It's a spirit we heartily endorse. It may not win every contest, but it certainly gives the musicians the kind of experience that makes real jazz players.

THIRD

THOMAS LEWTAS AND HIS NEW GEORGIAN (three saxes, trumpet, trombone, piano, bass, drums). All

coms.: 341, Beechwood Road, Luton, Beds.

Individualist award for: Alto. A neat, supple and well-controlled little band, playing with a nice, easy swing, this combination should easily improve to winning standard.

Just now the attack of the brass is not sufficiently backed up, especially by the rhythm section, due mainly to the lack of punch from the pianist. The sax team was unusually well led by a very tasteful alto, but although the team sounded sweet and clean, actually the 2nd alto and tenor did not back up the lead alto forcefully enough, causing this section also to sound a little weak behind the punch of the brass.

* * *

Teddy Wadmore's Georgians of S.W. London, who would have done better if their waltz and slow fox-trot had equalled their quick-step, came fourth. They also secured the award for trumpet and an honourable mention for their pianist.

Individualists' award for brass went to Fred Faulkner and His High Hatters. Laurie Pearson and His Romany Serenaders secured an honourable mention for their drummer.

The announcement that they had won the tenor prize proved, on checking the judging sheets, to be a mistake. This prize should have gone to Teddy Wadmore's Georgians, to whom a special prize will now be sent.

* * *

For dates of future contests, see Fixtures List on page 2.

NORTHERN NEWS NOTES

by

JERRY DAWSON

HEARD recently from ex-Jack Jackson trumpet player—now in khaki—**BOB BROWN**. The last time I heard from Bob he was leading a large-size concert-dance orchestra at a Signals depot somewhere in Wales, but, having recently been moved further north, he has had to start all over again, and has been successful in forming a smart ten-piece outfit at his new station.

He is very enthusiastic about two of the boys in the band—a Plymouth boy, by name Bert Dear, whom Bob describes as a "colossal" bassist, and a Scots pianist, George Smithson.

Bob tells an amusing—and unfortunately typical—story of an incident which occurred in the very early days of this band, when it consisted entirely of piano, drums, and himself on trumpet.

The boys were playing at a dance held in a hall holding 800 people, and you can imagine what hard work that would be. However, came the interval, whereupon Bob was promptly gripped by one of the officers present, who in all seriousness asked if he would be good enough to play a trumpet solo. It's a wonder he didn't ask for "Rhapsody in Blue."

Last week, **BILLY COTTON** paid one of his rare visits these days to the North-West, when he topped the bill at the Empire Theatre, Liverpool. Although the band is, understandably, not so musically precise as one has come to expect from Bill, his offering is still the usual bright, snappy and light-hearted entertainment as of old, with trombonist Ellis Jackson still stopping the show with his brilliant dancing.

A newcomer to the Cotton stage presentation is vocalist **DOLLY ELSIE**—I don't ever remember seeing Bill with a femme singer before—who is singing better than ever and appears to capture the spirit of the band as if she had been with it for years.

ALAN BREEZE hits a new high in a terrific arrangement of "London

Pride," his performance of which is sheer artistry, but the high spot of the whole show—from a purely commercial point of view is Billy Cotton's most amazing impression—with hat and cigar—of the Prime Minister, which is added to by reason of its total unexpectedness. This is right at the end of the show, and almost brings down the house.

THE GLASGOW DANCE BANDS

By Hugh Hinshelwood

YOU would know there's a war on all right in Glasgow city ballrooms these days.

At the Playhouse, for instance, you might find khaki at the piano and Air Force blue on the sax with the resident band, and as one of the boys remarked, all that would be missing would be Bobbie Hamilton or some of the other lads home on leave from the Merchant Navy, and all the Services would be represented.

At the other end of the hall, **GEORGE ELRICK** is certainly giving youth a chance. Trumpeter Wee Johnnie Hudson and sixteen-year-old drummer Billy Lonsdale have already been mentioned, but George is now featuring Harry Bence, a sixteen-year-old who plays an alto both hot and sweet. George will be on the air some time early in April.

Visitors to Largs during the summer this year won't find their usual Mecca at Barrfields Pavilion, as this home of Variety and dance is being used for other purposes.

However, producer **GEORGE BOWIE**, whose activities were mentioned recently, is having a huge marquee erected, where tired war workers and Forces chaps will get all the usual fun of the fair. Other Largs promotions, the Moorings Ballroom and Nardin's Café, will have entertainment on tap as usual.

Boogie Woogie!!

ANNOUNCING THE RELEASE OF AMERICA'S SENSATIONAL **EIGHT TO THE BAR BOOGIE WOOGIE PIANO METHOD BOOK** By FRANK PAPARELLI—3/6

3/9 POST FREE Including GREAT BOOGIE SOLOS and featuring styles of such famous Artists as PETE JOHNSON and ALBERT AMMONS, MEADE, "LUX" LEWIS and others.

JUST RELEASED

SOFT SHOE SHUFFLE

Great Orchestral Novelty. 3/- per set. 3/2 post free.

THE PETER MAURICE MUSIC CO. LTD. 21 Denmark St., London, W.C.2. TEL. 3856

DAREWSKI CO.'s STANDARDS FOR JAZZ, SWING, "HOT" and RHYTHM FANS

ACCORDION	
THURBAN'S Simple Treatise for the Bass	2/6
HOW TO MASTER the Bass Side of the Piano Accordion	1/6
WHISPERING (Swing arr. by Eric Winstone)	1/-
TIGER RAG	2/-

PIANO	
BLUE NOTES, sel. of World Famous Blues, modernistic arr.	1/6
HOT NOTES, sel. of World Famous Stomps, Modernistic arr.	1/6

TROMBONE	
GLENN MILLER'S 125 Jazz Breaks	4/-

GUITAR	
DICK SADLEIR'S Modern Plectrum Guitar Playing	5/-
TIGER RAG	2/-
SUNRISE SERENADE	1/-

SAXOPHONE & CLARINET	
BENNY GOODMAN'S 125 Jazz Breaks	4/-
MELROSE Sax. and Clarinet Folio containing 12 Famous Nos. for Eb, Bp, and C Melody Sax., Clarinet with Piano acc.	5/-

CORNET	
LOUIS ARMSTRONG'S (44) Hot Choruses	4/-
LOUIS ARMSTRONG'S 125 Jazz Breaks	4/-

"HOT" ORCHESTRATIONS JAZZ ME BLUES,

arr. Jimmy Dale	4/-
DO YOU EVER THINK OF ME arr. Larry Clinton	4/-
SUPER FOOT STOMP, arr. Fletcher Henderson	4/-
COPENHAGEN, arr. Spud Murphy	4/-

DAREWSKI MUSIC PUBLISHING CO. 9-10 NEW COMPTON ST., LONDON, W.C.2. Temple Bar 6428.

NEW "SUN" HITS

I'LL ALWAYS REMEMBER

THE KISS POLKA

I KNOW WHY

UNDER BLUE CANADIAN SKIES

CHATTANOOGA CHOO CHOO

Price 3/- Per Set: To Subscribers 2/- (not included in Subscription).

20 Orchestrations for 12/6

SUN MUSIC CO., LTD., 23, DENMARK STREET, W.C.2.

NO MORE REED WORRIES



This Plastic Precision product is not only the REED of the moment—but the REED of the future.

Some say at once "I'll never go back to the old-fashioned cane reed"—others take a little time to get used to the "feel" of the Autocrat. All who give this wonderful reed a fair and patient trial are amazed at its perfect response, brilliant tone, controlled frequency. It can be used indefinitely without deteriorating—a fact which inspires new confidence to every player who has experienced uncertainty when using the old cane type of reed.

AUTOCRAT
Rhythm
REED

IN FOUR GRADED STRENGTHS
Ask your dealer.
Mfrs.: ROSE, MORRIS & CO. LTD.,
74/76 Ironmonger Row, E.C.1.

COUNT BASIE

AND HIS ORCHESTRA

- Basie Boogie; 9.20 Special R 2836
- Fiesta in Blue - R 2831
- Take me back, Baby - R 2831
- Feedin' the "Bean" - R 2814
- I do mean You - R 2814
- Rocking the Blues - R 2796
- It's square but it Rocks - R 2796
- Draftin' Blues - R 2795
- What's your Number? - R 2795
- The world is Mad. 2 Pts. R 2784
- Gone with "what" Wind - R 2782
- Blow Top - R 2782
- Louisiana; Moten Swing R 2768
- I never Knew; Tickle Toe R 2759
- Song of the Islands - R 2755
- Nobody Knows - R 2755

R 10-in. 3/3 (+8)d. Tax)

PARLOPHONE
Records

The Parlophone Company Ltd., Hayes, Middx.

CUT THIS OUT

EASY-TO-USE

BROWN SAXOPHONE PADS

FOR ALL MAKES

SOPRANO 10/-	ALTO 15/-	TENOR £1.0.0	BARITONE £1.10.0
-----------------	--------------	-----------------	---------------------

SINGLE PADS—ANY SIZE—1/- EACH
INTERWOVEN FELT—10/- EXTRA PER SET
CLARINET PADS—BEST QUALITY—10/- PER SET
Every size can be supplied.

To be sure of perfect fit give inside measurement of cup in millimetres and the number of pads required. If this is not possible state make of instrument.

SAXOPHONE SPRINGS

SOPRANO 4/-	ALTO 5/-	TENOR 6/-	BARITONE 7/-
----------------	-------------	--------------	-----------------

Manufacturer: ALL POST FREE. CASH WITH ORDER.

GORDON BEESON TORRENS WORKS, TORRENS STREET, LONDON, E.C.1

One of the Best Hollywood Musicals

IF you want to see one of the best musicals to come out of Hollywood, watch for 20th Century Fox's new Carmen Miranda-Alice Faye flick, "Week-end In Havana."

We get for once, believe it or not, a story that is quite plausible; the production, in Technicolour, at its best, is Hollywood in its most lavish mood; the humour is as lively as the pace is snappy; Alice Faye, in a sequence of frocks that will knock you girls all of a heap, is as ravishing as ever; and there's Carmen Miranda using those expressive hands and rolling those snaky hips.

Also there are plenty of good enough songs, including "The Man With The Lollypop Song" and "Tropical Magic," which you should know by now if you ever listen to the radio, "When I Love, I Love," "A Week-end in Havana" and "The Nango."

But the thing which is most likely to get you good folks is the playing.

Even when you can't see that Bando da Lua which always accompanies Carmen, you can hear it. And what a band it is!

All in all, this is about the best Carmen Miranda picture we've had, and that's saying a-plenty.

YOUNG LINES UP

FURTHER news is now to hand regarding Arthur Young's latest venture, the presentation of his "Swingtette" in the new Vaudeville Theatre production "Scoop."

Original opening date was April 9, but owing to the amount of preparation necessary, it may now be a few days later.

For his new combination Arthur Young has lined up Bretton Bird (until lately conductor of the Hatchett's outfit at the London Hippodrome) (piano); Ralph Bacon (drums); George Orrell (first violin); Harold Turner (violin); and Cedric Sharpe (cello). He will, of course, be leading himself on Novachord.

CALL SHEET

Week Commencing April 6

- Big Bill CAMPBELL and Band, Palace Theatre, East Ham.
- Elsie CARLISLE, Palace Theatre, Blackpool.
- Billy COTTON and Band, Stoll, Kingsway.
- Herman DAREWSKI and Band, Richmond Theatre.
- Henry HALL and Band, Hippodrome, Birmingham.
- Charlie KUNZ, Empire Theatre, Croydon.
- Joe LOSS and Band, Hippodrome, Ilford.
- Vera LYNN, Empire, Finsbury Park.

- Harry PARRY and his Radio Rhythm Club Sextet, Streatham Hill Theatre.
- Oscar RABIN and Band, Empire Theatre, Glasgow.
- Monte REY, Hippodrome, Bath.
- Harry ROY and Band, Broadcasting.
- Rudy STARITA and his Starlites, Palace Theatre, Blackpool.
- Van STRATEN and his Band, Broadcasting.
- Billy THORURN and Band, Grand Theatre, Bolton.
- TROISE and his Mandoliers, Embassy Theatre, Peterborough.
- Maurice WINNICK and his Band, Hippodrome, Chatham.

"BIG TOP" GOES OVER THE TOP

OPENING LAST WEDNESDAY WEEK (MARCH 18) AT THE ROYAL COURT THEATRE LIVERPOOL, C. B. COCHRAN'S STAR-STUDDED REVUE "BIG TOP" STARTED WHAT SHOULD PROVE ANOTHER OF HIS LONG-RUNNING EPICS OF THEATREDOM.

I saw the show (writes Jerry Dawson) on its second night, when the usual production faults were still apparent—mis-cues, waits, etc.—but with a little cutting, and quickening up of the first half, which will be done by the time it reaches the West End, it will be grand entertainment in the best Cochran tradition—and that means chiefly ultra-sophistication.

Beatrice Lillie is everything that her reputation claims her to be, and whether by word or by gesture she completely commands attention. Cyril Ritchard and Fred Emney are fast developing into one of the most masterly-comical teams in the theatre today, Pat Burke sings and acts more delightfully than ever, whilst Madge Elliott fits in and out in a variety of roles.

GRAND TUNES

There are one or two grand tunes in the show, but even Ben Frankel's arrangements—and that means the very best—are unable to cover up the deficiencies of the accompanying orchestra which will definitely require strengthening for London production. I suppose that it is the "musician-power" problem again, and with the reluctance on the part of the few good boys left around to leave town, I can well understand the difficulties besetting those concerned.

"Flamingo," sung by Patricia Burke, was to me the outstanding number of the show, followed closely by "When I Hear Music" (Harry Parr Davies) and "Johnny One Note," by our American friends Rodgers and Hart. Another catchy little tune written by H. P. D., although hardly a jazz tune, is "Hey Ho," and I can confidently predict popularity for all of these, with "Flamingo" my own particular choice.

Dresses, decor and dances—staged by Buddy Bradley and Andree Howard—are well up to standard, and the only evidence that this is a war-time show is the absence of the usual large male chorus, and the extreme youth of the "Young Ladies." Whilst the latter has lost little in numbers, the masculine side of the chorus was in the hands of four very youthful boys who strove manfully to fill an obvious gap.

All in all a grand show in the making, and if you do get the chance to see it, don't miss the opening—it is entirely original and very entertaining.

RHYTHM CLUB NEWS

1. Great show last Sun. with packed house; hundreds turned away. Usual retl and J.S. great success with Tito Burns and many others all shining. No mtng nxt Sunday, Apr. 5.
2. Winchmore Hill now meet on Mondays at Crown Hotel, Chase Side, N.14. Nxt, Apr. 6 at 7.30.
5. N.W.3. Grand birthday mtng Thurs., Apr. 9, King of Bohemia, 7.30 p.m. Bill Elliott (guest recitalist); Rossi and Morandi (duettists); and all-star J.S.
35. Willesden's nxt is Apr. 9 at Crownhill Social Club. Letters to C. Harvey, 41, Gloucester Close, N.W.10.

★ ALEX BURNS' BARGAINS BRITAIN'S BEST

EJ BARTONE SAXOPHONES
 All Saxs. L.P. Artist model, silver-plated unless otherwise mentioned. £ s. d.
 Conn Good Condition 30 0 0
 Pennsylvania latest, gold lac. 36 0 0
 Buffet, Paris Famous make 25 0 0
 Conn, fine instrument 30 0 0
 Selmer Adolf Sax, as new 30 0 0
 Selmer Super, gold lacquered, as new 38 0 0

Pennsylvania gold lac. latest Penn. & S. E. sylvania model, used a few times only 35 0 0
 Conn Pan-American, gold lac., latest, used a few times only 40 0 0

TRUMPETS
 The following Trumpets are all wonderful.
 Lincoln, slide change 12 0 0
 Broadway, slender model, newly gold lac. 12 10 0
 Ablewhite, slide change, newly silver-plated 14 0 0
 Regent Boosey, as new 14 10 0
 Hawkes' Clippertons, rotary change 15 5 0
 Dallas Streamline, change slide 36 0 0
 Majestic Streamline, slide change, new 18 0 0

John Grey, streamline, newly gold lac. 16 10 0
 Super Voz, very modern design, new 21 0 0
 Boosey #V.A., rotary change 22 10 0
 Besson, latest International model 27 10 0
 Besson Proteano, change slide, new, the last Besson new trumpet, gold lac., wonderful tone 37 10 0

PIANO ACCORDIONS
 Pancotti, 41/120/4, coupler 18 0 0
 Pietro, 41/120/3, coupler, as new 20 0 0
 Soprani Special, coupler, 41/120/3, as new 22 10 0
 Paolo Soprani, 41/120/3, coupler, as new 22 10 0
 Paolo Soprani, 41/120/4, coupler, as new 25 0 0

Frontalini, 41/120/3, push coupler, as £ s. d.
 new 25 0 0
 Settimio Soprani Cardinal, silver glitter, push coupler, as new 32 0 0
 Co-operativa, 41/120/4, 2 push couplers, as new 32 10 0
 Thousands of instruments in stock. State requirements and price you wish to pay. Instruments on 5 days' approval against cash. Full amount returned if not more than satisfied. Every instrument complete with case.

ALEX BURNS LTD. GER. 3796 (HOURS: 10.30 a.m. to 4.30 p.m. Saturday 9 a.m. to 1 p.m.)
 116 SHAFTESBURY AVENUE, LONDON, W.1

YOUR INSTRUMENT TAKEN IN PART EXCHANGE

CLASSIFIED ADVERTISEMENTS

All Small Advertisements must be prepaid and sent to arrive not later than NOON FRIDAY, of the week prior to date of issue to:

Advertisement Manager,
"The Melody Maker,"
 92 Long Acre, London, W.C.2
 Telephone: Temple Bar 2468
MINIMUM CHARGE 3/9
THREE LINES
BOX NOS. 1/- EXTRA
 Full details of rates appeared in our issues dated March 7, 14, and 21 last.

ENGAGEMENTS WANTED

DRUMMER, semi-pro., car, library; "All-Britain" finalist.—LIVINGSTONE 1548.
DRUMMER and accordionist wanting gigs or perm.—RONNIE GLEAVES, 5, Beatrice Road, BERNONDESEY, S.E.1.
VIOLINIST (Tzigane) dblg. alto sax, baritone vocalist, S/D., exempt, go anywhere, wishes change in one week's time.—LEWIS, c/o Bolton, 14, Sea View Parade, Morecambe, W.E.
LADY alto sax (exempt), experienced, open for engagements; free March 27.—Box 3047, MELODY MAKER.
ALTO and tenor sax, free evenings only.—STANLEY LEWIS, SPEEdwell 7134 (12-2 p.m. only).

BANDS VACANT

BILLY JAMES'S BANDS
 5 pce. S/D., free Easter; amplifier; transport.—BENNETT, 41, St. John's Villas, N.19.
MELODY AND CO. (Surbiton)
 Bands supplied, 6-10 pce.; Surbiton district only. ELM. 1338.
BILLY LAWRENCE AND HIS BAND
 (present holders "All Britain" M.M. Championship).
 At liberty for limited number of engagements. London and Home Counties. 1, Melton Villas, Barrowell Green, London, N.21.
BENNY CLARKE and his Blue Bird Swingtette require engagements.—57, Randall Aye., Cricklewood, N.W.2.

BRON'S ORCHESTRAL SERVICE

ALL THE PUBLISHERS' ORCHESTRATIONS IN STOCK. Also MUSIC DESKS, COVERS AND ACCESSORIES.
 EVERYTHING FOR THE MODERN DANCE BAND UNDER ONE ROOF. Orders to 5/- or over C.O.D. if required. COMPLETE CATALOGUE SENT ON APPLICATION. JUST GIVE US A RING.
47 GERRARD ST., W.1
 Telephone: GERrard 3995

THE SCOTTISH HOUSE
 FOR YOUR REQUIREMENTS IN MUSICAL INSTRUMENTS, etc.
 Repairs carried out. Saxophone and Clarinet repairs a speciality.
McCUBBREY'S
 99, West Nile Street, GLASGOW, C.1
 Second-hand Instruments Bought

BANDS WANTED

FIRST-CLASS dance band required for London hotel.—Box 3048, MELODY MAKER.

MUSICIANS WANTED

ALTO or tenor dblg. clar. and violin; also guitarist; good readers; free evenings; reserved occupation.—35, Dorset Avenue, Hayes, Middx.
DRUMS, 1st alto, perm., evenings only, £7 10s.; must be exempt; S.A.E. with photo. Other instruments please write. Vocalist also. Harry Spooner wanted if free. Scotland rail allowance.—Box 3049, MELODY MAKER.

ALTO, preferably dblg. clarinet, pianist, trumpet, for band forming in Greenford area.—Box 3050, "M.M."

TRUMPET, tenor sax, piano dblg. accordion; perm., London; salary £7 weekly.—Box 3051, MELODY MAKER.

PIANIST, accordion and sax for regular job three nights weekly; good wages.—LEON, 12, Blenheim Gardens, Willesden Green, N.W.2.

ALTO sax, guitar, pianist for Friday evenings.—Phone after 6, D.B. North Cheam. DERwent 1359.

WANTED

RECORDS bought and exchanged. Early recording, "Jazz Men" wanted for cash.—REYNOLDS, Storchow, Sawbridgeworth, Herts.

LIBRARY for 6-8 piece, modern preferred.—CLARKE, 320, Kingston Road, Staines.

TUITION

CLARINET and alto sax tuition wanted.—G. A. BOWES, 37, Kidbrooke Park Road, Blackheath, S.E.3.

MUSICAL SERVICES

ALL types of music written. Melodies supplied for lyrics.—BARKER, 1, Elmstead Gdns., Worcester Park.

PIANO scores to airs; music taken from voice.—RIGBY ARONS, 19, Offley Road, S.W.9 (near Oval).

CARRINGTON BRIGGS, Music Composer, Leven, Hull, Yorks, for revisions, settings and band parts.

PIANO FORTE accompaniments arranged to melodies, music orchestrated, from 2/- by lady. Lyrics set.—Box 419, MELODY MAKER.

MSS. copying, song, piano and S.D. arrangements done at low rates.—Box 3053, MELODY MAKER.

INSTRUMENTS WANTED

DRUMS WANTED

Wanted for Forces order, full-size bass drums, rigid or collapsible, tom-toms, snare drum, parts, etc.; highest prices given.—Write call or phone. LEN WOOD'S. Representative can call by appointment. LEN WOOD, 59, Frith Street, London, W.1. Gerrard 1386.

DRUMS WANTED

COMPLETE kits or parts, also **DANCE BAND INSTRUMENTS**. Top prices paid. Free collection.

DON BOWLES

288, High St., Croydon. (CRO. 5224.)

SAXOPHONES, clarinets, accordions, etc., purchased for CASH; cheque by return.—W. PUMFREY, LTD., 92-94, Stockwell Road, S.W.9. Phone: BRIXTON 2605.

WANTED urgently, instruments for a large band; saxes, clarinets, trumpets, trombones, a good guitar, a Boehm flute, an oboe, drums and effects, a string bass.—State prices. Box 2828, MELODY MAKER.

WANTED, a good alto sax for cash; Selmer, Buescher, Conn or other make; a low-pitch B flat clarinet; approval, full deposits.—9, Armitage Road, Golders Green, London, N.W.11.

DRUM outfit, also saxophone and trumpet; cash waiting.—W.D., 20, Hall Drive, S.E.26. SYD. 6408 (Ger. 3238).

COLLAPSIBLE bass drum wanted.—Write particulars and price to Box 3052, MELODY MAKER.

SAXOPHONE required, alto, tenor or "C" Melody; cash waiting.—8, Barron Street, Islington, N.1.

DRUM kit wanted, or parts.—101, Tamworth Road, West Croydon.

CONSOLE and tunable tom-tom wanted; good price given.—DAVIES, 2, St. Anne's Road, Widnes.

CONN ALTO WANTED; good L.P. Conn E flat alto wanted privately; purchaser in London week-ends.—36, Holt Road, Leicester.

INSTRUMENT REPAIRS

"ATMO-PROOF" DRUM HEADS

Guaranteed unaffected by dampness or temperature. 50% tone improvement. Send hoop (batter or snare) with 14/6 to "ATMO-PROOF," 55, Victoria Road, Kewghley, Yorks.

Hello, Rhythm Clubs!

MISCELLANEOUS £ s. d.
 BUGLES, highly polished, few only 2 15 0
 AUTOCRAT BASS DRUM, 28 x 15 18 18 0
 PENNSYLVANIA ALTO, a.p.g.b., as new 36 0 0
ALBERT CLARINETS, Bb, A, Boehm, perfect 40 0 0
EPHPHONE DE-LUXE GUITAR, cost £75 45 0 0

ELECTRIC GUITARS £ s. d.
 F.D.H. HAW. ELECT., in case 14 14 0
 ABBOTT SPANISH, sunburst finish 15 15 0
 ABBOTT Twin-Neck, black and chrom. 24 0 0
 ABBOTT Silver Flash, twin-eight 36 0 0
 ABBOTT De-Luxe, 3-neck Console 80 0 0

AJAX "Heavy Duty" GUITAR STRINGS

- Specially gauged by Joe Deniz (Britain's Ace Swing Guitarist).
- Hand polished, the perfect string for Electric Guitars.
- Why not Re-string your instrument now? Price 5/6 set. Postage 3d.

YOU WANT "RECORD SERVICE." WE GIVE IT

- Every Hot Disc issued by E.M.I. and Decca in stock
- Records for all Instruments. Hundreds of Second-hand Bargains;
- Accessory Replacements. Solos for the Instrumentalists. Methods for the Beginner.

FRANCIS, DAY & HUNTER, LTD.

140, CHARING CROSS ROAD, W.C.2

INSTRUMENTS FOR SALE

DRUM BARGAINS AT LEN WOOD'S

Gerrard 1386, 59, Frith Street, W.1, No H.P. terms.

DON BOWLES has a good stock of all instruments for personal shoppers only; no correspondence; no H.P. terms.—DON BOWLES, 288, High Street, Croydon.

DRUM kit, including new Glitter Gold bass drum and Hi-Hat, foot cymbals, 4 music desks, 40 new special arrangements, £35; very powerful all-moving coil, all mains, amplifier, as new, £35 or offers.—Write, DRUMMER, 15, Grovedale Road, N.19.

"C" Melody sax by Jaques Albert fls, good cond.; best offers.—Phone WEMbley 0193.

HAWKES XXth Century alto sax, gold-plated, with Davis silver lay mouthpiece, perfect condition, £40; soprano ditto, £28; Hawkes B flat clarinet, chrome-plated, as new, £30; all L.P. Special case for these three instruments, £5/5; stand ditto, 35/-, or nearest offer, together or separately.—246, Beacon Street, Lichfield, Staffs.

VIOLIN, dated 1741, mellow tone, £25, offer; no dealers.—29, Candover Close, Harmondsworth.

"REVELATION de Luxe" guitar, round sound hole, perf. cond., 3-ply case, cost £24, bargain at £16/10.—PHILLIPS, 33, Salisbury Rd., Reading.

ALTO, Lewin Freres, S.P.G.B., L.P., practically new, perf. cond., £26.—Phone: SIL. 2555.

AMPLIFIER, Webster Port, crystal mike, stand, twin 12-in. Rola speakers, any volt, 8/10 watts output, lovely job, £30 cash.—GOODMAN, 29, Beech Street, E.C.1. CLE. 2885 (12 noon).

AMPLIFIER, Truvice Little Giant, complete A.C. or D.C., 3 valves, as new, £15 or offers.—LUCAS, Calslock, North Cornwall.

CONN "C" Melody, L.P., S.P.G.B., pearls and rollers, good cond., £14/14.—2, Victoria Terrace, N.4.

WE BUY FOR CASH

SAXOPHONES, CLARINETS, TRUMPETS and TROMBONES, DRUMS, STRING BASSES, PIANO ACCORDIONS

Please write or send instruments to:—

BOOSEY & HAWKES LTD.

295, REGENT STREET, W.1
 (Prof. Dept.)
 Phone: Langham 2741-2746 (6 lines)
 MANCHESTER: ALDERSHOT
 93, Oxford Road. 45, Station Road.

RED HOT SAXOPHONE PLAYING

YOURS FOR ONLY 21/-
 LATEST IMPROVED POSTAL COURSE
WRITE NOW and increase your income right now!

JACK JACKSON

Broxholme House, Reddenhill, Torquay

WE HAVE LONDON'S FINEST STOCK OF DRUM AND TYMPANI HEADS

HUNT & MATHER

DRUMMERS' EQUIPMENT EXPERTS
 ARCHER STREET WORKS,
 10-11, ARCHER STREET,
 PICCADILLY, LONDON, W.1 GER. 6011
 Night Service: TERMINUS 1306
REPAIR AND REPLACEMENT SPECIALISTS

SCARTH — FOR MUSIC

SAXOPHONE

Comprehensive Instructor. Ben Davis. 15/6
 Daily Intonation Studies. B. Glasman. 2/1
 75 Rhythmic Studies. B. Glasman. 2/1
 Advanced Saxophone Studies. B. Glasman. 2/1
 Complete Tutor. Kitchen. 2/8
 Album Solos with P.A. (Who, Smoke Gets, etc.) 3/3

CLARINET

Boehm Tutor. A. McDevitt. 3/8
 Treatise on Boehm. B. Dunbar. 13/-
 Complete Tutor. Langley. 6/8
 50 Hot Licks. B. Goodman. 2/7

TRUMPET

50 Hot Licks. Z. Elman. 2/7
 Simplicity Tutor. 2/8
 Solo Album with P.A. No. 1 (Trees, etc.) 3/3

DRUMS

50 Progressive Drum Rhythms. Ray. 2/7
 Banduc. 2/7

WE CAN RE-LAY YOUR MOUTHPIECE AS AN EXACT COPY OF ANY FAMOUS MAKE. 5/- POST FREE. SATISFACTION GUARANTEED. SEND NOW

G. SCARTH, LTD. 55 CHARING CROSS ROAD, LONDON, W.C.2. GER. 7241. (Next to Leicester Sq. Tube Station)
 Open Daily 9.30-5.30 p.m. except Thurs., 9.30-1 p.m.

FOR SALE

DANCE NOVELTIES

We can still supply. Stamp for list.
LONDON WAREHOUSE CO.
 23, Vicarage Gate, W.8.

31 JAZZ records, exc. cond., 47/-; military bands wanted.—**J. DANIELS**, 6, Worcester Road, Evesham.

Keech UKE STRINGS

Introduced in 1929 and still the leaders. Evolved by the great ALVIND. KEECH—acknowledged the greatest artist and teacher of the Uke.

Each genre. Made in London from fresh English Abattoir Gut.

SPECIAL SELECTED BY KEECH LIMITED, 100, VICTORIA ROAD, LONDON, W.1

Sole Manufacturers:
CATHEDRAL STRINGS CO.
 Keech Works, 130, Shackleton Lane, London, E.8.
 Send for Professional Price List

HARTLEY'S
 FOR ORCHESTRATIONS

All Popular and Standard Dance Orchestrations Stocked

All orders over 5/- sent post paid, C.O.D. Lists on receipt of postcard.

HARTLEY'S MUSIC STORES
 79, VICAR LANE, LEEDS
 Phone 25505.

BESSON
 "Famous for Brass"

WILL BUY FOR CASH!
 SAXOPHONES, TRUMPETS, CLARINETS, STRING BASSES, DRUM SETS, ETC.

Write, or send instrument to—
BESSON Dept. L. W. G., Frederick Close, Marble Arch, W.2 Tel.: Pd. 7686

LEW DAVIS

SAXOPHONES

Cousenon (Alto), nickel, lp. 27 0
 Lafleur (Alto), lp., s.p.g.b., good cond. 28 0
 Martin (Alto), s.p.g.b., overhauled 34 0
 Hawkes XXth Century, lp., s.p.g.b. as new 37 10
 Pennsylvania (Alto), s.p.g.b., new cond. 35 0
 Selmer "22" Model (Alto), s.p.g.b., perf. 38 0
 Kohler (Alto), lp., s.p.g.b., overhauled 30 0
 Conn, s.p.g.b., latest model 55 0

TRUMPETS

Lew Davis Special, gd. lac., brand new 13 15
 Nat Gonella "Georgia", lac., almost new 14 14
 Paul Cavour De Luxe, s.p.g.b. 18 18
 R.E.F. Super 25, s.p.g.b., as new 22 10
 Selmer "Armstrong", s.p.g.b., as new 28 0
 De Luxe "Artist", Trumpet Cornet 25 0
 L.D. Auto de Luxe, copper bell 29 10
 King Silvertone Cornet, lac., as new 45 0

CLARINETES

Lew Davis Special, gd. lac., brand new 13 15
 Nat Gonella "Georgia", lac., almost new 14 14
 Paul Cavour De Luxe, s.p.g.b. 18 18
 R.E.F. Super 25, s.p.g.b., as new 22 10
 Selmer "Armstrong", s.p.g.b., as new 28 0
 De Luxe "Artist", Trumpet Cornet 25 0
 L.D. Auto de Luxe, copper bell 29 10
 King Silvertone Cornet, lac., as new 45 0

TRUMPETS

Lew Davis Special, gd. lac., brand new 13 15
 Nat Gonella "Georgia", lac., almost new 14 14
 Paul Cavour De Luxe, s.p.g.b. 18 18
 R.E.F. Super 25, s.p.g.b., as new 22 10
 Selmer "Armstrong", s.p.g.b., as new 28 0
 De Luxe "Artist", Trumpet Cornet 25 0
 L.D. Auto de Luxe, copper bell 29 10
 King Silvertone Cornet, lac., as new 45 0

STOP PRESS . . .

JACK ENGLAND

The wonder boy of sport with the most dynamic personality in the entertainment world, together with his ALL-STAR BAND, featuring lovely Paddy Dunne, Doris Thatcher and Jimmy Peel, will be FREE for Variety dates after the 26th April. Until then they will continue with one night stands. England can be contacted at 88, Swinburne Rd., Roehampton, London, S.W.15

LEW DAVIS PRODUCTS LTD.
 134, CHARING CROSS RD., W.C.2.

Carlotti, 120/4/41, two couplers, as new 2 5.
 Co-Operativa Special Model, 120 bass 42 0
 Cellini, 120 bass, 41 p.k., curved 42 0
 Lorenzo, by Frontalini, 120/3/41, new 45 0
 Buttstadt, Artist, 120 bass, 4 voice 45 0

CLARINETES

French Model, key C, lp., simple sys. 9 9
 Couture, Bp, lp., as new 25 0
 Hawkes, Bp, Boehm, lp., like new, no case 32 10
 Selmer, Bp, lp., Boehm, perfect 35 0
 E. J. Albert, Bp, lp., Boehm, as new 35 10
 Lucian Bassi, pair, Bp & A, lp., Boehm 52 0

DRUM KITS

Complete Kit collapsible Bass Drum
 R.E.F. S.D., temple block, trap tray, etc. 48 0
 Autocrat, 28 x 15, Bp, 14 x 6 1/2 s.d., trap tray blocks, cymbals, etc., High Hat. 62 0

GUITARS

Gibson, Loo, perfect, with case 14 0
 Harmony, U.S.A., brand new, with case 12 10
 Electric Spanish, new condition, case 18 18
 Maybell, "Slingerland," Spanish Guitar 28 10

AMPLIFIERS

Truvoice "Melody Maker," 2 speakers 40 0
 Truvoice "Porta 15," 2 spks., A.C./D.C. 47 10

24 Orchs. FELDMAN'S THE WORLD'S BEST ORCHESTRAL CLUB 18/-

PROUDLY PRESENT

WHITE CLIFFS OF DOVER

THE NUMBER ONE HIT

WHEN MY SHIP COMES IN (FOX-TROT)

TEN MILLION KISSES (FOX-TROT)

'TIS AUTUMN (FOX-TROT)

RANCHO PILLOW ★ **JEALOUS**
 FOX-TROT FOX-TROT

Orchestrations 48 24
 FULL ORCH. 48/- 24/-
 SMALL ORCH. 36/- 18/-
 TRIO 24/- 12/-
 PIANO SOLO 12/- 6/-

B. FELDMAN & CO.
 125, 127, 129 Shaftesbury Ave., London
 Tel.: Temple Bar 5532 (4 lines)
 Grams & Cables:
 "Humfriv., W.C., London."

TO ORCHESTRAL MANAGER—Please enrol me as a member of the Feldman Orchestral Club for twelve/six months.

NAME.....
 ADDRESS.....
 M.M. 4/4/42.....
 Combination required.....
 I enclose £.....s.....d.

INSTRUMENTS FOR SALE

DUAL snare drum, Autocrat, all chrome, perfect, £16. Your snare drum taken in part exchange.—**LEN WOOD.**

CONSOLES, all chrome, £12, £15; Consolette, £3; trap rail and blocks, £4; trap tray and blocks, £5/10.—**LEN WOOD.**

KRUPA kit, ebony and chrome, Hi-Hat and super tunable, £60; other kits from £20.—**LEN WOOD.**

RHYTHM CLUBS

PUTNEY RHYTHM CLUB
 Next Thursday at "Duke's Head," Lower Richmond Rd. (near Bridge). Jazz Jester **PERCY PRING** in "Higgy's Wizard ECTUELLY!" Special Jam Session.

CHALLENGE RHYTHM CLUB RALLY

SUNDAY, APRIL 12th, at Holborn Hall, Gray's Inn Road, W.C.1. 5—9.30 p.m.

JOHN VYSE (Record Recital)
MAX BACON presents—
FELDMAN TRIO
BRAINS TRUST
JOHNNY CLAES AND BAND
ILFORD CLUB GROUP

Members' cards from Max Jones at Challenge, Premier House, 150, Southampton Row, W.C.1, or obtainable at door. Admission 1/6.

STOP PRESS . . .

JACK ENGLAND

The wonder boy of sport with the most dynamic personality in the entertainment world, together with his ALL-STAR BAND, featuring lovely Paddy Dunne, Doris Thatcher and Jimmy Peel, will be FREE for Variety dates after the 26th April. Until then they will continue with one night stands. England can be contacted at 88, Swinburne Rd., Roehampton, London, S.W.15

LEW DAVIS PRODUCTS LTD.
 134, CHARING CROSS RD., W.C.2.

Carlotti, 120/4/41, two couplers, as new 2 5.
 Co-Operativa Special Model, 120 bass 42 0
 Cellini, 120 bass, 41 p.k., curved 42 0
 Lorenzo, by Frontalini, 120/3/41, new 45 0
 Buttstadt, Artist, 120 bass, 4 voice 45 0

CLARINETES

French Model, key C, lp., simple sys. 9 9
 Couture, Bp, lp., as new 25 0
 Hawkes, Bp, Boehm, lp., like new, no case 32 10
 Selmer, Bp, lp., Boehm, perfect 35 0
 E. J. Albert, Bp, lp., Boehm, as new 35 10
 Lucian Bassi, pair, Bp & A, lp., Boehm 52 0

DRUM KITS

Complete Kit collapsible Bass Drum
 R.E.F. S.D., temple block, trap tray, etc. 48 0
 Autocrat, 28 x 15, Bp, 14 x 6 1/2 s.d., trap tray blocks, cymbals, etc., High Hat. 62 0

GUITARS

Gibson, Loo, perfect, with case 14 0
 Harmony, U.S.A., brand new, with case 12 10
 Electric Spanish, new condition, case 18 18
 Maybell, "Slingerland," Spanish Guitar 28 10

AMPLIFIERS

Truvoice "Melody Maker," 2 speakers 40 0
 Truvoice "Porta 15," 2 spks., A.C./D.C. 47 10

DRUMMERS!

WE know you need kit. We are making what we can for you in between production of "other" goods.

WAIT FOR PREMIER whenever you can. It pays. You should be able to buy hickory sticks now. Price 3/8. Red Star 5/6. Order from your dealer.



Premier House, Golden Sq., Piccadilly, W.1 Phone: GERard 2327
 5627

★ ★ **SAILING TO THE TOP** ★ ★

THE SAILOR WITH THE NAVY BLUE EYES

MADELAINE (The Next No. 1 Hit)

GREEN EYES (The Radio Hit)

WHEN IT'S PEACE ON EARTH AGAIN

THE ABOVE IN YOUR FIRST PARCEL 24 HITS 18/-

Standard & Novelty Series All 3/3 Each Post Free

Honeysuckle Rose Night Ride PAVANNE Eric Winstone's
 That's a Plenty Dream Lover MIRAGE & EPIC!
 Sweet Sue Vintage Valses 'Come, I Saw, & STAGE
 Georgia Time On My Hands I Conga'd COACH

Enrol me in C.-C. Sub. Club. Subscriber.....
 24 Nos. S.O. 18/- F.S. 24/- Address.....
 Trio 12/- P.C. 6/- Extras 3/- M.M. 4/4/42
 Song Copies 10/- Mark Combination required.

THE HOUSE OF HITS! **CAMPBELL CONNELLY** 10 DENMARK ST. LONDON • W.C.2 Temple Bar 1653