

Melody Maker

3d INCORPORATING "RHYTHM"

WEEK ENDING NOVEMBER 11, 1944

DJANGO REINHARDT AIRING HERE

THE NAME, HONOURED AMONG SWING FANS EVERYWHERE, OF DJANGO REINHARDT IS ON EVERYBODY'S LIPS SINCE WE GAVE OUR READERS THE NEWS RECENTLY THAT THE GREAT FRENCH GUITARIST IS ALIVE AND WELL IN PARIS, AND PLAYING MORE BRILLIANTLY THAN EVER.

There is no further news as yet of Django's projected visit to play to Allied troops in England.

IN THE MEANWHILE, HOWEVER, A SPECIAL BROADCAST FROM FRANCE FEATURING THE ONE AND ONLY REINHARDT IS SCHEDULED FOR FRIDAY, NOVEMBER 24 (9.45 P.M., G.F.P.).

SPECIAL RECORDINGS

The broadcast will consist of special recordings made in France, and it goes without saying that every Reinhardt fan in the country, together with all his old friends over here, will be doing their utmost to be beside their radio sets that night.

Let us hope that this broadcast will be closely followed by a visit from the great French swingman—in the flesh.

Johnny's Boys Of The "Bulldog" Breed

LONDON'S quota of five in the West End is due to be substantially increased next week, when the Bulldog Restaurant in Bond Street, W., embarks on a The Dansant policy with a five-piece five band installed.

This is Johnny McMeighan and his Quintet, and the outfit, led by Scottish fiddler stylist Johnny McMeighan, is being presented by Phil Green.

The rest of the boys—who all originally hailed from Scotland and are all noted for their stylish propensities—are Micky Greeve (drums); Arthur O'Neill (bass); Micky Deans (tenor sax); and Joe McClounie (piano).

Johnny McMeighan himself has been on tour with Phil Green's "Dixieland Band," and has also played at various London clubs and aeries; Micky Greeve and Arthur O'Neill are stylish players from Art Thompson's Embassy Club Band; Micky Deans is well known both in and out of Town, and has been with Harry Parry's augmented outfit; and Joe McClounie hails from the Piccadilly Club, Glasgow.

FOSTER ON THE AIR AGAIN

THE many fans of Teddy Foster and his Band, currently playing with great success at the Grand Casino, Birmingham, will be glad to know that Teddy and his boys have another broadcast on November 17 (11.30-12 midnight, Home Service).

Teddy's last broadcast, on October 14, brought many appreciative fan letters, and he is going all out to please the swing-minded section of the public on his next airing.

PIANIST Bobby Fairweather, well known in Town and recently at the Berkeley Hotel, has joined up with Barry Seymour's Band at Ciro's Club. Bobby had a long spell with Jay Wilbur's Band, when Jay was on the road.

"M.M." CONTEST CHAMPIONS IN SENSATIONAL SEMI-PRO FOUR-BAND BROADCAST

A MAGNIFICENT TRIBUTE TO THE SEMI-PROFESSIONAL MUSICIANS OF THIS COUNTRY, AND A GRAND BREAK FOR "MELODY MAKER" CONTESTING BANDS, IS CONTAINED IN THE SENSATIONAL NEWS THAT ON THURSDAY, NOVEMBER 30, FROM 11 P.M. TO MIDNIGHT IN THE HOME SERVICE, B.B.C. LISTENERS WILL BE ABLE TO HEAR A FULL HOUR OF DANCE MUSIC PROVIDED BY NO FEWER THAN FOUR OF OUR LEADING SEMI-PROFESSIONAL OUTFITS.

THESE CONSIST OF THE FIRST THREE BANDS IN THE RECENT RECORD-BREAKING "M.M." ALL-BRITAIN CHAMPIONSHIP—GEORGE CHAMBERS AND HIS BAND, OF MANCHESTER; FRED MIRFIELD AND HIS GARBAGE MEN, OF LONDON; AND BILLY MONK AND HIS BAND, OF GOVENTRY; PLUS LAST YEAR'S WINNERS, WHO WERE UNFORTUNATELY PREVENTED FROM EXERCISING THEIR RIGHT TO APPEAR IN THIS YEAR'S FINAL—GEORGE KIRCHEL AND HIS BAND, OF LONDON.

Credit for this grand culmination to the most successful "M.M." contesting season of all time goes to the B.B.C.'s Dance Band Supervisor, Mrs. "Tawny" Neilson, who conceived the idea whilst actually listening to the bands at the All-Britain.

STUDIO BROADCASTS

So impressed was she with the standard of the performances that she decided there and then that she would do everything in her power to give at least the first three bands a chance to prove their worth on the air.

The decision to include last year's winners as well is an added gesture to the semi-pros and a well-deserved break for the Kirchel boys.

Each band will broadcast from a local B.B.C. studio—which is a much better idea from the balance point of view than any outside broadcast—and plans are afoot for a very well-known personality to compare the whole show.

We hope to be able to announce his identity in next week's issue.

Thus once again the value to the semi-pro of participation in "M.M." Contests is amply proved, and the possibility of nation-wide broadcasts is just one of the added incentives that bands will consider when the next contesting season opens.

We congratulate the B.B.C. and Mrs. Neilson on what is not only a brainwave in programme production, but should prove particularly gratifying to semi-pro musicians now in the Fozes at home and overseas, who will be thrilled to hear their own colleagues on the air.

"KID KRUPA" RECORDS

ONE of the most interesting recording sessions in a long while took place last Saturday (4th) at the E.M.I. Studios, when wizard child drummer Victor Feldman waxed some of his inimitable drumsticks for the first time.

Four titles were recorded—the old favourite "Rose Room," "Drummin' Man," "Serenade in C Minor" (a composition of the Feldman brothers), and another old-time success, "Sweet Georgia Brown."

Two of these titles, at least, will be issued in the December Supplement, under the Parlophone label.

With Victor on the session, apart from his two brothers of the Feldman trio—Robert (clarinet) and Monty (accordion)—were bassist Bert Howard and guitarist Vic Lewis (on leave from the R.A.P.).

Asked originally to do the session, guitarist Frank Deniz was forced to decline, being under permanent contract to the Decca Company.

"BILI GOFFREDO" AT ORCHARD CLUB

GAP left at the London Orchard Club and Restaurant (Wigmore St., W.) by the departure of Cab Quave and his Band has been admirably filled by a new outfit somewhat intriguingly billed as "Bill Goffredo" and his Band.

Nomenclature of "Bill Goffredo" actually covers the identity of well-known trumpeter player and rumba specialist Bill Godfrey, who was with Deniz Walton's Rumba Band and later joined Francisco Conde.

New outfit under Bill's direction is a rumba style of outfit, but it plays every type of dance music at the Orchard Club, and is the sole resident band.

With "Goffredo" himself playing trumpet, flute, sax, clarinet and accordion, rest of the outfit includes Malcolm Mitchell (guitar), Toni Alvin (drums), Erroll Louis (piano), and Toni Cortez (maracas, etc.).

Featured vocalist with the band is Bill Godfrey's sixteen-year-old daughter Lynn, singing in both English and Spanish.

ART THOMPSON QUILTS EMBASSY: WALLACE IN

A COMPLETE change in the dance band arrangements at the London Embassy Club is scheduled to take place on Monday, November 27. The Saturday previous (November 25) Art Thompson and his Band will be finishing up their engagement at the Embassy, after nearly two years' unbroken run, and will give over the stand to a new bandleader in the person of trumpet-vocal ace Jack Wallace. Jack Wallace will need no introduction to London dancing fans. As leader of the "Woodchoppers" he had a lengthy run at the Astor aerie, and previous to that played extensively with this outfit in Variety.

Leadership of his own outfit at the popular Embassy Club is Jack's biggest break to date, and there is no doubt that he will seize this opportunity with both hands.

WALLACE LINE-UP

Art Thompson, who has worked extremely hard in the past two years, is to have, first of all, a complete rest, after which he will undertake a number of one-night stand, Sunday concert and private dates.

Art has built up an extremely modern type of combination at the Embassy Club, and there is no doubt that many provincial swing fans will be glad of the opportunity to hear it.

Art also has further broadcasts booked, his next being a "Music While You Work" session on November 24 (3-3.30 p.m.).

The new Embassy Club Band, under the leadership of Jack Wallace, will feature Jack himself on trumpet and singing some of the vocals; supported by Harry Nixon (piano); Frank Cole (bass); Bill Greenwood (first alto sax, etc.); Ted France (second alto sax, etc.); Spike Hornett (first tenor sax, arranger, etc.); Bill Power (second tenor sax, etc.); and Ned Whitebread (drums).

Most of these boys are well known in Town, and at least one—Ned Whitebread—has recently been leading his own combination in the West End.

Featured vocalist will be Bobby Young, late of Oscar Rabin's Band. Don Marino Barreto and his Rumba Band will, of course, carry on as before at the Embassy.

The engagement of Jack Wallace at the Embassy has been negotiated by Gino Arbib, of Anglo-American Artists, Ltd., and Gino will also continue to look after the fortunes of Art Thompson in all future dates.

THE HOUSE OF

ASCHERBERG

HAVE THE HONOUR TO PRESENT

THE NEW CLASSIC

DON'T YOU KNOW I CARE

BY

DUKE ELLINGTON

PARTS READY SHORTLY

BRONS
Orchestral Service,
55/58, Oxford St.,
London, W.1

HARTLEY'S
Music Stores,
79, Vicar Lane,
Leeds

16, MORTIMER STREET, W.1. Mus. 3562

CALL SHEET

(Week commencing Nov. 13)

Les ALLEN.
New Theatre, Northampton.
Nat ALLEN and his Orchestra.
One-Night Stands, Midlands.
Carl BARRITEAU and Band.
One-Night Stands, Cardiff.
Ivy BENSON and Orchestra.
Belle Vue, Manchester.
Johnnie CLAES and Claepegeons.
Ghelderome, Boston.
Billy COTTON and Band.
Hippodrome, Manchester.
George ELRICK and Band.
Green's Playhouse, Glasgow.
Gloria GAYE and Band.
His Majesty's Theatre, Barrow.
Phil GREEN'S Dixieland Band.
Hippodrome, Ilford.
Henry HALL and Band.
Alhambra, Bradford.
Leslie ("Jiver") HUTCHINSON and his All-Coloured Band.
One-Night Stands, Scotland.
Felix MENDELSSOHN'S Hawaiian Serenaders.
Theatre Royal, Ashton-under-Lyne.
Ronnie MUNRO and Orchestra.
Palace, Plymouth.
Harry PARRY and Sextette.
Hippodrome, Norwich.
Oscar RABIN and Band.
Empire, Sunderland.
Monte REY.
Hippodrome, Wolverhampton.
Lew STONE and Band.
Bedford Theatre, Camden Town.
Billy THORNTON.
Empire, Weymouth.
TROISE and his Mandollers.
Empire, Chiswick.
Eric WINSTONE and Swingtette.
Winter Gardens, Weston-super-Mare.

U.S. HIT PARADE

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

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

Figures in parentheses indicate previous placings.

FRIENDS of Syd Weston, Oscar Rabin trombonist, and late of George Elrick's Band, will be sorry to learn that he is in hospital. Syd would like to hear from some of his old friends. Address is Thursty Ward, Victoria Hospital, Burnley, Lancs.

NOTED Hatchett's and broadcasting bassist, Joe Nussbaum, wishes to notify all his friends that he is now back at his old "phone number"—viz., Acorn 1438.

A.E.F. TO GET GLENN MILLER EVERY DAY

... But the poor little Home Listener got none

EXTREMELY GOOD NEWS FOR THE THOUSANDS OF SWING FANS IN THE ALLIED FORCES IS CONTAINED IN THE FACT THAT, STARTING NEXT MONDAY (NOVEMBER 13), A COMPLETELY NEW BROADCASTING SCHEDULE BRINGS MAJOR GLENN MILLER'S OUTFIT, AND THE VARIOUS SECTIONS OF IT, MORE OFTEN TO A.E.F. AIRWAVES.

The new arrangement will, in the first place, mean that the full Glenn Miller Band will in future be playing not one, but two full half-hour programmes per week from the Queensberry All-Services Club, London.

These full-band programmes, hitherto broadcast each Thursday at 8.30 p.m., will in future be on the air on Tuesday (8.30-9 p.m.) and on Friday (8.30-9 p.m.).

Here is the full revised weekly schedule for the future broadcasts of the Glenn Miller Band, and the various sub-sections of it, on the A.E.F. programme:

Monday: Johnny Desmond (with full orchestra) followed by the "Strings With Wings" Section, at 7 p.m.

Tuesday: The full Glenn Miller Band (8.30-9 p.m.). (This broadcast is repeated on Wednesday morning at 10.01 a.m.)

POWELL AND McKINLEY

Wednesday: The Mel Powell Sextette (6.15 p.m.); "Strings With Wings" (7.45 p.m.)

Thursday: Ray McKinley's Dance Band (7.30 p.m.) (this broadcast will be repeated on Friday morning, 7.30 a.m.); The Mel Powell Sextette (9.15 p.m.)

Friday: The full Glenn Miller Band. Programme, entitled "Moonlight Serenade" (8.30 p.m.). (The broadcast is repeated on Saturday at 1.1 p.m., General Forces Programme.)

Saturday: "Piano Parade" with Jack Rubin (11.45 a.m.); Ray McKinley's Dance Band (3.1 p.m.) (repeated the following Tuesday morning at 7.30 a.m.); Mel Powell's Sextette (6.15 p.m.)

In addition to all this work, the Mel Powell Sextette also play in the special "Hospital Hour" on the A.F.N. (American Forces Network), each Wednesday at 2 p.m.

On Monday mornings, the whole band makes recordings under the auspices of O.W.I. (Office of War Information) for transmission abroad under special propaganda schemes.

Obviously the Forces, most deserving of the listening public, are in for a grand time with the music of the Glenn Miller Outfit and its several interesting sub-sections, and the "M.M." which has ceaselessly campaigned for more airings by the Miller Band, is delighted to know that the Forces overseas will be given more of this stimulating fare.

Except, however, for a report that one or two of these weekly airings may be put on the General Forces and Home wavelengths, there is little indication, as yet, anyway, that the now accelerated tempo of the Glenn Miller broadcasts will help the fan at home very much.

Once again the "M.M." asks:—"Why cannot all these fine daily broadcasts be made available to the Home listener, too?"

SCOTTISH NOTES

By Hugh Hinshelwood

THE band at Bobbie Jones' Berkeley Ballroom is now firmly settled down, under the leadership of Bobbie Thomson, tenor man who has played with Carl Barriteau, Billy Mason and others.

A recent recruit here is drummer Jack McTernan, who looked after a band at Troon during the summer for Ghalmeirs Wood.

The full line-up here is: Bobbie Thomson and Sammy Lee (tenors); Dave Wilson and Billy Donaldson (altos); Jimmy Boyle and Charlie Norton (trumpets); George Kerr (trombone); George Bowie (piano); Alec Bell (bass); and Jack McTernan (drums).

Bobbie Jones has certainly picked a winner in this all-local band, one of the best line-ups to emerge since the war period.

Stationed way up North with the R.A.F. is Duncan Brodie, who had a band at the Marine Gardens, Portobello, shortly before the war. Duncan has a band with his unit, and does quite a few R.A.F. dates round and about.

Also of interest is the fact that he won an individual prize for alto sax in one of the first "M.M." contests held in Scotland, the venue being the Marine Gardens.

This latter resort has been "other-wise" engaged since hostilities started, but will no doubt be in the limelight again some day.

U.S. EXAMPLE

Glasgow Corporation's Forces dances in the City Chambers were played all last year by Syd Loseby, who has done a few dates since the season started, but in the meantime the Council are also giving a few other local outfits occasional dates as well.

"Detector" certainly said a piece when he mentioned how the visit of the American musicians has affected the home boys.

Mickey Deans, well-known tenor man, was up in Glasgow for a few days, to transfer the missus back to London, and he told how he and the other fellows had been "sent" by what they had heard.

From what Mickey said the local boys have missed nothing of the features which have sent the Americans in front, their uncanny precision in section work, the brass men's method of attack without blowing the roof off, and finally that relaxation in playing which seems to be long in coming over here.

Personal opinion of the writer is that half of the story lies in the much better organisation over in the States for catching the young, the superior teaching, coaching and team work taught in school orchestras and bands, the kids learning to read music as soon as they read newspaper, so that if they take up the game seriously they don't have to learn so much while playing as they do here.

If a census were taken over here, showing the ages at which some of our local boys, even the best of them, took up the game, quite often for economic reasons only, the result would surprise most people.

And, undoubtedly, American musicians are more serious about their work.

England on Stage

UP-AND-COMING semi-pro band-leader Jack England is enjoying one of his biggest breaks to date this current week, appearing with his outfit in variety at the Grand Theatre, Clapham (London).

With Jack competing, the line-up is Eddie Rock, Tom Smith and Tony Martin (saxes); Billy Dick, Ron Goodwin and John Forward (trumpets); Len Capon (trombone); Jack Collins (piano); Johnny Quest (bass); and Ron Somers (drums). Vocalists are Gillian Ellis and Peggy Vanness.

'TWIXT-SEASONS CONTEST FOR WILTSHIRE

A SPECIAL 'twixt-seasons dance-band championship will take place on Friday, November 24 next (8 p.m. to 2 a.m.), at the Main Canteen of a famous factory at Hawthorn, Wilts.

To be known as the 1944 Wiltshire County Championship, the contest, which will be held under the auspices of the "M.M.", is open to amateur and semi-pro. bands from all parts of the county, and the winners will be considered as having qualified for their appropriate area final next season.

The event is being organised by Mr. Fred Newham, of the B.A.C. in conjunction with the well-known pre-war contest promoter Mr. F. H. Allison, and rules and entry forms are now available from Mr. Newham at "Kingsmoor," Hawthorn, Wilts.

Already a sufficient number of entries has been received to ensure the success of the event.

RHYTHM CLUBS

12.—Greenford thanks all concerned for outstandingly successful Anniversary Mtg. Next two mtgs. Nov. 10 and 24. Retitled Nov. 10, "Sandy" and "Outline of the History of Jazz." Hot strings plus regular J.S. group.

No. 22.—Nottingham. On Thurs. (16th) club presents annual dance at Co-operative Hall Nottingham, 7.30 to 11. Music in Dixieland style by Blue Rockets and club group. Admission 3s. Forces at door 2s. No mtg. Sund. (19th).

30.—Blackpool now meets Sund. afterns. 2.30 p.m., same premises, 31, Queen St. Future programmes include "Red Nicholls" and "Maty Matlock."

41.—Leeds thanks Bob Hirst and Al Moss (pno.); Dickie Handon (trpt.); Vic Clough (str.) and Ray Whittam (clar.) for super J.S. last session. Next mtg. Sund. (12th), 2.30 p.m., 101 Dance Club, New York St., Leeds 1, feat. D. Handon (trpt.), Lew Pearce (bass), Al Moss (pno.), and others. New members invited.

72.—Glasgow. Mtgs. every Thurs., 7.30, 59, Elmbank St. Last wk. retl., "Jazz Mixture," by Murray Chalmers. This week (Nov. 9), Rosemary Kirkcaldy will present "Boogie Woogie." Preparats. now bng made f club dance "Jive Jamboree," Mond. (27th), Villa Ballroom, Hillhead.

117.—Woodford congratulates President Frank Gordon and Secretary Pamela Walker on their recent marriage.

145.—Paisley. Bill Jamison appointed sec. in place of John Dreghorn. Club gng. stronger than ever. Next Sund.'s highlight is Rosemary Kirkcaldy's retl. on "Queens of Jazz," plus usual J.S.

165.—Southall. Next mtg. Mon. (20th), 7 p.m., Hamborough Tavern, Hayes Bridge, Southall. Retl., Record Raffle.

Stafford R.C. thanks Messrs. Stewart and Watson for "Diary of a Continental Critic." Next mtgs.: 13th, Frank Houghton presents "Sidney Bechet"; 20th, Jazzmen No. 8—"Leon Rapallo," by Tom Smith. Mtgs. every Mond., Mary Hall's Studio, inel. Members' Choice, Record Requests, etc.

Plymouth. Retl., Jazz v. Swing, by T. E. Foster, on Sund. next (Nov. 12). New mmbrs. welcomed at Embassy Ballroom, Milehouse, 7.30, also instrumentalists at weekly J.S.

Rugby. Next mtg. 15 J.S., on Nov. 26, at The Laurels, Dunchurch Rd. All comms. to J. G. Fleming, 49, Manor Rd., Rugby.

MENDELSSOHN'S BEREAVEMENT

WE join his many friends in the profession in offering sincere condolences to bandleader Felix Mendelssohn, whose mother, Mrs. Mendelssohn, passed away after a painful illness, recently. The funeral took place at Willesden Cemetery last Sunday (5th), and many musical acquaintances and friends of the family were present.

In spite of his bereavement, Felix, observing the traditions of the profession, kept faith with his public both by attending a broadcast on the evening of the funeral, and travelling North to commence some one-night stand engagements the next day.

MATHEMATICS IN THE GROOVE

by EDGAR JACKSON

QUESTION (From a sailor to the "Daily Mirror's" "Live Letters")

If you can answer this teaser I'll send five bob to the Games Fund. How many feet of track are there on a 10-inch gramophone record (one side only)?

ANSWER

(By the "Live Letters" Editors) Send the cash. There are 494.2 feet of track.

COMMENT

(By me) Keep your cash, sailor. The length of track on a record is governed by the length of time it is required to "play."

The ordinary (78 r.p.m.) 10-inch domestic gramophone record plays for anything between 2½ and 3½ minutes, and the length of track, of course, varies accordingly. Hardly any two records, therefore, have the same amount of track, so no one can say how much track there is on a record without knowing the particular record referred to.

P.S.—To obtain a rough estimate of the length of track on any given record proceed as follows:—Find the number of track spirals on the record.

(This can be done by counting the number of revolutions the turntable makes while the needle is actually in the revolving track.)

Then, by repeating the same procedure of counting the revolutions while the needle is in the revolving track, find where the middle spiral is, and measure the diameter of the record at this point.

Now multiply the TOTAL number of spirals on the record by the diameter of the record at the MIDDLE spiral and multiply the result by pi (3.14159), and the answer is the approximate length of the track.

EXAMPLE: Say a record has 236 spirals of track and the diameter at the middle (118th) spiral is 7 inches.

(Incidentally, these happen to be near enough the figures for a 10-inch record playing for about the average time of 3 minutes.)

7 x 236 x 3.14159 = 5189.90668 inches, or approx. 432 ft. 6 in. of track. P.P.S.—

You'll notice that I have taken care to use the words "rough" and "approximate."

1944 RHYTHM - STYLE SERIES

HARRY PARRY

and his Radio Sextet
Parry Party
Gone with the wind
R 2950

COUNT BASIE

and his Orchestra
Wiggle Woogie
One o'clock Jump
R 2951

JOE SULLIVAN

and his Cafe Society Orchestra
Oh lady be good; Solitude
R 2952

IDA GOX

and her All-Star Band
Hard time Blues
Take him off my mind
R 2948

PARLOPHONE

The Parlophone Co. Ltd., Hayes, Middlesex



Famous figures in the world of classy gramophone records, Bettine Rampton, of radio-records fame; and critic, broadcaster and "Collectors' Corner" celebrity Rex Harris, go into a huddle over the script of one of their many B.B.C. programmes. For a long time assistant to Leslie Perowne at the B.B.C., Bettine also worked with Rex Harris on "The Story of Jazz." Rex, besides his many other activities in the jazz world, is busy presenting programmes to India with Ralph Hill, on the lines of their popular E.N.S.A. shows.

OVERSEAS JIVE

NEWS still reaches us regularly of live in his area. The boys, all R.A.F. personnel, are led by George Lawrie, who plays piano and looks after the arranging. George hails from Edinburgh, and is well known in big circles back home.

Doug Pegg, from Dartford, is on bass and also handling the vocals; "Dinty" Moore, a Southerner, fills the percussion department; Spike Pinn plays trumpet and helps with the scoring—he comes from Stockport, where he had gained an enviable reputation as hornman. Completing the regular band is Joek Tait, another Edinburgh lad, who holds down the trombonist's seat. Joek, too, weighs in with special arrangements.

Occasionally the outfit has the services of tenor saxist Syd Wright, who has played with several MELODY MAKER Championship-winning bands in the past.

Besides this, the band has appeared at the Savoy Hotel, Mussoorie, at dances and concerts in Dacca, Debra Dun and Moradabad, and at officers' mess dates—all this on top of their routine work.

Now, bandleader Les Cripwell has a request to make. Will any British bandleader who has orchestras that can spare old or new, let the 17th B.G.H. Dance Band make use of them? If so, he is invited to send them to Les, c/o the MELODY MAKER.

IT'S TERRIFIC!

M Y
FAVOURITE
DREAM

IT'S WRIGHT!!

BRAND'S ESSENCE

DANCE BAND GOSSIP

STILL they come rolling in, these "prodigies of percussion," and once again this week the question arises as to whether our "Kid Krupa" (Victor Feldman) has got a rival in this country.

Runner-up for the drummatic gardens this time is fourteen-year-old Alec Oldham, of Huddersfield—but it was actually two years ago that Harry Parry prophesied a great future for this boy.

Playing in a one-nighter in Huddersfield, Harry was pestered all the evening by a small, merry-faced youngster who calmly asked to be allowed to play a session on the drums. When Harry at last gave way, both he and all his boys were amazed at the young lad's playing.

That Alec Oldham has "kept it up" is proved by the fact that he was recently guest star with Aubrey Hirst's Band at the Ritz Cinema in Huddersfield, "playing with great wizardry and finesse."

The concert at which Alec was featured was a "Parade of the Bands," which, besides Aubrey Hirst and his outfit, featured the Band of the 41st Battalion R.A.P.C., directed by Captain H. Buckley, with Private Vera Bolton (A.T.S.) as vocalist.

Also distinguishing themselves were the Gresham Swingers, Ernie Pearson and his Orchestra, with Jack Parker vocalising. Norman Briggs and Billy Hobson played "pop" tunes on the organ, and W.A.A.F. Edith Cross, Les Edie, Eddie O'Sullivan, Joe Michael and the Services, with Chino, gave variety to a show that, besides the efforts of the boy drummer already mentioned, was full of good things.

He got one—and the biggest surprise of his life. The disc was once or twice, and then, drowning the noise of bursting shells, gave out the Geraldine version of Maurice Burman's "Soft Shoe Shuffle."

To say that Ken was thunderstruck is an understatement. For where on earth, during the dark days, could they possibly have acquired a Geraldine disc?

"Simple," the Dutchman told him. Yes, their radio had been confiscated; yes, death awaited them if they were found illicitly listening; but this was a number that had so seriously impressed them that, not only had they risked death to listen sufficiently often to take a transcription of it for their own outfit, but, unwilling to keep it to local dances under another name.

Then, awaiting an occasion when reception was extra good, one of the brothers had it on his own machine, made sixty copies altogether, and sold them for 50 pence each—approximately five pounds!

In fact, of such determination no wonder the Boche found it difficult to suppress the Dutch! And Maurice Burman reckons that this tribute to his composition is one of the most amazing tokens of appreciation that has ever been accorded to a musician in all the history of dance music.

ON an island over three thousand miles away from home, six former semi-pros have just got together and determined, in face of all obstacles, to resume their peacetime hobby and, at the same time, to bring a chance of entertainment and relaxation to the men and women similarly marooned from home.

They are all members of the nursing staff of the Royal Naval Hospital on Ireland Island, Bermuda, and comprise Wally Tivers (vln.); Fred Bennett (pno.); Tommy Browne (pno. and acc.); Charlie Fickling (drums) with it is hoped, Vic Lejeune and Ted Thompson joining them on sax and clarinet respectively.

Trust the Navy to find a way!

HONOUR of being the first front-line band to tour through newly liberated Belgium and Holland is claimed by the 50th (N.) Divisional Dance Band.

The band was first formed in France in 1940, and, after Dunkirk, reformed in England. For two and a half years the orchestra toured no fewer than fourteen different countries, with climate varying from the cold of an Italian winter to the heat of a Tunisian summer, under every conceivable condition, and now, after only a few months' respite in this country, is again in the thick of the battle entertaining the front-line boys.

It is a record to be justly proud of, and these are the boys to whom we give a big hand:

right must have shaken the somewhat sepulchral staidness of the straight set.

It certainly shook Ronnie Waldman, and us, with astonished admiration.

SUPPOSING there were a £6 fine awaiting you every time you played boogie-woogie, and one of £5 any time you rendered any Negro music; supposing your radio had been confiscated and the death penalty had been imposed on you illicitly using one, how do you think you'd be able to keep in touch with modern jazz—in fact, do you think you'd be able to keep in touch at all?

Those are the conditions in Holland during the reign of the swastika; those were the conditions up to a week or two ago in a certain Dutch town prior to its liberation by the Allies.

Driver Ken Everett, ardent swing fan and great personal friend of drummer Maurice Burman.

Keen swing fans during the occupation, despite the rigid restrictions, were two Dutch brothers whom Ken met shortly after the town's partial liberation, and who forthwith invited him home to a cup of tea and a yarn about the world of jazz—and to a chance of listening again to some jazz records.

Eagerly Ken agreed, and over the leopards familiar names once again filled the inert restricted air that resounded still with the crash of enemy shells. And then the Dutch boys brought out their records, selected one, and Ken prepared himself for a treat.

He got one—and the biggest surprise of his life. The disc was once or twice, and then, drowning the noise of bursting shells, gave out the Geraldine version of Maurice Burman's "Soft Shoe Shuffle."

To say that Ken was thunderstruck is an understatement. For where on earth, during the dark days, could they possibly have acquired a Geraldine disc?

"Simple," the Dutchman told him. Yes, their radio had been confiscated; yes, death awaited them if they were found illicitly listening; but this was a number that had so seriously impressed them that, not only had they risked death to listen sufficiently often to take a transcription of it for their own outfit, but, unwilling to keep it to local dances under another name.

Then, awaiting an occasion when reception was extra good, one of the brothers had it on his own machine, made sixty copies altogether, and sold them for 50 pence each—approximately five pounds!

In fact, of such determination no wonder the Boche found it difficult to suppress the Dutch! And Maurice Burman reckons that this tribute to his composition is one of the most amazing tokens of appreciation that has ever been accorded to a musician in all the history of dance music.

ON an island over three thousand miles away from home, six former semi-pros have just got together and determined, in face of all obstacles, to resume their peacetime hobby and, at the same time, to bring a chance of entertainment and relaxation to the men and women similarly marooned from home.

They are all members of the nursing staff of the Royal Naval Hospital on Ireland Island, Bermuda, and comprise Wally Tivers (vln.); Fred Bennett (pno.); Tommy Browne (pno. and acc.); Charlie Fickling (drums) with it is hoped, Vic Lejeune and Ted Thompson joining them on sax and clarinet respectively.

Trust the Navy to find a way!

HONOUR of being the first front-line band to tour through newly liberated Belgium and Holland is claimed by the 50th (N.) Divisional Dance Band.

The band was first formed in France in 1940, and, after Dunkirk, reformed in England. For two and a half years the orchestra toured no fewer than fourteen different countries, with climate varying from the cold of an Italian winter to the heat of a Tunisian summer, under every conceivable condition, and now, after only a few months' respite in this country, is again in the thick of the battle entertaining the front-line boys.

It is a record to be justly proud of, and these are the boys to whom we give a big hand:



Another rung of the ladder of success was climbed last Saturday by the amazing British "Kid Krupa" (Victor Feldman) when he recorded four titles for Parlophone (see story on P. 1). Here is ten-year-old Victor standing proudly behind his drums, and next to him is E.M.I. recording manager Wally Moody. In back row (l. to r.) are West End drummer Charlie Kraemer (former band leader); Robert Feldman (clarinet); Vic Lewis (str.); Monty Feldman (acc.); and Bert Howard (bass).

Sid Fendy, leader (alto), formerly of Ceres Harper's Band, Bridlington; Sid Morgan (piano), from Hull; Ernie Holden (tenor), from Ashington; Harry Alton (tp.), formerly with Doug Swallow in London; Joe Matthey (trp.) and Percy Stather (tm.), both from Hull; Fred Alcock (pno.), previously with the Rialtonians in York; James Stewart (acc.), from London; Harry Hoagie (bass and vocals), from Jack Marwood's Band in Hartlepool; Bert Bolton (vln.), with Huddersfield, and a drummer who wishes to remain anonymous.

FROM a member of the R.A.M.C. in France comes an urgent appeal, and one to which a number of our readers will wish to respond. It concerns gramophone records of swing music needed by one of the medical units over there.

In the words of Private P. Hardcastle, R.A.M.C., who makes the appeal:

"I am serving with a hospital in France, so the records would bring cheer not only to me and the other swing-minded fellows in the unit, but would go a long way in entertaining our wounded patients."

"I have tried to get hold of a few discs here, but I'm afraid my luck was out. Those we have are sadly out of date, and there aren't many. So if you can find someone who feels like making a gift of a few records I shall appreciate it very much, and that goes for my pals, too."

We are sure there must be dozens of swing fans more happily situated than Private Hardcastle who can spare a couple of discs for such a deserving cause.

Those who want to help are asked to send their records to R.A.M.C. Discs, c/o the MELODY MAKER, 93, Long Acre, London, W.C.2.

THE show was directed by Ronnie Bevan and produced by Lt. Eddings and members of a famous British infantry band, and featured as an attraction was supplied by the famous French film star, Zara Lammari, and five Italian girls.

Come and get it, did we say? No need to ask twice!

THOUGH it is months since we conducted the poll to discover which were our readers' favourite dance bands, small combinations, and jazz soloists, letters still reach us from enthusiasts serving in remote parts of the world, too far away to have forwarded their selections in time for polling.

Last week we received an interesting air card from Fusilier A. Price, with the G.M.F. who sends his choices, together with those of his brother, Gunner W. Price, of Malta.

Since Gunner Price has to wait for his MELODY MAKER until brother Price has done with it and sent it on, it is hardly surprising that their selections are more than a little late in arriving.

What is surprising is the keen discrimination shown by these dance-band fans who have been virtually isolated from their main interest for such a lengthy period. As A. Price says in his card: "Of course, we are somewhat out of touch with the present-day world of dance music, and it is a real treat when we even get to hear the radio."

However, their choices are certainly not those of men out of touch. Here they are in brief: Favourite Band: 1. Squadronaires; 2. Gardai; 3. Joe Loss. Small Combo: Buddy Featherstonhaugh Sextet. Soloists: George Shearing, Carl Barrilleau, Aubrey Franks, Nat Temple, George Chisholm, "Jiv" H. Hineson, Ivor Maltrants, Vic Lewis, Tommy Bromley,

MAGNIFICENT MOUNCEY!

Recent Radio Reported by "DETECTOR"

ONE of the most refreshing jazz broadcasts ever heard from local lads turned up out of the blue last Monday night when the B.B.C. suddenly discovered Arthur Mouncey and his Quintet and put them on as the second of the two bands in the "One Hour - Two Bands" programme.

The combo is none other than the little R.A.F. outfit originally directed by Billy Amstell.

Billy Amstell having recently returned to civil life, the leadership has been assumed by Arthur Mouncey, and Billy's place on sax and clarinet has been taken by Chick Milne.

The complete line-up is thus Mouncey (tp.), Milne (sax and clarinet), Bobby McGee (piano), Freddy Phillips (str.), Tiny Winters (bass) and Sid Heiger (drums).

Introducing the band, Charles Chilton (where you been all this time, Charles, and how goes?) said that the accent would be on Dixieland style.

And so it was. Not only were we given such old favourites from the Dixieland era as "Clarinet Marmalade," "The Jazz Me Blues!" and "Changes," and "Panama," but they were played more or less in the Dixieland manner, even if it was at times flavoured with more than a mere suggestion of the more modern swing idiom.

GREAT PLAYING

There was some fine piano work by Bobby McGee when he played Joe Sullivan's "Little Rock Getaway" and Meade Lux Lewis's "Honky-Tonk Train Blues," and there is no doubt that Chick Milne is a worthy substitute, especially on clarinet, for Billy Amstell.

But the star of the proceedings was undoubtedly Arthur Mouncey himself. If he gave his finest performance in the Ellington-Bubler-Miley opus "Black and Tan Fantasy" he always showed/never other number that he not only has a tone and technique second to none over here, but that he knows how to play Dixieland jazz.

But, taken all round, everyone did well, and about the only thing that can be said against the airing is that perhaps the desire to carry out cleanly the many imaginative ideas introduced to some extent, had an adverse effect at times on the vigour and the drive of the combination.

P.S.—That's a lovely little tune you've got for your signature number, Arthur. What's it called, and where did you find it?

"Detector" Note.—For the benefit of those who are not familiar with the Mouncey-McGee composition "Trumpet Impromptu," which Joe Loss recently recorded for H.M.V., with Arthur himself playing the trumpet part.

LAST week, in Tuesday's "Variety Band Box," and in the repeat performance last Sunday, the B.B.C. gave the British Isles, and for all I know the greater part of the world, a chance to hear the young ten-year-old drummer sensation, West End, Victor Mouncey.

Goodness knows he has his faults, but that he is a sensation no one who has heard him in the flesh can deny. Yet what chance the listeners had of appreciating the fact is another matter.

In the first place, owing to bad balance about the only time one could hear him was when he took a break by himself or had a solo.

But it wasn't only the faulty balance that hampered our hearing of Victor not only adequately, but at his best.

In fact, it may be no exaggeration to say that they have in no little measure sacrificed their own musical careers to enable them to help Victor and give him pride of place.

No! To I wish to cast any aspersions on their musicianship. I know Robert's clarinet playing has at times been criticised, but, in fact, both he and Monty are better instrumentalists than some people seem to realise.

But while they may know how to play, they don't know what to play to show themselves at their best, and less still to show Victor at his best.

Considered bar by bar, some of their ideas and phrases are by no means without understanding and even ingenuity.

THE perfect small-band swing support for Victor was provided when saxman Michael "Peanuts" Hucko, pianist Mel Powell and bassist Trigger Alpert of the Glenn Miller Band played for him at the recent Jazz Jamboree—not because they were star American virtuosi, but because they had the savvy to play simple stuff and quietly.

I suggest that instead of trying to be too clever, Robert and Monty take a leaf out of their book, also that they augment the trio with a bass and guitar to give it harmony and a beat.

THANKS to all you boys and girls who replied to last week's invitation and sent in P.C.s saying how or whether you could receive the A.E.F. Programme on 514 m.

But if you want that programme schedule many more still of you will have to reply.

The only way I can possibly get a schedule out of the B.B.C. long enough in advance to publish it so that you'll have it in time is by proving to the B.B.C. that enough of you need it, and enough for the B.B.C. will probably mean thousands.

So get busy all of you. Every single P.C. will help.

Your P.C.s should be addressed to A.E.F. Programme Survey, MELODY MAKER, 93, Long Acre, London, W.C.2, and include short details of whether and if so how well you are able to receive the programme.

MAKE A NOTE IN YOUR DIARY

of the hilarious airing by Spike Jones and his City Slickers. The day is this Friday week (November 17); the time 8 to 8.30 p.m.; and the wavelength, Home Service.

MELODY MAKER

Incorporating RHYTHM
WEEK ENDING NOVEMBER 11, 1944
Editorial, Advertising and Business Offices:
93, LONG ACRE, W.C.2
Editor: RAY SONNIN Telephone: Temple Bar 2468
Advertisement Manager: F. S. PALMER



Cheerful figure above is Lieut. Tracy Coy, of the 1st Allied Airborne Army, who is now over here with the U.S. Forces.

Before joining up, Tracy—who hails from Cincinnati, Ohio—was manager of Count Basie's Band, which is sufficient reason why we welcomed him with open arms when he drifted into the "M.M." offices on a recent leave and regaled us with fascinating stories of the U.S. band business.

Tracy first met Basie when he booked the band for a dance at Miami University. It was a Battle of the Bands between Basie's Bunch and Dick Stable's Band. As Tracy says, "Gee! There was not much of Stable!"

But considered as a whole, their music is often nothing more than an exaggerated conglomeration of swing licks strung together without plot, rhyme or reason, and as such attracts attention from him.

Also the instrumentation of clarinet and accordion is anything but ideal as an accompaniment for any drummer, and for Victor it is well-nigh disastrous.

If Victor has a weak point it is that his bass drum beats are neither too steady nor too well-defined. After all it is asking much to expect the little legs of a child of ten years of age to thump solidly while his as yet not fully developed arms keep going, and the result is that the music of the Trio lacks the first essential in swing—a solid beat.

The perfect small-band swing support for Victor was provided when saxman Michael "Peanuts" Hucko, pianist Mel Powell and bassist Trigger Alpert of the Glenn Miller Band played for him at the recent Jazz Jamboree—not because they were star American virtuosi, but because they had the savvy to play simple stuff and quietly.

I suggest that instead of trying to be too clever, Robert and Monty take a leaf out of their book, also that they augment the trio with a bass and guitar to give it harmony and a beat.

THANKS to all you boys and girls who replied to last week's invitation and sent in P.C.s saying how or whether you could receive the A.E.F. Programme on 514 m.

But if you want that programme schedule many more still of you will have to reply.

The only way I can possibly get a schedule out of the B.B.C. long enough in advance to publish it so that you'll have it in time is by proving to the B.B.C. that enough of you need it, and enough for the B.B.C. will probably mean thousands.

So get busy all of you. Every single P.C. will help.

Your P.C.s should be addressed to A.E.F. Programme Survey, MELODY MAKER, 93, Long Acre, London, W.C.2, and include short details of whether and if so how well you are able to receive the programme.

MAKE A NOTE IN YOUR DIARY

of the hilarious airing by Spike Jones and his City Slickers. The day is this Friday week (November 17); the time 8 to 8.30 p.m.; and the wavelength, Home Service.

MELODY MAKER

Incorporating RHYTHM
WEEK ENDING NOVEMBER 11, 1944
Editorial, Advertising and Business Offices:
93, LONG ACRE, W.C.2
Editor: RAY SONNIN Telephone: Temple Bar 2468
Advertisement Manager: F. S. PALMER

U.S. JIVE JOTTINGS

IN Los Angeles, preparations are already under way for the V-Day celebrations which are expected to exceed anything hitherto known.

On that day, bands will parade the city streets, and to that end local Union 47 has asked musicians not engaged during the day time to register now for parade duty.

Niterite owners' one dread is that the authorities may see fit to impose a ban on night life, when the time arrives, so as to avert possible rioting due to excessive high spirits on the Great Day.

Red Nichols' "Five Pennies" are again in currency. At the Hotel Hayward, in Los Angeles, Red revived the famous name when he opened the new Rhythm Room last month.

Though he now uses scores, and makes no attempt to ape the style of his early recording groups, his band certainly has something to offer enthusiasts. Visitors on opening night included Joe Venuti, Arthur Schutt and the Dreyse Brothers—all ex-Pennies who wished to congratulate their old leader.

Another film which looks a "must" for Jazz fans is the Monogram picture entitled "Buck Busters." Reason? One sequence features the late Jimmie Noone in his beloved "Apex Blues," and playing two background pieces for dancers. Despite the brevity of the spot, Jazz lovers will value it as probably Noone's one and only screen appearance.

Before leaving the West Coast, a news flash from California, Rudy Blesh, who was partly responsible for putting Bunk Johnson before the San Francisco public, now says that the veteran trumpet man has returned home.

Johnson hailed from New Iberia, Louisiana, where he worked in the rice fields, and it is to be presumed Decca captured his music in time.

And latest about the Orson Welles radio band is that ex-drummer Zutty Singleton has been rehearsing an outfit which unfortunately includes none of the previous members of Welles' Jazz Band. Apparently, Zutty is as sore as anyone at the dropping of such grand musicians as Papa Mutt Carey, Ed Garland and Wade Whaley.

Roughs are abroad in Greenwich Village these days, and it seems they're picking on Jazz talent for their victims. Musicians are usually safe from the attention of mobsters, perhaps because of their habitually impoverished state, but lately they have been badly treated in the village.

Of the several cases reported, the most recent concerns clarinetist Rod Gless, and trumpeter Sterling Boga. Both were waylaid after working hours, as they made their way home, and severely beaten up.

Arthur Shaw was recently a figure in yet another divorce proceedings, when his wife, Betty, filed suit in the Los Angeles courts. Artie has apparently made the necessary property arrangements, but his wife is now seeking custody of the child.

Singing guitarist Josh White, who already has albums of his songs on the Keynote, Musicart and Columbia labels, has quite recently completed a set for the Asch Company, 1 West 46th Street, New York City. Release will be any day now.

A session held in the studio of photographer Gjon Mili is said by critics to have been one of the greatest things ever heard in New York.

Eddie Gordon (of course) organized the session and played guitar; Brad Gowans and the Nick's brigade dropped in; Wild Bill Davidson brought his trumpet from the Famous Door; while Café Society and the Zanzibar delivered the bands of Teddy Wilson and Don Redman respectively.

Others present were Cozy Cole, Bobby Hackett, Jess Stacy, Miff Mole, Lou McGarrity, Sid Weiss, Mary Lou Williams, Irving Fazio and James P. Johnson. Duke Ellington and his Band arrived to play a couple of numbers, and Billie Holiday obliged with "Fine and Mellow," accompanied by the Wilson outfit.

Josh White, too, came over from the Café Society Downtown to sing his inevitable, Jim Crow song. This time it was "Hard Time Blues." Lee Wiley rendered "Sugar," backed up by husband Stacy, Sid Weiss and Cozy. It was four in the morning when the session finally came to a close!

Ben Webster, ex-Ducal tenor ace, now leading his own group at the Garrick Bar downtown in New York. . . . Head of Decca's Race Record department, Mayo Williams, is after the services of a sensational West Coast blues singer named T-Bone Walker. . . . Louis Armstrong has not only lost a lot of weight lately but he is going around town giving out free copies of the diet responsible. . . .

Count Basie is at present the No. 1 band name on the West Coast. Billie Holiday has just recently signed up for one of the record companies; obviously not one affected by the ban. Nina Mae McKinney, who will be remembered by all Blackbirds fans, is said to be scoring heavily in Hollywood. Her new film is Columbia's "A Woman's Privilege."

BACKGROUND OF THE BLUES
BEST news the Corner has received for some time was conveyed by Will Sahnow, Secretary of the Workers' Music Association...

We are constantly bombarded with queries for jazz-reading material, and our task here is to make a note that "B. of the B." will be obtainable again some time next month...

Copies should be ordered, then, from: W. M. A., 9, Great Newport Street, London, W.C.2.

HOT DISCOGRAPHY, 1943
Last week's "M.M." carried the story of Charles Delaney's new edition of "Hot Discography"...

We are indebted to the Cardiff collector, Tony Holloway, now with an Armourd unit overseas, for full details of the book which we pass on in Tony's words:

"The copy I obtained is exquisitely bound and was bought for 27s francs (roughly 30s.). It is excellently printed, the layout being superior to all preceding editions."

"A preface written in French is by Hughes Panassie, and dated 31/7/43; there is then a brief review of the 'Situation of Jazz' by Henri Bernard, followed by the author's introduction."

"The book is split up in this way: 'Black Jazz'—New Orleans, with chapters on Oliver, Ory's Sunshine ork, Cook, Dreaming, King, Bechet, Dodds, Bechet, Morton, Neone and Ladnier. A noticeable departure from custom is the inclusion of a biographical sketch of these men with notes on their significance to jazz history."

"Next section is devoted to Armstrong, complete to Decca's March '41, session. Then comes 'Blues Singers'—Ma Rainey and Bessie Smith; 'Big Orchestras' (coloured); 'Studio Orchestras,' which completes that section."

"White Jazz' follows—New Orleans, devoted to the O.D.J.B. and N.O.R.K.; then Beiderbecke, 'Chicago Style,' 'New Yorkers' and 'Big White Orchestras.' Subsequent chapters deal with 'Miscellaneous,' 'Washboard Bands,' 'Piano Jazz,' and the concluding section is named 'Europe.' This includes material about France, Belgium, Britain, Holland, Germany, Sweden, and Norway."

All in all it seems a considerable step up on the New York edition. And as U.S. collector Donn O'Meara has just returned with his copy, we are able to say that a cursory inspection supports Tony's rave. We shall eagerly await local distribution or publication of this invaluable work."

SESSIONS AT BLUE NOTE
More righteous Jazz is on the way from the Blue Note stables. We are able, through the co-operation of Stanley Dance, to list four recent sessions and some comments on them by Alfred Lion, Blue Note president. Edmond Hall's Swinglet: 'Big City Blues'/'Steamin' and Beamin'."

COLLECTORS' CORNER SELMER

by REX HARRIS and MAX JONES

12-in. Record. Personnel: Ed Hall, Benny Morton, Harry Carney, Everett Barksdale (guitar), Junior Raglin (bass), Sid Catlett (drums).
Ike Quebec Quintet: Blue Harlem "Tiny's Exercise," "She's Funny That Way"/"Indiana," 12-in. Records. Personnel: Ike Quebec (tenor), Ram Ramirez (piano), Tiny Grimes (guitar), Milton Hinton (bass), J. C. Heard (drums). (Says Lion: "Ike Quebec is our new discovery.")

Sidney De Paris and his Blue Note Jazz Men: "Everybody Loves My Baby"/"Original Blues," "Who's Sorry Now"/"Ballin' The Jack," 12-in. Records. Personnel: Sidney De Paris, Ed Hall, Vic Dickenson, James P. Johnson, Arthur Shirley, John Simmons, Sid Catlett. ("This is really a great set of records.")

Meade Lux Lewis: "Chicago Flyer"/"Blues Whistle." ("First side terrific boogie-woogie, backed by a swell blues on which Lewis whistles in his inimitable style.") All of which sets us to wondering if and when we shall ever get these private discs issued here. Thanks, Stan, for the information.

FORUM

This week a couple of Cornerites' letters take the place of the Under-rated Jazzmen feature. It is apt that one of them should be concerned with a remark we made in No. 1 of that series. To quote Derrick Stewart-Baxters:

"I see from this week's 'Corner' (October 28) that you credit Joe Thomas with the trumpet work on 'Song Of The Plover.' This is definitely not correct. The man responsible for this is Benny Carter. I think if you replay this you will agree that it is typical of Carter at this period (for he had been playing trumpet for a very short time)."

"The strangled tone exactly corresponds to Carter's at that time, so does the whole style of the solo. And, incidentally, I asked Benny about this and he confirmed my opinion; while musicians' memories are not too reliable, I think in this case we can take it that Benny did play this solo."

"Which would appear to be definitive, and we thank Derrick for his information, though we must remind him of our actual words: It is possible that Thomas plays the solo on 'Song of the Plover,' but we await confirmation on this debatable point." We were, of course, aware of Carter's presence on the session, but felt that it was by no means certain he took the opening chorus.

Now well-known discophile Albert McCarthy has come to our rescue with a letter received, oddly enough, since the Joe Thomas piece was written. From Gene Sedric, Fats Waller saxman on the "Song of the Plover" date, it has been passed to us by Mac so that we can quote a telling line:

"On the Alex Hill recording ('Song of the Plover' the trumpet solo was by Joe Thomas."

So there it is—Carter says Carter, "Honeybear" Sedric says Thomas. The case rests there—unless Cornerites have additional evidence.

Second of the letters comes from Ellington "specialist" Norman Evans of Reading, who backs up the Corner in its recently stated policy, and adds a word or two of advice on our prospective discographical features. Says Norman:

"I think collectors generally do not agree with the printing of various artists' discographies because a 'Higgy' disc, for example, must include a host of Armstrong sides which would necessarily reappear in a Russell listing, and have to be given again in an Armstrong discography."

We think Norman has something there, and will strive to avoid sinning in that respect. Actually, the current Bechet lists were planned so as to embrace no sessions at which "Pops" did not preside.

In conclusion, Norman asks: "Is it still not possible to form a British Hot Record Society? You could count on my fullest support in such a venture."

The answer is that Albert McCarthy has for years been trying to organise a local H.R.S. in touch with the record companies who know he is prepared to advise them on issues, and he now feels that the companies are not interested at present in releasing collectors' items since they can sell so many copies of the discs they are able to print, and presumably don't see the sense in being adventurous while the wax shortage is acute.

However, James Asman of the Jazz Artists' Society, has approached one of the companies which has given him grounds for fresh hope. If Jim's efforts prove successful, and he keeps us informed, we shall report developments and ask readers to back him to their utmost.

REX'S SOLO OF THE WEEK
The warm richness of tone when Warren Smith's trombone comes riding up out of the Bob Crosby Bobcats in "All By Myself" on Decca F.757, Mr. Masters' phrases, and giving the melancholy impression of loneliness.

HOT DISCOGRAPHY UP TO DATE
SIDNEY BECHET (concluded)
SIDNEY BECHET and his New Orleans Feetwarmers

Gas Alker (trumpet); Sandy Williams (trombone); Sidney Bechet (piano); Wilson Myers (bass); Arthur (soprano sax and clarinet); Lem Johnson (tenor); Cliff Jackson Herbert (drums).

New York, April 28, 1941. "Swing Parade" (063823), Vi 27574. "I Know that You Know" (063824), Vi 27574, H.M.V. B9385. "When It's Sleepy Time Down South" (063825), Vi 27574, H.M.V. B9382. "I Ain't Gonna Give Nobody None o' This Jellyroll" (063826), Vi 27447, H.M.V. B9368.

Charlie Shavers (trumpet); Sidney Bechet (soprano sax and clarinet); Willie "The Lion" Smith (piano); Everett Barksdale (guitar); Wellman Braud (bass); Manzie Johnson (drums).

New York, Sept. 13, 1941. "I'm Coming, Virginia" (067791), Vi 27904. "Limehouse Blues" (067792), Vi 27600. "Georgia Cabin" (067793), Vi 27904. "Texas Moaner" (067794), Vi 27600. Sidney Bechet (soprano and clarinet); Willie "The Lion" Smith (piano); Everett Barksdale (guitar). "Strange Fruit" (067795), to be issued.

"You're the Limit" (067796), to be issued. Henry Goodwin (trumpet); Vic Dickenson (trombone); Sidney Bechet (soprano sax and clarinet); Don Donaldson (piano); Ernest Williams (bass); Manzie Johnson (drums). October 14, 1941. "Rip Up the Joint" (068784), Vi 27663. "Suey" (068785), to be issued. "Blues in the Air" (068786), Vi 20-1510.

"The Mooche" (068787), Vi 20-1510. "Laughin' in Rhythm" (068788), Vi 27663. Charlie Shavers (trumpet); Sidney Bechet (soprano sax and clarinet); Willie "The Lion" Smith (piano); Sidney Catlett (drums); Wellman Braud (bass); Everett Barksdale (guitar).

New York, Oct. 24, 1941. "Rose Room" (068114), Vi H.M.V. B9349. "Lady Be Good" (068115), Vi H.M.V. B9349. "Mood Indigo." "Twelfth Street Rag." "What is This Thing Called Swing?"

MISCELLANEOUS
MAKE YOUR Dance Floor like ice with the new Forrest-Day dance wax, 5 1/2 in. x 5 1/2 in. paper thin. For rest-day Productions, 23 Denmark St., London, W.C.2, Liberty 1528, Temple Bar 1148.

PUBLICATIONS
"HOW TO RUN a Dance Band," compl. course, 35 illust., 2s. 8d.—M. Wheeler, 7, Links View, London, N.10. "JITTERBUG" Send 8ld. for "How to Jitterbug" to Danceand Publications, Ltd., Dept. M.M., Albion House, New Oxford St., London, W.C.1.

MUSIC
HOLIDAY FOR STRINGS, 4/-; Lullaby of Bells Concerto, 2/6; Theme: Cornish Rhapsody, 2/6; Clarinet Concerto, 7/6; Warsaw Concerto, 2/6-7/6; post paid, C.O.D. 5/- and over.—Bartley Music Stores, 79, Vicar Lane, Leeds.

THE WHOLE PROFESSION KNOWS THAT

ALEX BURNS PAYS THE HIGHEST PRICE IN THE TRADE FOR YOUR BAND INSTRUMENT

Please state fullest particulars and price required, cheque by return—send or bring your instrument for HIGHEST OFFER—CASH OFFER

ALEX BURNS LTD. 116, SHAFESBURY AVE. LONDON, W.1. Alex Burns gives the keenest cash adjustment in all PART EXCHANGE transactions. Burns' Terms are Britain's Best. Every instrument on 5 days' approval. Cash in full returned if not more than satisfied.

PERSONAL

BASSISTS: For a first-class deputy, S.D. ring Brixton 4615; thoroughly reliable, musically and otherwise.

ENGAGEMENTS WANTED

ALTO and Tenor Sax, dblg. clar. and violin, vacant evenings.—Leslie James, Bowes Park 5564.

DRUMMER, solid, good reader; glitter gold Krupa kit.—Pop, 6392. SAX tenor or alto, double fiddle, open for gigs.—Phone: Barnet 3221.

FIRST-CLASS Tenor Clarinet, broadcasting exp., exempt, perf. reader.—Box 6013, MELODY MAKER.

DANCE DRUMMER wants gigs or perps for engagements.—Mus. 3092. ALTO SAX, dblg. violin and vocals, wishes to join good S.P. outfit.—Arc 1912.

PIANIST, dblg. acc., all-round exp., new avial, good bass gigs only; reliable.—Finchley 2781.

DRUMMER desires change, good reader, Palais exp., straight and dance.—Box 6054, MELODY MAKER.

STYLISH tenor, dblg. clar., desires change.—Box 6053, MELODY MAKER.

PIANIST seeks gigs or res., read, busk, nice style.—Howe, Maida Vale 3206 (evenings).

YOUNG first-class drummer, read, straight or dance, open tour or res.—Ferguson, 40, Richardson Rd., Carlisle.

PIANIST and Trumpet, readers, want gigs, own library.—May, 51, Lowest Court Rd., Epsom, Surrey.

TRUMPET Player open for gigs.—White, Garment, 34, St. David's Drive, Edgware.

TRUMPET, expd. S.P., good style, wants gigs, own library.—Joyce, Ger. 2043; New Cross 1431 (eves).

BASSIST, vacant dates.—Mai, 3407. DANCE DRUMMER req. engmts., good rhythm, good reader, would tour with show, exempt.—Cyril Balding, 3, Wastdale Rd., Forest Hill, S.E.23.

TENOR CLARINET, expd. dance and straight, would tour or res. job, not London.—Box 6050, MELODY MAKER.

GUJARIST, dblg. el. Hawaiian guit., wants gigs or perm.—Sandy, 173, Elms Cres. S.W.4. Tul. 6956.

YOUNG DRUMMER requires weekend engagements.—Eas, 4, Colberg Place, Stamford Hill, N.16.

EXPERIENCED Pianist, dblg. accordion, req. perm. engmt. with first-class dance or hotel orchestra; exc. sight reader, able to arrange and transpose; good offers only.—Box 6049, MELODY MAKER.

DRUMMER, s/d, sight reader, last four years solid well-known Palais; offers—Krupa 6056, MELODY MAKER.

BASSIST, read, busk, stylish, available for gigs or 3 nights weekly.—Burger, 139c, Finchley Rd., N.W.3. Phone: Pri. 2754; Tot. 3157.

MUSICIANS WANTED

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

SECOND TRUMPET and Pianist, first-class men only.—Billy Smith, Royal Opera House, Covent Garden.

HARRY THORLEY req. stylish tenor sax, good tone and reader, exc. comp. 19 hrs. easy, comfort, job for good man.—Letters only, Winter Gdns. Ballroom, Morecambe.

WANTED, first-class alto sax, must be first job in well-known seaside ballroom.—Box 6058, MELODY MAKER.

ACCORDIONIST, for evng. work, with well-known W. London band.—Write, Williams, 97, Sabine Rd., Battersden, S.W.

TENOR SAX, must be good reader and stylist.—Billy Bevan, Cambridge Hall, Southampton.

TRUMPETER for best-known Avshire ballroom.—Apply with references, salary wanted and recent photo.—Box Q, c/o Howat Advertising Service, 111, Union St., Glasgow.

TRUMPET, good reader for S.P. band, Bromley-Croydon district.—Box 6057, MELODY MAKER.

TRUMPETER for small S.P. band, willing rehearse.—J. Hansom, 58, Hepworth Rd., Streatham.

VOCALISTS

AMBITIOUS young crooner, male, seeks engmts. with S.P. band, London area, evngs. only.—P. Edwards, 61, Vespan Rd., London, W.12.

BANDS WANTED

STANLEY BLOOMFIELD and Band now available, good-class engagements.—12a, High View Parade, Woodford Ave., Ilford, Val. 1151.

BLUE LYRICALS Dance Band available for engagements.—Comms., 137, Graham St., Islington, Can. 1012.

HAL BIGGS' BAND delights discerning dancers; vac. for good gigs.—E.M.S. Hospital, N.W.7.

THE WEST END FOUR now available for engagements.—Mus. 3092. RON MARTIN Dance Orchestras, 5-13 piece, open for gigs or perm.—'Phone Hatch End 1246.

HOWARD BAKER and his Band as broadcast, late of Hammersmith Palais and Murray's Club, free for first-class gigs and concerts. Other first-class bands also for offer.—69, Glenwood Gardens, Ilford. Valentine 4043.

ENGAGE BRIAN LANG'S Band to play sweet swing at your dances.—66, Ennismore Ave., Greenford, Middx.

GEORGE BRIGHTWELL'S Band, last two New Years' Eves at Royal Court, Hall, Westminster, this year Royal Hotel, Russell Square; avail. first-class dates all dist.—89, Lakeside Rd., Palmers Green, N.13. Pal. 5377.

CABARET
NORNIE and BOBBIE Dwyer are now including live in their exhibition dances.—All inquiries, 123, Hornsey Lane, Highgate, N.6. Archway 1212.

INSTRUMENTS WANTED
SAXOPHONES, clarinets, accordions, etc., purchased for cash, cheque by return.—W. Plumley Ltd., 92-94, Stockwell Road, S.W.9. Phone: Brixton 2605.

BOUGHT FOR CASH, double basses beyond repair, and parts; any condition.—Write, Giles, 14 Bridge St., Rugby.

MUSICAL SAW, genuine article, urgently required.—Write, Box 6052, MELODY MAKER.

EXCHANGE
NEW Hot Discography, Jazz Record Book, for U.S.A. jazz discs.—J. Wood, 188, Brant Lane, Slough, Bucks.

SELMER B.A. alto gold lacq., brand-new cond., just repadded, exchange for Conn tenor, similar.—Ernie Cowell, c/o Jerry Hoy's Band, Samson and Hercules, Norwich.

WANTED
LIBRARY, Evergreens, etc., price reasonable.—Box 6030, MELODY MAKER.

FOR SALE
MELODY MAKERS, April, 1942, to date, 143 copies; best offer.—Box 6051, MELODY MAKER.

D.B. DRESS SUIT, fit tall, slim person, 26.—Barber, 66, De Havilland Rd., Edgware.

TAP DANCING
TAP DANCING; learn at home in 10 easy lessons.—Send now for "Max Achilles" complete illustrated course, 10/-, or beginner's course 1s., post free, to M. Wynn, 193, Victoria St., S.W.1.

ACCOMMODATION
SPECIAL CONSIDERATION to "M.M." bookings at the Robin Hill Hotel, Torquay. Torquay's most modern Kosher hotel.—Phone 4247.

Saxophone and Clarinet Repairs!
We are now in a position to receive Saxophones & Clarinets for Repair

ALTO SAXOPHONE Re-padding, springs, cleaning up, etc., approximately £5-5-0
TENOR SAXOPHONE as above £6-6-0
CLARINET Albert system, re-padding, cleaning up, springs, approximately £2-15-0

CLARINET Boehm as above £5-0-0
ALTO SAXOPHONE CASE £6-15-0
CLARINET CASE £1-17-6
TRUMPET CASE £4-0-0

FRANCIS, DAY & HUNTER LTD. 138, CHARING CROSS RD., W.C.2. TEL: TEM. BAR. 9351

STOLEN

£25 REWARD.—Stolen, Oct. 5, from London West End theatre, a Ranco Antonio Accordion, No. 80, black and grey mod., studded with brilliant gold and shell keyboard. Frank Brown and Co., 79, Bishopsgate, London, E.C.2. Will pay above reward to first person giving them information leading to conviction of thief and recovery of property intact, or pro rata.

TUITION

TOMMY BROMLEY is extending his individual tuition for bass, and can now accept more pupils.—285, The White House, Regent's Park, N.W.1. Euston 1200.

MAURICE BURMAN has vacancies for personal drum tuition and personal lessons in sight reading; solo drum choruses by post.—205, The White House, Regent's Park, N.W.1. Eus. 1200, Ext. 205.

GEORGE EVANS offers you hot sax tuition, very moderate fees—arranging tuition; personal or postal sax tuition; very moderate terms.—Write now for full lists and particulars, 31, Church Crescent, N.20.

HARRY HAYES offers personal and postal tuition in hot playing technique, and phrasing for alto and tenor; also list of hot choruses.—803, Beatty House, Dolphin Square, London, S.W.1. Vic. 5629.

LES EVANS for personal and postal sax tuition, very moderate fees.—Write now for tuition syllabus, 275, Colney Hatch Lane, London, N.11. Enterprise 4137.

NAT TEMPLE, individual clarinet tuition by correspondence, from beginners to advanced; also request swing choruses, S.A.E.—140, Bethune Rd., London, N.16.

ASHBURNHAM Piano Method, 94, Elm Walk, London, S.W.20. Modern Synopation Course for Pianists, £3 3s. Data, '6d.

BE A DRUM STYLIST; modern swing style drum course; complete method.—S.A.E. for parties. Box 6010, "M.M."

CLIFF ROGERS Swings' Tuition, postal and personal, for piano and piano accordion; "Master Bass Method," hot choruses, etc.—Partics., S.A.E.: 48, Thorpe Rd., Walthamstow.

JACK CARTER lead clarinet/alto Lou Praeger's Band offers personal tuition.—23a, Elm Rd., E. Sheen. Prospect 1333.

DRUMMERS! Improve your technique, take "Drum Technique," the new technique drum course. Send S.A.E. for details.—Box 6029, "M.M."

CHORD CHART for the guitar by Len Williams; the only work of its kind on the market. Price 8/-; Besson, 15, West St., Charing Cross, W.C.2.

CLAUDE BAMPTON, personal and postal tuition, dance style piano, solo, band, boogie-woogie, etc. S.A.E. terms.—102, Merryhills Drive, Enfield.

BOEHM CLARINET, Rudolph Dunbar's complete treatise, a tutor which is a teacher, 142 pages, cloth bound, 12s. 6d., post 6d., from all dealers.—Dallas, Cray Avenue, St. Mary's Cray, Kent.

TRUMPET TUITION, personal and postal, by George Swift; beginners and players apply.—48, Mountbel Rd., Belmont Pk., Stanmore, Harrow 3174.

ALL THE PUBLISHERS' ORCHESTRATIONS IN STOCK, STRINGS, MUSIC COVERS, etc. Orders of 5/- or over, C.O.D. if desired. Also MUSIC DESKS (to Services only). Catalogue sent on application, price 1d. SPECIAL OFFER:

SIDE DRUM HEADS RE-LAPPED 38/6 55-59, OXFORD STREET, LONDON, W.1 (Entrance in Soho Street)

Nearest Station: Tottenham Ct. Road Telephone: GERARD 3995

LARGEST STOCKS IN LONDON OF FINE CALF DRUM AND TYMPANI HEADS

L. W. HUNT DRUM CO. (Incorporating HUNT & MATHER (Mfg. Co.))

THE DRUMMERS' HEADQUARTERS ARCHER STREET WORKS

10-11, ARCHER ST., LONDON, W.1 GER. 8911/8912. Night Service: TER. 4517

Makers of 'Precision Built' Equipment L.W.H. WIRE BRUSHES are the world's finest—13/3 per pair. POST FREE

Contractors to H.M. Govt. Depts. 24-HOUR SERVICE ON ALL HEADS

THE PETER MAURICE MUSIC Co. Ltd., 21, Denmark St., W.C.2. TEM. 3856

In conjunction with the World Wide Music Co. Ltd. & MacMelodios, Ltd.

THE SMASH RHYTHM HIT!! IS YOU IS OR IS YOU AIN'T MA' BABY

PRICE 3/6 PER SET

THE PETER MAURICE MUSIC Co. Ltd., 21, Denmark St., W.C.2. TEM. 3856

In conjunction with the World Wide Music Co. Ltd. & MacMelodios, Ltd.

Traders buying and selling here-
under must observe the Restriction of
Resale Order S.R. & O. 1942, No. 958.

INSTRUMENTS FOR SALE

RANGO Accordion, 120 bass, black,
streamlined, couplers, 2 treble, 1 bass,
prof. used, reeds perf., recently over-
hauled; best offer over £100. — M.
Lukins, 34, Green Lane, Hillingdon,
Middx., after 4 p.m.

TENOR SAX, Martin, perf. cond.,
with case.—Miller, 89, Hills Road,
Cambridge.

PAYTON'S MUSIC STORE (est. 1881)
still going strong, saxes, trumpets,
clarinets, accordions, flutes, drums,
violins, cellos, guitars, strings, fit-
tings; repairs to all instruments and
drums; instruments bought.—112,
Islington High St., N.1. Can. 2680.

GIBSON L.5 guitar. Offers: Also
amplifier, twin speaker, new cond.,
£35 or nr. offer. Write or "Phone"
Mindel, Clive Lodge, Brent Cross,
Hendon, N.W.4. Hendon 7545.

CONN TENOR, 1939 model, had few
weeks' use, absolutely as new, offers;
also Cocuson B flat clar., L.P.
Boehm.—Rose, 92, Twyford Rd., East-
leigh, Hants. (All letters answered.)

F. D. and H. Denver alto, L.P.,
S.P.G.B., perf., almost new, £40; Bes-
son oboe, improved Barret action, L.P.,
almost new, £24; beautiful rosewood
Albert A. clar. L.P., £9.—Johnston,
102, Heath Rd., Petersfield, Hants.
Phone 633.

CONN ALTO, S.P., new, 1939, used
once only; what offers?—Maunt, 4,
Sandycroft, Templecombe, Som.

ALL MAKES bass drums; Premier
and Carlton snare drums; Premier
B.D. pedals; hi-hats with and with-
out cym.; adjustable bass drum
vampers; all type Krupa ftgs.; Ajax
vibraphone; all size tun. t.t.s.—
Johnny Frost, 5, Normanton Ave.,
Wimbledon Park, S.W.19. Wim. 4594.

STERLING Selmer Boehm B flat
clar., L.P., perf. cond., £35.—Hughes,
8, Wray Crescent, Finsbury Park,
(7-7.30 p.m.)

BOEHM CLAR., B flat, L.P.,
covered hole, wood, "Sioma," perf.,
as new, case, £27 10s.; tenor sax, B
flat, L.P., S.P., full system, "Pena-
sylvania Special" with splendid cond.,
with Selmer case and Jiffy stand,
£55.—Neave, The Grange, Southend
Rd., Wickford, Essex.

K. ZILDJIAN, 13 in., £10; Turkish
16 in., £6, both medium.—Good, 454a,
Romford Rd., E.7. Gra. 3933.

ALL THROUGH these difficult years
we have given our exclusive atten-
tion to all the demands of the Ser-
vices, etc.; to-day we can still offer
the finest value and quality in
accordions.—The Accordion Shop
(est. 1925), 10, Winchester Rd.,
N.W.3. Primrose 2311.

ALTO SAX, L.P., Buffet, new brown
pads, case, in splendid cond., £28;
20 pre-war medium Vandoren reeds,
1s. 3d. each.—Ward, 62, Burbage Rd.,
S.E.24. Brixton 4566.

B. AND H. TRUMPET CORNET,
L.P., S.P., B flat, rotary A, in case,
cash offers.—Heyworth, 110, Lancaster
Rd., Morecambe.

TUTORS, TEXT BOOKS & SOLOS

Arrange at a Glance (Nelson) ..	2/7
Arranger Aid (Jacobs) ..	3/2
Rhythm Style Arranging (Phlips) ..	5/3
Modern Arranging (Shinner) ..	15/6
Harmony & Orchestration (Stone) ..	21/-
PIANO	
Lee Sims Modern Method ..	5/3
Boogie for Beginners (Pagnard) ..	3/8
"Boogie in the Groove" (Pagnard) ..	1/1
"Honky Tonk Train" (Lux Lewis) ..	2/1
"Yancy Special" (Lux Lewis) ..	2/1
"Boogie Boogie" ..	1/1
"Holiday for Strings" ..	3/1
DRUM	
Premier Tutor ..	2/9
50 Places Around the Drums ..	2/7
50 Drum Rhythms (Baudou) ..	3/2
Swing Style Drumming (Harty) ..	11/-
CLARINET	
Tutor (Albert Le Tiers) ..	2/3
Complete Boehm Tutor (Dunbar) ..	15/-
Woody Herman Chorus Album ..	3/6
Mozart Clarinet Concerto (A. Clarinet) ..	7/9
"Clarinet à la King" (Goodman) ..	3/7
Art. Shaw Clarinet Concerto ..	7/9
SAXOPHONE	
Complete Tutor (Kitchens) ..	2/8
The Saxophone (Davis) ..	11/-
Sax. Studies (Gurewch) ..	3/9
Album H. (11 Clarinet Solos) ..	3/3
"Saxo Rhapsody" (Custons Alto) ..	5/3
TRUMPET	
Complete Tutor (Fitt) ..	2/8
Modern Style Trumpet Playing (Gonzella) ..	11/-
Chorus Album (Armstrong) ..	4/2
"Trumpet Impromptu" (Mounsey) ..	2/1
"Mozart's The Blues" (Gonzella) ..	2/1
"Tone-Form" (Waddburn) ..	2/1
PRICES INCLUDE POSTAGE.	
Send 1d. stamp for complete list of Standard Piano Song Books and Instrumental Solos.	

G. SCARTH LTD.
55, CHARING X RD., LONDON, W.C.2
GER. 7241. (Open All Day Saturday)

INSTRUMENTS FOR SALE

SNARE DRUM, John Grey, pearlex,
14x7, 2 new heads, £20.—Pope, 7,
Allendale Rd., Greenford, Middx.
Phone: Wembley 3610.

KEN STEARN OFFERS: Full-size
drum kits, £25; string bass, £30; B
flat clar., 5 gns.; b/drum wheels,
4 gns.; cym. stands, 17/6; L. tom-tom
stand, 17/6; trap table, 25/-; cho-
chow gong, 30/-; high-speed pedl.
4 gns.; bugle dress/cords, 5/6.—113-115,
Longwood Gdns., Ilford.

PREMIER Dominion Ace dual snare
drum, 14x9 overall, chrome and crys-
tal flash, latest model, cond. as new,
£25.—Stops, Beaumont Leys, Leices-
ter.

TRUMPET, Hawkes Clippertone,
case, M.P., exc. slide, quick change,
B flat, A, good cond., £15.—Wells,
11, Union Place, Montrose, Angus.

BOUSEY AND HAWKES B flat
Boehm system clar., L.P., model 926,
perf. cond., nearest £40; Monarch B
flat trumpet, 2 mutes and case, play-
able cond., £7.—Coombes, Oddfellows
Cotts., Meopham, Kent.

B FLAT SOPRANO Sax, Lewin,
S.P., £10, or near.—Middle, 15, Bram-
cote Ave., Mitcham, Mt., 3513 (aft. 6).

TWO TRUMPETS, Clippertone and
Dixie, both S.P. with cases, perf.
cond., together or separate.—Offers
to Don Allen, c/o Jerry Hoey's Band,
Samson and Hercules, Norwich.

TENOR SAX, Adolphe Selmer, S.P.,
L.P., brown pads, exceptional cond.
and tone.—McArragher, 199, Evington
Lane, Leicester.

PREMIER bass drum, 28x15, full
kit, cym., trap tray, etc., £35; tubu-
lar bells, 8, 11, E flat, N.P., on stand;
Premier bass drum, 30x15; large gong;
Chinese cym., 18 in.; Mandoline Uke.
—Sagar, 15, Alexandra Rd., Thorn-
ton, Blackpool.

2 DRUMMER'S hi-hats, latest de-
signs, collapsible, quick adjustment,
£5 10s. each, carriage paid.—Smith,
173, Kingston Rd., Teddington, Mdx.

GENUINE Italian Rita Livio accor-
dion, 120 bass, 41 piano, octave
coupler, in case; superb cond.; first
near offer to £40 accepted.—Russell,
29, Wedon Way, Bygrave, Baldock,
Herts.

VERY FINE toned tenor banjo, in
splendid cond., suitable for soloist,
£12.—Ongh, 139, Down Rd., Deal,
Kent.

BUESCHER TRUETONE trumpet,
S.P. with mutes, in plush-lined case,
good cond.; best offer over £28.—
Farrington, 42, Haaton Gardens,
Newark-on-Trent, Notts.

B FLAT Clar., L.P., good cond.,
rec. repadded, brand-new M.P., case,
—Dix, 34, Muswell Hill Place, Mus-
well Hill, London, N.10.

LUDWIG glitter gold bass drum,
28x15, perf. cond. and appearance,
£18 10s.; Krupa Ratchet-type tom-
tom holders, 27/6, posy 1/-.—Bill
Embury, 633, Great Lanes, N.8.

EMIL JARDEN B flat clar., Boehm
system, L.P., easy action, cond. as
new, with case, £35.—Brown, 20, Clive
Avenue, Boutham Park Road,
Lincoln.

BASS, 4 string, nice tone, exc. cond.,
£20.—Saunders, 75, Spruce Hills Rd.,
Walthamstow.

LEW DAVIS

Offers an interesting selection of Useful
ACCESSORIES FOR MUSICIANS. All items
sent on receipt of cash, subject to being unsold.
L.D. Trombone Cushion Rim M'pieces £2 7/6.
L.D. Trpt. Trom. Oil, 1/8. Sax. Oil, 9d.
bot. L.D. Autograph heavy gauge Guitar
Strings 8/6. Mandoline Strings, 5/6 set.
Vibin. Strings, 9/- set. 1st Bass String,
9/-; 2nd, 12/6; 3rd cov., 17/6; 4th, 21/-.
Bass Bridges, 12/6. Selmer Voldentone
Elastic Reeds, Alto, Tenor & Clarinet, 5
grades, soft to hard, 10/- each. Ivor
Mairants Guitar Steels, 7/6.

TUTORS
Lew Stone Arranging, 21/-, 11mer Ele-
mentary Trpt., Sax., Clarinet 5/6. Ben
Davis Sax., 10/-, Harry Drums, 10/6.
Sadler Guitar, 4/- & 5/-. Boogie for
Beginners, Piano, 3/6. Soprano Accordion,
7/6. Hot Harmony, 4/-. Play in a Day,
3/-, Easy Way for all Instruments, 1/6.
Clarinet Charts, 1/3.

DRUMS
Wire Brushes, 6/6, two pr. 10/6. Krupa
Arms, 17/6, 11-in. Brass Cymbals, 17/6.
Cowbell Hdrs., 2/6. Drum Heads, best qual.
calf, 39/6. Good qual. white, 18/6. lapped
to own hoops, 4/- extra. Wood Blocks, 10/6.
3/6. Temple Blocks, set 2, 55/-, set 4 65/-
with Holders. Woodblock and Holders
12/6. Cymbal Rockers, 2/-.

MICROPHONES
Crystal Mics. with Leads, £4 4s. Lustra-
phone Moving Coil, improved, £6 6s.
A Good Selection of Saxs, Trumpets, Trum-
bones, Accordions, Clarinets & Drum Kits
available. Write for details. Part exchange
invited. Phone: Tem. 6563

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

FELDMAN'S THE HOUSE OF HITS!

★ TIME WAITS FOR NO ONE
No. 1 in America's Hit Parade

★ I GO FOR YOU

★ SO DUMB BUT SO BEAUTIFUL
From Warner Bros. Picture "Shine on, Harvest Moon"

ESTABLISHED HITS
SOMEDAY I'LL MEET YOU AGAIN
HOW MANY HEARTS HAVE YOU BROKEN?

Kindly note that no new subscribers can be accepted for Club, owing to paper restrictions.
B. FELDMAN & CO. 125-7-9, Shaftesbury Ave., W.C.2
Telephone: TEMPLE BAR 5532 (4 lines)

DAREWSKI CO.'s JAZZ CLASSICS:

PIANO
JELLY ROLL MORTON'S Book of 9 Blues and Stomps for Piano 4/-
BLUE NOTES, sel. of World-Famous Blues, modernistic arr. 1/6
HOT NOTES, sel. of World-Famous Stomps, modernistic arr. ... 1/6

SAXOPHONE & CLARINET
MELROSE Sax. and Cl. Folio ... 5/-
For E♭, B♭ and C Melody Sax., Cl., with piano acc.

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

GUITAR
DICK SADLEIR'S Modern Plec-trum Guitar Playing ... 5/-
ALBUM OF HAWAIIAN GUITAR SOLOS, arr. by Harry Pahene ... 3/-

BANJO
CHORDS FOR THE SPECTRUM BANJO, Diagram System ... 2/6
DAREWSKI MUSIC PUBLISHING CO.
9-10, NEW COMPTON ST., LONDON, W.C.2

THE SAXOPHONE SHOP

Saxs. Clarinets. Trumpets by Conn, Buescher, Selmer, Etc. String Basses. Accordions. Flutes. Drum Kits. Cymbals. Wire Brushes. Repairs. Overhauls. Plating. Lacquering. Mouthpieces. Pads. Springs. INSTRUMENTS BOUGHT. PART EXCHANGE. 4, SOHO ST., OXFORD ST., W.1. GER. 2402

SELMERTUITION

(Comprehensive)
Saxophone. Ben Davis. 194 pages - 10/6
Trumpet. Nat. Gonzella. 174 pages - 10/6
Drums. Bill Harty. 217 pages - 10/6
(Elementary)
Clarinet (Boehm) 30 Lessons - 5/6
Saxophone ... 30 Lessons - 5/6
Trumpet ... 30 Lessons - 5/6
114, CHARING CROSS ROAD, W.C.2

ALL-BRITAIN FINAL RESULTS

- 1 GEORGE CHAMBERS' BAND
WILSON BOWERS
ON DRUMS
- 2 FRED MIRFIELD'S BAND
FRED MIRFIELD
DRUMMING
- 3 BILLY MONK'S BAND
GORDON GRIFFITHS
PLAYING DRUMS
- 4 FRANK BRINDLE'S BAND
EDDIE STUTTARD
ON DRUMS

CHAMPION DRUMMER
GORDON GRIFFITHS

ALL WON ON



OBTAINABLE IN PEACE-TIME FROM THE BEST DEALERS THE WORLD OVER.

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

A British Song—Britain's No. 1 Best Seller

SHINE ON, VICTORY MOON

GOODNIGHT WHEREVER YOU ARE CANTEN BOUNCE

READY SOON: THE BRITISH WALTZ SENSATION
YOU'RE IN LOVE
AND THE TERRIFIC AMERICAN NOVELTY
DANCE WITH A DOLLY