

# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 567

## POPULAR MUSIC FORCES IN BIG ANTI-B.B.C. DRIVE

AS WE ANNOUNCED LAST WEEK, THE FOREMOST DANCE BAND LEADERS IN THIS COUNTRY ARE UNITING FOR ACTION AGAINST FORCES WHICH ARE SERIOUSLY DAMAGING THE PRESTIGE AND THE POPULARITY OF THE BUSINESS. ON WEDNESDAY MORNING (MAY 31), AFTER THIS ISSUE HAD GONE TO PRESS, ANOTHER, BIGGER MEETING TOOK PLACE IN LONDON TO PREPARE A SCHEME FOR THE UNITING OF THE WHOLE PROFESSION.

ONE OF THE PRINCIPAL PLANKS OF THE BANDLEADERS' PLATFORM IS SERIOUS CONCERN AT THE B.B.C.'S POLICY TOWARDS POPULAR MUSIC AND, COINCIDENTALLY WITH THEIR OWN ACTIVITIES OF PROTEST, THE MUSIC PUBLISHERS ARE ALSO FRAMING A CAMPAIGN TO DRAW ATTENTION TO THEIR COMPLAINTS AGAINST THE B.B.C.

a much better showing than ours do. The result is that the Forces overseas only know American tunes, and, therefore, never request the British ones because they've never heard them.

With music publishers and band-leaders up in arms against the B.B.C., unexpected support comes from another section of the popular music business—the theatre organists.

These instrumentalists have found their broadcasts cut down by over 70 per cent. since the General Forces programme came into being, and there is a wide section of the public and the Forces that likes the music and wants to hear more of it.

### ORGANISTS, TOO

Quick to take advantage of the situation, German radio and German controlled Continental stations are broadcasting records of British theatre organists to this country, and also have their own organist—by name, Hans Schimmelpennig—broadcasting frequently.

The theatre organists have formed an association to bring their complaints to the notice of the B.B.C., and, with three such responsible branches of popular entertainment business all making a united protest, it is to be hoped that even the thick-skinned B.B.C. will realise that all is very far from well on the popular music front—and do something about it!

They are complaining about a new manifestation of dictatorship which has crept into the B.B.C.—namely, the censoring of songs by individual producers after those songs have been passed by the B.B.C. Anti-Slush Committee and selected by the artists. Furthermore, petty restrictions are being imposed regarding the number of times songs may be played on the air in one day.

Add to this the number of old tunes that are played every day either as requests on gramophone records or in programmes because the producer happens to like them, and it will be seen that it is becoming impossible to create a new hit over the air in these days.

### B.B.C. AUTOCRATS

Leading popular music publishers' opinions discussed with the Melody Maker can be summarised as follows:

"The B.B.C. producers now have the power to hold the whole popular music business in the palms of their hands. Music publishers who have spent a lifetime in satisfying the public are virtually being told that they don't know what the public wants. And who are the 'experts' who lay down the law for them? Simply young men and women vested with autocratic powers by the B.B.C. who haven't the experience to please the listener."

The same thing applies to the bandleaders. Men who have earned a living for twenty years by pleasing the public with their bandshows have to endure the humiliation of being told how to produce a band-show by B.B.C. officials who haven't one-hundredth of their experience or knowledge.

Another serious factor as far as music publishers are concerned is the General Forces programme, with its welter of recorded programmes, talks and the rest. It has now become almost impossible to create a hit tune, because we can't get enough performances for it.

"American tunes on records and special American programmes get

### EMBASSY ADDS 2

SLIGHT reshuffle of personnel that has taken place recently in Art Thompson's Band at the London Embassy Club has brought in two famous newcomers to the outfit to fill the positions of bassist and trumpet-player respectively.

Arthur O'Neill, late of Stephane Grappelly's Swingtette, and before that with Jay Wilbur, is on bass. Trumpet player nowadays is Tommy Baker, who previously enjoyed a very long run with Harry Roy, so that he is no stranger to the Embassy.

Speciality vocalist with Art Thompson these days is glamorous bundle of personality Lita Rosa.

Remainder of the Embassy Club Band remains as before, with girl tenor sax wizard Kathleen Stohart; Bruce George, Manny Prince and Jimmy Paul (saxophones, etc.); Micky Creeve (drums); and, of course, Art himself leading from the piano.

NOTED drummer-vocalist Dave Fullerton, late of Hatchett's, and more recently with Stephane Grappelly's Swingtette, has lately joined up with Roland Peachey's Hawaiian-style dance outfit at Murray's Club, and is going great guns in this new environment.

Half London seemed to be there at the wedding last Sunday (26th) of famous Geraldine singing star Doreen Villiers, to Lieut. Kenneth Wakley, U.S.A.A.F., at Christ Church, Turnham Green. In this exclusive "M.M." picture, Bride and Bridegroom are seen leaving the Church amidst large crowds of well-wishers. Among those present at the ceremony were Variety notabilities Forsythe, Seamon and Farrell; Sally Douglas (bridesmaid); Dorothy Carless; Beryl Davis; Len Camber; Ivor Mairants; Jack Collier; "Flash" Shields; Phil Goody; George Harris; Alfie Noakes; Ted Heath; Johnny Green; Syd Green; Chas. Aspin (manager); and Mrs. Eva Lloyd, of the Geraldine office; whilst many more celebrities were to be seen at the reception held later in the day at the bulldog Restaurant, Bond Street, W.



## CHISHOLM LEADS OWN WAXING WITH STAR BAND

EXCITING NEWS FOR JAZZ ENTHUSIASTS EVERYWHERE LIES IN THE FACT THAT KING OF ENGLISH SLIP-HORN STARS GEORGE CHISHOLM HAS JUST WAXED A SET OF RECORDS FOR DECCA WITH A PERSONNEL THAT SHOULD FAIRLY MAKE THE FANS GASP.

Two titles have been made with a sixteen-piece outfit, and two more with a smaller nine-piece "all-live" band.

Personnel of the large band, with George leading and playing his own inimitable style of trombone, is: Bruce Campbell and Eric Breeze (trombones); Tommy McQuater, Kenny Baker, Stan Rodarick and Alfie Noakes (trumpets); Jack Cummings (drums); Ivor Mairants (guitar); Jack Collier (bass); Billy Munn (piano); and Duggie Robinson, Harry Hayes, Jimmy Skidmore, Andy McDevitt and Jimmy Durants (saxophones, etc.).

### SMALL AND BIG GROUPS

Small band consists of Chisholm, McQuater, Hayes, Skidmore, McDevitt, and rhythm section as above.

Three of the titles are "originals" of Chisholm's own composition; the fourth, "Mood for Trumpe", is from the pen of Tommy McQuater.

This last named, plus one of George's specialties temporarily entitled "All is Not Gold that Jitters," have been recorded by the big band.

Titles waxed by the smaller combo—both from the Chisholm pen—are "Little Earle" and "Broadhurst Gardens Blues." (This latter is also a temporary title, subject to possible alteration later on.)

Two at least of the titles will be issued in the Decca July supplement; they will probably be "Mood for Trumpe" backed up with "Little Earle."

The Decca Co. is again to be congratulated on its enterprise both in

## NAT TEMPLE OVERSEAS

fulfilling a long-felt demand for some records from Chisholm made by a team of his own choosing, and for ignoring the demands of ordinary commercialism in their determination to give the fans the kind of material that should be representative of Chisholm and Co. in their most modern mood.

## DURING the past month we have been receiving constant inquiries from the numerous fans of clarinet-ace Nat Temple, asking what has happened to him and why he hasn't been heard on the air or seen around Town.

For very good reasons we have not been able to write anything about Nat's activities for the past few weeks.

Now, however, it can be revealed that, as a member of the famous military band of a Guards Regiment, Musician Temple is away on a duty tour of North Africa and other Mediterranean theatres of war activity.

Also in the same Guards Band, as most of their friends will know, are noted tenor saxist Benny Greenwood and Dave Dollman, viola player in Nat Temple's Band on the fine air series, "Twelve Men and a Girl."

Since Nat's departure, leadership of the band in this popular series has been in the capable hands of Harry Gold, and Harry is also responsible for many of the arrangements used. Clarinet soloist in the "Twelve Men and a Girl" Band is now Harry Smith; and Andy McDevitt has stepped into this band on tenor.

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### CALL SHEET

(Week commencing June 5)

Les ALLEN, Empire, Newcastle.  
 Carl BARRITEAU and Band, One Night Stand, Manchester.  
 George ELRICK and Band, Shakespeare Theatre, Liverpool.  
 Gloria GAYE and Band, Plaza, Darlington.  
 Henry HALL and Band, Empire, Edinburgh.  
 Leslie ("Jiver") HUTCHINSON and his All-Coloured Band, Broadcasting.  
 Joe LOSS and Band, Empire, Nottingham.  
 Roy MARSH and Swingette (presented by Eric Winstone), Palace, Newcastle.  
 Felix MENDELSSOHN'S Hawaiian Serenaders, New Theatre, Cardiff.  
 Harry PARRY and Sextette, Palace, East Ham.  
 Oscar RABIN and Band, Hippodrome, Wolverhampton.  
 Jack SIMPSON and Sextette, Tivoli, Aberdeen.  
 Lew STONE and Band, Richmond Theatre, Surrey.  
 Billy FERNET and Orchestra, Green's Pithouse, Glasgow.  
 Billy THORBUEN, Alhambra, Bradford.  
 Maurice WINNICK and Band, Opera House, Leicester.

### U.S. HIT PARADE

HERE is the latest available list of the nine most popular tunes in America, as assessed by the weekly nationwide ballot conducted by the American Tobacco Co. and broadcast in their "Your Hit Parade" programme over the C.B.S. network:

1. I LOVE YOU (2-5-6-9-7)
2. IT'S LOVE, LOVE, LOVE (1-1-0-0-9)
3. BESAME MUCHO (3-3-1-3-2-1-x-4-4)
4. MAIRZY DOATS (6-6-3-2-1-2-4-x-3-7)
5. POINCIANA (4-4-0-0-8)
6. DO SOMETHING TILL YOU HEAR FROM ME (3-2-3-1-5-3-7-x-0-0-7)
7. LONG AGO AND FAR AWAY (9)
8. I COULDN'T SLEEP A WINK LAST NIGHT (2-2-5-1-5-3-7-x-0-0-7)
9. SAN FERNANDO VALLEY (Figures in parentheses indicate previous placings. x—Placing unascertained owing to reception difficulties.)

JIVE fans in central London have an interesting week-end in prospect. This Sunday (4th) marks the reopening of the Gig Club, at 37-39, Oxford Street, W.1. (7.30-11 p.m.). Admission is by invitation only for the first night, and all the invitations have now been despatched. On the same evening there is a gala night at the Feldman Club (100, Oxford Street, W.1. (7.30-11 p.m.)) besides the all-star resident band. There will be a special appearance by the Vic Lewis-Jack Parnell "Jazzmen."

PERENNIAL trumpet-star Duncan Whyte, was seen recently on the London stage, leading a neat five-piece combo of modernists which look an extensive part in the new show of Al Burnett's presented at the Chelsea Palace. Supported by Jack Morris (bass), Cyril Winstone (drums), Sydney Raymond (clarinet), plus a pianist, Duncan had as solo vocalist well-known girl radio artiste Bobbie Rave.

**F. & D.'s BIG HITS!**  
**MAIRZY DOATS**  
 (AND DOZY DOATS)  
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 POINCIANA  
 TENEMENT SYMPHONY  
 STAR EYES  
 I'LL GET BY  
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## GOODMAN'S BAND BREAK-UP ONLY TEMPORARY

### Red-hot New York News from Leonard Feather

BENNY GOODMAN IS NOT THROUGH WITH JAZZ. DESPITE THE WIDESPREAD STORIES THAT FOLLOWED THE BREAK-UP OF HIS BAND IN MARCH, HE IS ONLY WAITING UNTIL HE GETS OUT OF HIS M.C.A. CONTRACT, AND WILL THEN START UP AGAIN WITH A NEW-STYLE BAND, HE SAYS.

Two big openings of the past week in New York were Duke Ellington's at the Hurricane and Count Basie's at the Lincoln Hotel. Duke sounds wonderful, despite personnel problems. Tizol is leaving very shortly, and will either go with Harry James or else settle down in his California home.

Harold Baker was drafted this week, which leaves a serious gap. Baker had been an invaluable cornerstone of the band for the past two years. Claude Jones is replacing Tizol; Baker's successor has not yet been selected.

Same had a very successful opening, attended by every big name leader in town. Remarkable feature of the band was the great and frequent trumpet solo work by Joe Newman, who moved to this band after three years with Lionel Hampton has proved very useful to the Count.

There were also exciting moments by Buddy Tate, Harry Edison, Dickie Wells, Jimmy Rushing, and the Count; and Thelma Carpenter sounded okay.

### SMALL CO. RECORDING

Recording for the small companies in New York is continuing apace. To-day I saw two sessions taking place in adjacent studios. One was a Dixieland date by Milt Gabler for Commodore, with Muggsy, Miff Mole, London, etc.; the other was a Charlie Shavers session by Harry Lim for Keynote, with Earl Hines, Tab Smith, Jo Jones and Al Lucas.

They made four 12-in. sides, including "Rosetta" and a wonderful "Star Dust." Shavers' terrific work had the other four men in a dither of enthusiasm.

Shavers is now back with Raymond Scott—permanently this time it seems. John Kirby found a replacement for him in Detroit. Scott's band, which sounds extraordinarily fine at times, now includes Ben Webster, Israel Crosby, Specs Powell and Benny Morton, as well as many of the top white radio men.

A terrific jam session took place the other night, staged by Esquire\* for a photograph, who got material for a big jazz spread in rotogravure, which the magazine will use in an early issue.

Some of the music was recorded by the Army recording unit for V-Discs. Among the items cut were a remarkable trombone duet by Vic Dickenson and Trummy Young; Billie Holiday covering the waterfront, and a number by the wonderful Eddie Heywood Band.

Later in the evening the Duke and the Count both came in and sat at the piano playing four hands, while Rex Stewart, Junior Raglin and about six of Basie's men jammed.

New stage show of the week features Frankie Carle's Band at one of the top theatres. The band, although only a couple of months old, has been getting some exceptionally good book-

ings on the strength of the build-up Carle had while with Horace Heidt.

It's an ordinary combination, with six brass, five reeds and four rhythm—that is, if you can include Carle's sticky, stereotyped piano work as part of the rhythm section. The band has absolutely nothing of any musical importance to offer, but it's viciously headed for fame and fortune.

From California comes the not unexpected news that June Richmond has at last made her long-looked-for departure from the Andy Kirk band to work as a solo artist.

There is great excitement along Fifty Second Street this week. For Red Norvo is returning to the Hickory House, where he first made a name as a bandleader a decade ago. With him are five brilliant youngsters: Aaron Saxe (clarinet), Danny Nelis (piano), Remo Palmieri (sax), Eddie Dell (drums) and Clyde Lombardi (bass).

Further up the street, Coleman Hawkins is returning to town to put a small band into the Yacht Club, where, odd enough, he will be right next door to Ben Webster, currently co-featured with Sid Catlett at the Three Deuces. (Ben is doubling on this job from his studio assignment with Raymond Scott.)

Freddy Johnson, who returned here recently in an exchange repatriation deal after two years in internment camps, is expected to go to work as an accompanist for Mrs. Joel Lewis, who has started on a singing career.

### SCOTTISH NEWS

By Hugh Hinselwood

GLASGOW.—Once again Glasgow dancers will trip it in the open air this summer, arrangements having been completed for dancing in Kelvin Grove Park, as last year.

Four bands will play for short seasons, the leaders concerned being Louis Freeman, Norman Barry, Willie Wilson, and Donald Millar. Although the venture was started as part of the popular opinion will probably indicate a continuance after the war.

Another summer feature will be a short season of light music in the bandstand of the Botanic Gardens, Willie Wilson being the man in charge here. This latter was another successful feature of last year.

### SCOTT-WOOD AT GREEN'S

At Green's for another busy season is George Scott-Wood and his Band, the line-up containing, as usual, quite a few local producers. Vocal talent with George this time is supplied by Jessie Robins and Jimmy Burgess, while Playhouse fans will recognise familiar faces on the stand of the Scots boys Tommy Anderson and Bruce Bain (trumpets), Fred Budge (tenor), and Jack McTernan (drums).

Some changes have been made in Al Johnson's Band at the Berkeley, new men being George Bowie (piano), Bobbie Foley (drums), and Bill Donaldson (sax).

Bill was previously at the Plaza with Bennie Loran, and, incidentally, when this hall closes for its short vacation Bennie will probably take the boys on E.N.S.A., as he did last year.

## PARNELL MOVED FROM BUDDY: MIDLLEY STEPS IN

### Owing to exigencies of the Service, etc., famous drummer Jack Parnell has recently been moved from the R.A.F. station in which he was serving in company with Buddy Featherstonhaugh and the other members of Buddy's all-R.A.F. Rhythm Club Sextette.

Jack being taken away to other duties left Buddy Feathers in a real spot; but a very unexpected coincidence has come temporarily to the rescue.

It has transpired that well-remembered drum stylist Bobby Midlley, who is in the Army, has been stationed quite near the camp which at present houses the Featherstonhaugh boys.

Ploughing through a formidable amount of red tape, Buddy has secured permission for Bobby Midlley to play at least a few dates with the R.R.C. Sextette, and has thus been relieved of his headache regarding some of the outfit's future sessions.

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At the moment, this palais is opening week-ends only, but after June 9 will open every week night. Opening night will be a grand gala occasion, with an open festival and a demonstration by well-known ballroom dancers Jimmy Holland and Elsa Wells.

## WILDEMAN'S NEW PALAIS VENTURE

CRICKLEWOOD PALAIS leader-pianist Jan Wildeman, who recently opened up his own Band Agency in addition to the Cricklewood job, starts his first big outside presentation on Friday, June 9, when he will present notable West End drummer-vocalist Cherry Simmonds and his seven-piece dance band for a season at Tuffnell Park Palais.

Adjudicators: Messrs. Lou Praeger, Johnnie Gray, Billy Penrose and Edgar Jackson (chairman).

Winners: FRED HEDLEY AND HIS BAND (three sets), "Chu" Berry (tenor), Tico Lanoue (piano), Danny Barker (gtr.); Jules Cassard (bass); "Cozy" Cole (dms). Recorded June 19, 1939.

Individualists' awards for alto (Derek Hawkins); trombone (Jack McGauley); drums (Warwick Pickford). Hon. mention for bass (Ray Leclercq).

PLAYING excellent special arrangements with a finish and understanding worthy of a first-class professional band, and with the brass far more robust and convincing, this band is improved greatly on its performance at Wimbledon in May when it was just beaten by Stan Davis's Band.

It is true that the combination did not achieve its maximum drive until it came to its quickest ("I'm

## Woodchoppers Back In Variety

NEXT Monday (June 5) Eddie Cox and his "Woodchoppers" Band, from the Astor niterie, resume in Variety at Chiswick Empire (London).

Band leader being the man in charge, Wallace, and the vocal side will again be sustained by Anne Lenner and Roy Dexter.

In the meanwhile, Eddie Cox is seriously worried by the number of suburban bands who are using the name "Woodchoppers." Two fresh instances have been brought to his notice in the past few weeks.

To avoid confusion, Eddie is anxious to point out that he has been using the name "Woodchoppers" for at least two years.

## Loss Drum Swop

Owing to reasons of health, Joe Loss drummer Bert Jackson will be leaving the organisation at the end of this current week.

Says Bert, "I'm with genuine regret that I am leaving such an interesting band and an employer with whom I have been so happy and satisfied. However, my health simply will not stand up to present-day touring, and my doctor has warned me that I must give up right away."

Bert Jackson's successor in the Loss Band will be youthful percussion star Joe Watson. Once with Henry Leader, Joe Watson joined up with Harry Roy, and accompanied Harry on his recent extensive tour of the Middle East.

WIMBLEDON Town Hall is the venue for an interesting dance on Saturday, June 10. Playing at this venture will be the one and only Harry Parry and his Sextet, with Woody Franks and his Orchestra acting as house band. Tickets are 4s. each, and may be obtained from the organisers, Ed Waller and Bill Foreman, or from the Town Hall. Commencing at 7 p.m., there will be non-stop dancing until 11.30.

## PECKHAM PANDEMONIUM

Coming, Virginia," taken from the Artie Shaw record.

It is true, too, that at times the brass was a little ragged.

But these minor failings could not express the taste, polish and sense of conception with which everything was carried out, any more than they could the excellence of the saxophone team (now playing well nigh perfectly in tune) or the brilliance of Derek Hawkins' alto and clarinet solos.

Second: ELTHAM STUDIO BAND (three saxes, trumpet, piano, bass.

## WINGY'S TEAR-UP

BY EDGAR JACKSON

WINGY MANONE AND HIS ORCHESTRA.

\*\*Manone Blues (Manone) V. by Wingy Manone (Am. Bluebird OA23418).

\*\*Royal Garden Blues (Clarence and Spencer Williams) (Am. Bluebird OA937729).

(H.M.V. B9376—5s. 4d.)

023418—Manone (4pt.) with Al Kavich (reeds); Brad Gowans (tb.); Wilder Chase (pno.); Buddy Bennett (gtr.); Sid Jacobs (bass); Danny Alvis (dms.). Recorded May 23, 1938.

037729—Manone (4pt.) with "Buster" Bailey (cl.); "Chu" Berry (ten.); Tico Lanoue (pno.); Danny Barker (gtr.); Jules Cassard (bass); "Cozy" Cole (dms). Recorded June 19, 1939.

WHEN it comes to an honest-to-goodness, unself-conscious improvised tear-up, one can usually rely on Wingy to deliver the goods, and these two sides are no exception to the rule.

Both are taken at a fastish tempo. "Manone Blues" has three vocal choruses.

All they tell us is that for five days and nights it rained, thundered, lightning, and that when Mr. M. went to the park to hide his face, the rocks fell out. "This 'aint no hidin' place!"

There may be some significance behind it all, but if so I don't get it.

### BLUES DOGGEREL

But perhaps it does not matter very much. This is a case where what is told is less important than the way it is told. The whole thing is just typical blues doggerel of the more carefree sort, and what makes it such fun is the way Wingy puts it over.

He's sure got it over them, and you realise it none the less because, as usual, he refuses to look on the serious side of things. The tempests may rage, but it's obvious that Wingy doesn't care.

There's plenty, too, to get you going, both before and after the vocals.

The side opens with a couple of collected improvised choruses which, with Wingy's driving trumpet setting a lively pace in the lead, are just about as good as they come.

Later there are grand choruses by Brad Gowans on his valve trombone, and Al Kavich's clarinet.

Kavich is a new one on me, but even though he does manage to produce a squeak, I've pulled out of him one of those special pedestals I reserve for the topsters.

He is one of those croaky-toned rarities who sings a good melodic line spontaneously without ever appearing to be straining to do so.

He saves the only phrase in his solo that even suggested it might become trite by neatly introducing an unexpected growl. Such a detail may seem unimportant, but in fact it can be—and in this case is—a point that marks the true jazz artiste.

Royal Garden Blues (in slightly slower tempo) is perhaps not quite so brilliant.

"Buster" Bailey, whose technique is often a rather more notable feature than his style takes one of his best choruses well supported by the rhythm section, and there is a good if all-too-short solo by the late lamented Chu.

But the rest is a rather less inspired Wingy taking lead in a sequence of collective improvisations which, though good and offering plenty of variety as regards their detail, are rather too alike as regards their general effect.

## "M.M." DANCE BAND CONTEST REPORT

here at Peckham than it was at Ilford that it was hardly recognisable as the same team; (b) a fine trumpet solo backed by a good rhythm section, and (c) the versatility to go from a swing performance of "St. James Infirmary" through a tuneful waltz to a good Dixieland version of "South Rampart Street," and you have our reason for saying that if this band can keep up this improved standard it should soon easily win a contest.

Third: GEORGE WEBB'S DIXIELANDERS (clarinet, trumpet, trombone, piano, guitar, drums). 290, Brampton Road, Bexleyheath, Kent. (Phone: Bexleyheath 1872.)

A GENUINE old-time Dixieland-style group, this band showed not only a quite astonishing understanding of this type of jazz, but also the ability to put it into practice.

Nevertheless, it was lack of the finer points of musicianship which forced it down to third place—as proved by a rather poor waltz, made no better by the clarinet playing continually sharp, faulty intonation by the trombone, and bad balance due to lack of microphone technique.

And why all the feet-stamping? The Modernists, from Welling, Kent, placed fourth, secured the prize for the best tenor (Jimmie Shankland).

## CONTEST FIXTURES

### LONDON AREA

Friday, June 23.—WELLING (Kent), Embassy Ballroom (7.30-11.30 p.m.). The 1944 South-East Counties Championship.

Organisers: Messrs. Eric Rance and Frank Hemmings, 23, Tyrrell Avenue, Bexleyheath, Kent (Phone: Bexleyheath 258).

Monday, July 3.—TOTTENHAM, Royal Dance Hall, High Road, N.17 (7.30-11 p.m.). The 1944 North London Championship.

Organisers: Messrs. Les Avling and Bunty Royal, Royal Dance Hall, High Road, Tottenham, N.17. (Phone: Tottenham 4179).

Monday, July 24.—CRAYFORD (Kent), The Town Hall (7.30-12 p.m.). The 1944 Kentish Championship.

Organiser: Mr. P. C. Evans, 44, Herbert Road, Bexleyheath, Kent.

Monday, July 31.—HORNSHAY, The North-West London Championship.

Organiser: Mr. Syd Beams, 32, Aberdeen Road, Highbury, N.5.

SWING BAND CONTEST Saturday, next week, June 10.—WALDSTONE (Harrow, Middlesex), Kodak Hall (7.30-6 p.m.). The 1944 "Kodak" Swing Band Championship. Entry list full.

Non-stop dancing to the competing bands and Billy Lawrence and his Band.

Tea lounge in hall. Tickets: In advance from the organiser, as below (s.a.e. essential), or at doors, 2s. 6d.

Nearest station: Harrow and Wealdstone, by Bakerloo from Baker Street (35 mins.); by L.M.S. from Euston (35 mins.) or Broad Street (50 mins.). Buses: No. 230 (from Northwick

Park) passes door; Nos. 18 (from Edgware and Wembley), 114 (from Harrow and Wealdstone Station).

Organisers: K. O. A. Recreation Society (Ballroom Secretary: Mr. S. W. Thompson), Kodak Hall, Wealdstone, Middlesex.

ACCORDION CHAMPIONSHIP Wednesday, July 12; Thursday, July 13; Wednesday, July 19.—WEMBLEY, The Town Hall (7.30-11.30 p.m.). The 1944 Greater London Accordion Championship Heats.

Full details, rules and entry forms from the Organiser, Mr. R. W. Davies Taylor, Entertainments Manager, Wembley Borough Council, Town Hall, Wembley, Middlesex. (Phone: Wembley ARNold 1212.)

Note.—This Championship is open to all amateur and semipro accordionists of the British Empire.

Thursday, July 20.—WEMBLEY, The Town Hall (7.30-11.30 p.m.). The 1944 Greater London Accordion Championship Finals.

Organiser: Mr. R. W. Davies Taylor (as above).

### PROVINCES

WOLVERHAMPTON.—To-morrow, Friday, June 2, at the Civic Hall (7 p.m.-midnight). The 1944 Staffordshire Championship.

Continuous dancing to the competing bands, Dennis Hinton and his Band (1944 Birmingham Champions) and Jack Andrews and his Band.

Refreshment buffets in hall. Tickets: In advance from the Civic Hall or from the organisers (as below), or at doors on night, 3s. 6d.

Organisers: Messrs. W. M. E. Ltd. (Please turn to page 5)

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**LILLIE MARLENE**

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# BRAND'S ESSENCE

## DANCE BAND GOSSIP

THE world-wide interest aroused over the recent MELODY MAKER Dance Band Poll cannot be better illustrated than by the letter just received from Trooper H. Wood, serving with the 3rd K. O. Hussars in what certainly appears to be a very remote part of the desert.

Copies of the "M.M." announcing the poll arrived too late for Trooper Wood and his pals to enter in the ordinary way. Reading about it gave them a proper basinful of "poll complex," however, so the boys set to organise a little poll on their own.

Results are extremely interesting. Before considering them, you must imagine this little band of enthusiasts, shut almost entirely away from communication with other fans in different parts of the world, their decisions, therefore, largely unaffected by any outside source.

But judge for yourselves. Here are the full results:—

- Large Band.—Carl Barritteau (20); Geraldo (6); "Squadronairs" (4).
- Small Combo.—Grappelli (6); Parry (2); Victor Silvester's Jive Band (1); Arthur Young's Orchestra (1).
- Favourite Soloist.—George Chisholm (3); Dave Wilkins (3); Carl Barritteau (2).
- Also notes from majority: Joe Crossman (2); Clarinet.—Carl Barritteau (7); Harry Parry (2); Andy McDevitt (1).
- Tenor.—Aubrey Franks (7); Buddy Featherstone (2); George Evans (1).
- Trumpet.—Dave Wilkins (6); Nat Gonella (1); Tommy McQuater (1).
- Trombone.—George Chisholm (10).
- Piano.—George Shearing (3); Stanley Black (3); Thompson (3); Carroll Gibbons (1).
- Guitar.—Frank Deniz (6); Vic Lewis (3); Ivor Mairants (1).
- Bass.—Charlie Short (5); Tiny Waters (3).
- Drums.—Joe Danicás (4); Victor Feldman (3); Frost (?) (1).
- Miscellaneous Instruments.—Grappelli (3); Arthur Young (novachord) (5); Roy Marsh (vibes) (2); Eric Winstone (accordion) (1); Felix Mendelssohn (1).
- Feminine Vocalist.—Doreen Villiers (3); Beryl Davis (2); Helen Clare (2); Anne Shelton (2); Irene King (1).
- Male Vocalist.—Jack Hopper (3); George Evans (3); Chick Henderson (1); Peter Williams (1); Len Camber (1); Sam Browne (1).

SINCE writing the above we have received an entry for the Poll from the Anzio beachhead.

Modestly screening himself behind the initials "M.S.," the soldier plumps for the following:—

Favourite Band: (1) Geraldo; (2) Ambrose; (3) Skyrookets.

Small Combo: Harry Parry.

Favourite Soloist: Harry Parry.

Clarinet: (1) Harry Parry; (2) Nat Temple.

Tenor Sax: Aubrey Franks.

Trumpet: Nat Gonella.

Trombone: George Chisholm.

Piano: Yoda de Sant.

Guitar: Lauderic Gatton.

Bass: Tommy Bromley.

Drums: (1) Maurice Burman; (2) Bobby Richards.

Female Vocalist: Anne Shelton.

Male Vocalist: Johnny Green.

Miscellaneous Instrument: Roy Marsh (vibes).

Thanks for writing, "M.S.," and the best of luck to you.

We have received very many Poll-entries from troops in faraway places whose letters, unfortunately, reached us too late. However, from time to time we will publish their selections so you can see how the boys overseas feel about our dance stars.

WELL-KNOWN arranger HAROLD PATRICK spent a few days in Birmingham recently, and the session turned out to be quite a miniature "flash-back" of his career in the profession.

To begin with, he stayed with TOM WEBSTER, an old friend who was on drums in a band with Harold Patrick as long ago as 1925, and who is now "mine host" at the Longbridge Hotel, Rubery.

When Harold and Tom first met the latter had a baby son, also named Tom. The other week Tom became a daddy, which makes Tom Webster, Sr., a granddad, and incidentally—

Radio star Beryl Davis, who is heard on the air each Tuesday in the "Twelve Men and a Girl" series, added something fresh to her repertoire when she found herself adopted as the mascot of the U.S. Ground Forces (C.B.S. Columbia) side, who meet the U.S. 9th Air Force (the Niners All Stars) in a baseball match at Wembley Stadium this Saturday (June 3).

Picture above shows Beryl well beaten by professional pitcher Lieut. "Chucks" Eisenman, of the U.S. Ground Forces, during a work-out at Wembley.

Gentleman who looks like a frog is the "catcher" waiting to catch the ball—although, personally, if there is any catching to be done—we'd rather catch Beryl Davis!



MANY months ago now the young musician who had spent two years lying on his back in hospital, but who, despite this terrible drawback, still used to practise regularly on his alto in order to keep his lip in ready for the day when he would be up again.

This musician, Chris Condon, is now not only out of hospital, but, better still, is playing regularly. He has been signed up with Arthur Forrest's band in the Columbia, Wimbledon, and he has already made quite a name for himself with the South London Jivesters.

Another recruit to the Forrest-Day Organisation is 16-year-old drumming discovery Billy Gordine.

Forrest-Day dancette—the Columbia—in Wimbledon Broadway, is doing good business on Tuesdays, Thursdays, Saturdays, and on Sunday afternoons, when a Tea Dance jive session is presented.

All musicians are invited to participate in these jam sessions.

Besides celebrities of the swing world, in impromptu jazz, Arthur Forrest and his Killer Dillers are in residence at each session.

South London dancers now have another rendezvous as the Rainbow Club in Wimbledon Broadway opened last Sunday (21).

With restaurant, sports rooms, etc., the Club also features dancing to a modern style band several nights per week.

LAST Thursday (25th) we were the guests of Covent Garden Opera House, and of Hercules Cycle Company's king-pin Sir Edmund Crane, of the My British Buddy "Vocal Contest at the Garden."

In several respects this was a very memorable evening. In sheet music prizes (from the point of view of the specially invited guests) have been one of the occasions of the war.

But all this was on account of a vocal competition; so we mustn't forget a few words about that side of the affair. Briefly, the contest, an excellent idea, attracted quite a high standard of competitor; for the onlookers, it seemed just a little monotonous to have to listen, straight off, to ten or a dozen contestants all singing the same number.

However, the crowd seemed interested all right, and there was thunderous applause when the winners were announced. These were Sergeant Durant (London), first prize; the Arrangements (U.S. Army), second prize; and Private Costello (from Leeds), third prize.

Comp. was open to girls and men; it just happened, I suppose, that all three prize-winners were of the sterner sex.

Heats for the Contest went on at Mecca Dance Halls all over the country for weeks. Hercules Cycles were sometimes given as prizes. Prizes for Final were: (1st) £25; (2nd) £15; (3rd) £10—all in War Savings Certificates.

Afterwards, there was a parade of massed bands, which included the vast Opera House floor look quite small. American Military Band played stirring military music, under the baton of our old friend Warrant Officer Frank J. Rosato, and the Band of our own Scots Guards was also in tremendous form, under the baton of Captain Rhodes.

American band played English music; Scots Guards lacked the

marital music of America. Whole thing was tremendously impressive; and when the Scots Guards Band went into the Stars and Stripes it was one of those moments that really did make a lump rise in the throat.

Prize-giving was the great moment, with the awards given away by Lady Louis Mountbatten, who was introduced to the vast crowds of dancers by Major J. Russell Pickering. Lady Louis was accompanied by Admiral Sir Edward Evans. Also on the platform were Sir Edmund and Lady Crane.

Both Opera House bands—Blanche Coleman's and Billy Smith's—did valiant work during this memorable night.

Odd cameos spotted during the evening were Lady Louis Mountbatten enjoying a turn on the floor, partnered by Admiral Evans, our own Victor Silvester deep in a discussion of English and American dance music with Frank J. Rosato; and many members of the musical and music-publishing profession having a "busman's holiday" and finding plenty to interest them on this unusual and lavish occasion.

NEWS of the terrific work being done by VERA LYNN for our Service men overseas came in a letter from L.A.C. HAND, at present in India, to his wife Mrs. Hand, of St. Albans, Herts. Here is an extract from the letter:

"I didn't expect to have the opportunity of hearing Vera Lynn in person in the jungle, but last night she appeared at a place not far from my camp, so naturally I went. The show took place in a large bamboo hut on the seashore which is used as a rest centre and leave hostel for P.O.E. H. The audience consisted of about 2,000 Army and Air Force men, many of whom had recently been in action, for this place is not a great many miles from the front line, and I heard that Vera and her pianist, LEN EDWARDS, had been even nearer.

"We all congregated in the hut about 8 p.m., having made the journey along the dusty tracks and beaches in lorries. It was uncomfortably hot, and Vera was due to

# AUGMENTING BANDS FOR THE AIR

### Radio . . . . . by "DETECTOR"

ANYONE glancing through the "Radio Times" at the list of civilian dance bands programmed for airings might well be forgiven for wondering how it is that in war time there can still be so many in existence.

The fact of the matter is, however—and I commend this statement to the attention of those M.P.s who keep on asking ill-informed questions about dance bands in Parliament—quite a few of them don't exist.

Take for instance, Carroll Gibbons, Eric Winstone, Stan Atkins, and Jack Leon, to mention the first four band-leaders who spring to my mind.

Even those of them who have regular bands of their own "pack" them for broadcasting with Service musicians on leave and/or from what may be described as the "pool"—a small number of star instrumentalists who are either too unfit ever to have been called up, or who have been invalided out of the Services.

Others who haven't regular bands at all in the generally accepted sense of the word go one further and form up their combination from the available free-lancers as and when required.

Most of these bandleaders do their best to get the same musicians every time, and the musicians naturally do their best to meet the requirements of the bandleaders who give them the most work.

But even so, Mr. Doakes may have a very different line-up for tomorrow's broadcast from that which he had for yesterday's.

On the whole, such a procedure can hardly be said to say anything against the bandleaders who adopt it.

For one thing, with most of them it is a case of Hobson's choice. There just aren't enough musicians left in Givvy Street to go round.

Also it enables a better standard of broadcast dance music to be maintained than would otherwise be possible.

In the case of Stan Atkins's airmen last Saturday (27th), Stan has a regular band at the Embassy Ballroom in Welling (Kent), and as out-of-town bands go, it is distinctly good.

But I think Stan would be the last to claim that by itself it could have put up anything like such a grand show, as it was able to put up Saturday, when heavily augmented by a number of stars from the famous R.A.F. "Skyrookets."

I think, however, that few will disagree that even more credit goes to the bandleader who can keep together such a good regular outfit that he doesn't have to "pack" it for broadcasting or recording.

ONE such band is Lou Presager's, the senior of the two resident bands at the Hammersmith Palais.

I heard his lunch-time broadcast last Thursday (25th), and a swell performance it was.

Lou is one of those people who, by good business sense, conscientiousness, charm, and knowing more than many bandleaders about dance music, has managed to secure a job where he can not only make enough money to pay decent salaries to good men, but can buy good arrangements.

Every number the band played on this broadcast was scored by George Evans, and the arrangements were none the worse because George loves writing for reeds and was in his element with the six saxes which, with two trumpets and fine rhythm, complete Lou's aggregation.

But it wasn't only the arrangements which made this such a good airing.

In clarinet Jack Carter, trumpet Harry Finch, pianist Billy Penrose, and especially Conk toner Johnnie Gray, Lou has four real got-off-front line soloists, and is wise enough to make plenty of use of them in the right kind of swing arrangements.

Especially good were "Ten O'Clock Jive," "China Boy," and "Boogie in the Groove."

Last mentioned is a piano solo written by Billy Penrose, and Billy's performance of it, which went on for over four minutes, makes him as one of the best boogie pianists in town. In fact, I doubt if I should be exaggerating if I described it as terrific.

Vocalists Irene King and Edna Kays

put the finishing touches to a first-class broadcast.

OF course there are other good regular bands about, notable among which is Geraldo's.

This is still the best civvy band in the country, but it could and should be better.

Undoubtedly it has the polish. It is the "class" band of the air.

But "class" doesn't necessarily mean punch—and that's one thing this band has still to acquire.

And then, of course, there's Jack Payne's Band.

Why is it so unpopular with so many of you? Ten bob cash for the best answer in not more than 100 words.

TRY THESE NEXT WEEK

SUNDAY (4th).—4.30 p.m. (F), "I.T.M.A." 8 (F) Anne Shelton in "Shall We Malta."

MONDAY (5th).—8.15 a.m. (F), André Kostelanetz (Am. rec.); 12.15 p.m. (F), Geraldo's "Dancing Through" (rec. rep. of last Thursday's broadcast); 1.15 (H), José Norman Rumbalero.

TUESDAY (6th).—8.15 a.m. (F), Harry James (Am. rec.); 8.45 (F), Dinah Shore's "Showtime" (Am. rec.); 10.15 (F), Lew Stone; 11.15 (F), "Command Performance" (rep. of last Wednesday's rec.); 4 p.m. (F), Swing Records; (H), Fats Waller, Andrews Sisters, Cliff Edwards, Artie Shaw (recording); 6.49 (F), Beryl Davis, Benny Lee, Club Royal, Orch. in "Twelve Men and a Girl"; 7.50 (H), "Charlie McCarthy" (Am. rec.); 8 (F), Elisabeth Welch, Eric Winstone's Concert Orch. in "Hello, Gibraltar"; 8.30 (F), Radio Rhythm Club; Charles Chilton Reviews the New Records.

WEDNESDAY (7th).—8.15 a.m. (F), Harry James (Am. rec.); 11 (F), Anne Shelton; 6.30 p.m. (H), "Command Performance," with Jerry Colonna, Frances Wayne, Cas Daley, Ethel Waters (Am. rec.); 10 (F), Harry Parry.

THURSDAY (8th).—10 a.m. (F),

## CONTEST FIXTURES

- (Continued from page 3)
- LIVERPOOL.—Friday, July 7, at the Graton Rooms (7-11 p.m.). The 1944 South-West Lanes Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: Oldham (MAIN) 1431).
- LEICESTER.—Friday, July 14, at the Moorfoot Hall (7-11 p.m.). The 1944 Leicestershire Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.
- Refreshment buffets in hall. Tickets: In advance from Messrs. Dawson's, Ltd., 65, Sankey Street, Leicester, 4s. 6d. At doors on night, 5s. (Forces 3s. 6d.). Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs.
- LUTON (Beds).—Monday, June 12, at the George Hotel (8 p.m.-1 a.m.). The 1944 Bedfordshire Championship. Non-stop dancing to the competing bands and Frankie Turner and his Orchestra. Tickets: In advance from Messrs. Days, Luton; George Hotel, Luton, and the Organisers (as below), 5s. (Forces, 4s.). At doors on night, 5s. 6d. (Forces, 4s. 6d.). Organisers: Messrs. Dixen-Ward Productions, 10, Union Street, Luton, Beds. (Phone: Harpenden 970).
- DERBY.—Wednesday, June 21, at the Plaza Ballroom (7.30 p.m.-midnight). The 1944 Derbyshire Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.
- KEIGHLEY.—Tuesday, June 27, at the Municipal Hall (7.30 p.m.-midnight). The 1944 North-West Yorkshire Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: Oldham (MAIN) 1431).
- READING.—Friday, June 30, at the Town Hall (8 p.m. a.m.). The 1944 "Home Counties" Championship. Organiser: Mr. Philip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phone: Temple Bar 8140).



This Sunday evening (June 4), in the all-female "Variety Band-Box" programme, the dance band of the A.T.S. will be heard playing their own numbers and also accompanying the show. Above you see the girls of the band, with their leader, Junior Commander Stebbings, standing on the extreme left. At the piano is pianist-arranger-"music doctor" Gaby Rogers, who has coached and rehearsed the girls. Nice work if you can get it!

"Mail Call" (Am. rec.); 12.15 p.m. (F), Geraldo; 8.30 (H), "I.T.M.A." FRIDAY (9th).—8.15 a.m. (F), Tommy Dorsey (Am. rec.); 11.15 (F), "Charlie McCarthy" (rep. of Tuesday's Am. rec.); 12.15 p.m. (F), Joe Loss; 1.15 (H), Chick Webb Orch., Bob Howard Orch., Lecupua Cuban Boys (recording); 2 (F), "Command Performance" (rep. of Wednesday's Am. rec.); 6 (F), Spike Hughes's "Swing Club." SATURDAY (10th).—8.15 a.m. (F), C. P. Johnson Orch. (Am. rec.); 10 (F), Jay Wilbur; 12.30 p.m. (H), André Kostelanetz (Am. rec.); 2 (F), "Hello, G.I.'s, India" (Am. rec.); 6.30 (F), "Atlantic Spotlight" (partly from U.S.); 10.40 (H) Billy Torment's new Band; 11.20 (H), Carl Barritteau.

## U.S. JIVE JOTTINGS

WE start off this week in (we hope) a humorous mood, with the story of the dumb blonde who was watching Sidney Catlett playing drums in a New York night club.

"Who is that drummer?" she asked. Somebody replied: "He's Catlett."

"I don't care what his religion is," declared the blonde, "he's a mighty fine drummer!"

Ella Mae Morse, who recently returned to Los Angeles after a tour of the States, has been signed up by Universal to star in two pies for them.

First assignment will be a top feature in next Olsen and Johnson opus, "High Spirits."

Apart from making a handful of money on "Mairzy Doats," Al Trace, the author, has now written a new song in collaboration with Jerry Livingston and Al Hoffman, called "Oh, Please Tell Me Darling."

The entire chorus of this new epic consists of ten words, "Oh, Please Tell Me Darling, Do You Really Love Me." The line is repeated each time with one word left out at the end, until nothing is left but "Oh!"

If it fails to become a hit, it won't be because it's hard to memorise!

Perry Como and Dick Haymes, the former-band singers now with 20th Century-Fox, will be working in Hollywood on the same lot in the near future.

Como, following a screen test conducted last month, will play a leading part in "Something For The Boys," a film version of the stage show; whilst Haymes, whose first picture, "Four Jills And A Jeep," is being shown over here at the moment, plays the lead in "When Irish Eyes Are Smiling."

At Boston now, Coleman Hawkins is fronting a band which should prove quite popular just on the monickers of the side-men in it, apart from the fact that the music is good!

Led by the Bean, the following are now playing under his tenor at the Savoy Club—Carlos Eyles (saxes), Thelonious Monk (pianist), Dazel Best (drums), Selwyn Warner (bass), and Gholmondaley Harris (trumpet).

For those who are interested, the daughter born recently to Mr. and Mrs. Harry James, late Betty Grable, has been christened Victoria Elizabeth."

There will always be an argument about putting lyrics to a tune that has just enjoyed a reputation as an instrumental, and Dave Rose's "Holiday For Strings," with the words by Jimmy Galton, is no exception.

When, however, Bing Crosby's Decca version hits the shop, the argument will probably end straight away. Certainly in the past, several tunes have been equipped with wordage after first making a success as instrumentals, but in the case of, say, "In The Mood" and "String Of Pearls," the lyrics didn't improve them much.

On the other hand, Duke Ellington's "Never No More Lament" and his "Concerto For Cootie" didn't hit their stride until they were given their new titles of "Don't Get Around Much Any More" and "Do Nothing Till You Hear From Me," respectively. Dave Rose's new successor to "Strings" is called "Dance Of The Spanish Onion." We hope the words put to this will not be too sentimental, as the title is enough to bring tears to our eyes!

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**FOUR Double Basses, £18, £30, £35, £40; Ladner Trumpet, £18; B flat clar., £12; E flat, £6; all low.—W. Thompson, 33, Homefield Rd., Wembley.**

**CALL OR WRITE** to secure the best value in instruments and accessories; second-hand bargains always available.—Besson, 15, West St., Charing Cross.

**PIANO ACCORDION, 120 bass, Tango IV, Hohner, pearl-studded, in case, good condition; offers invited.—Donner, 12a, Drake House, Stepney Way, London, E.1.**

**MAX VIB., 3 oct., F to F, glitter-gold, first-class instrument, new cond., offers; 4-string double bass, with new cover, bow and new strings, 23s, can be seen. WANTED: good tenor sax and sax fingering clar.—Duggie Campbell, 31, Grove Crescent, Littlehampton.**

**HI-HAT pedal, collapsible, good condition, 7 gns.—Simmonds, 17, Chatsworth Rd., London, E.5. Amh. 2048.**

**BOEHM system clarinet, low pitch.—Foster, 308, Horn Lane, Acton, W.3. Acorn 1241.**

**QUINTA, cello built, steel strings, 14 frets clear, £25, bargain.—J. Woolley, 18, Maidenshaw Rd., Epsom. Phone: Epsom 3663.**

**SAXOPHONES, altos and tenors, by Conn, Selmer, Martin, Buescher, B and K., Lewin, Pennsylvania, Hawkes XXth Century; cash or part exchange.—Ackroyds, (Musical Instruments), Ltd., 24, King Charles St., Leeds.**

**B FLAT clar., L.P., Selmer, excellent cond., in case, £11; full-size violin, beautiful tone, complete with bow and strong case, £3 10s; phono fiddle, no case, £1 10s.—Applv, A. E. Freebody, 44, High Northgate, Darlington, Co. Durham.**

**BASSOON, L.P., Boosey and Hawkes latest "Service" model, as new, complete with prof. leather case, £60, or nearest.—Cooper, 52, West Crescent, Sneyd-Green, Stoke-on-Trent.**

**B FLAT Clar., metal, one piece, L.P., in brand-new case, playing condition perf., highest offer over £18.—Chas. O'Keefe, 27, George St., Stranraer.**

**INSTRUMENTS FOR SALE**

**HI-HAT, no cymms., £5 5s.; pair t.t. holders, Carlton, £2.—Dowling, 13, Highfield Chase, Basingstoke, Hants.**

**GENE KRUPA cym. arms, double grip, 12 6 each.—Taylor, 243, Cavendish St., Ashton-u-Lyne, Lancs.**

**ELECT. guitar, two neck, Haw., black chrome, matched ampl., twin "Rola" spkrs., £60; sell sep'rly.—Horsburgh, 8, Rostrevor Gdns., Hays.**

**BOOSEY AND HAWKES side drum, 14x6. 27; hi-hat, with cymms., £11; trap table and blocks, £5 10s.; practice pads, 7/6.—Eton, 35, Pleasance Rd., London, S.W.15.**

**PREMIER, white and chrome, Swinger drum console; b. drum; snare drum; 4 cymms.; 3 tun. t.t.s.; tray; set of white Korean t. blocks to match; cow bell, etc., super kit, £90, or nr. offer.—Bill Parker, Abbots Way, Downs-Side, Belmont, Surrey, Vig. 0992.**

**VIOLIN, strong tone, professional instrument; complete, case, bow, £10.—Cooke, 62, St. Stephens Rd., E.3.**

**BESSON, "Proteano" trumpet, L.P., with M.P. and 3 mutes.—Letters only: L. Rich, 112, Southgate Rd., N.1.**

**MANHATTAN, S.P. trumpet, B flat, slide change to A, plush case, excellent condition, slender dance model, £20.—J. Thomas, "Peacehaven," Broomfield Rd., Chelmsford, Essex.**

**PAIR OF Orchestral Timpani, reasonable offer accepted.—H. Maunder, 111, Hill Lane, Southampton.**

**BUESCHER, Aristocrat alto, as new, 5 years unused, £60; offers?—A. H. Hall, 168, Crookesmoor Rd., Sheffield.**

**TRUMPET, Buescher, Aristocrat, custom built, case, mutes, offers, st.—Fisher, 4, Bedford Ter., Leeds, 7.**

**TRUEVOICE, Operadio amplifier, AC DC, moving coil mike, etc., £32.—M. Clarke, 111, Etchingham Park Rd., Finchley, N.3. Phone: Fin. 4233.**

**ALTO SAX, Buescher, Aristocrat late model, S.P., L.P.; best offer over £50; pno. accordion, Holmer Supreme, 120 bass; best offer over £20.—Roitt, 123, Pennine Rd., Hendon Way, N.W.2. Phone: Gladstone 2730.**

**AMPLIFIER, mike, speaker, 10-12 watts, perfect, £30, or exchange radiogram.—Willis, 69, Church Lane, Smethwick, Birmingham.**

**BELLINI, Concert, 41/120, push coupler, visual indicator, new condition, £38.—Butterworth, 14, Sandringham Drive, Ashford, Middx.**

**SILVER-PLATED flute, closed G sharp, Lafleur, 18 gns.—W. J. Reed, 21b, Ripple Rd., Barking.**

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