

# Melody Maker

incorporating "RHYTHM"

Vol. XVII. No. 399

MARCH 15, 1941

THREEPENCE

LARRY CLINTON'S  
LATEST SENSATION

## THE PRISONER'S SONG

3/2 per Set, post free.

LAWRENCE WRIGHT MUSIC COMPANY LTD.,  
Wright House, Denmark Street, London, W.C.2.

# THE PROFESSION MOURNS...

## Ken Johnson Killed In Blitz : Ace Tenor Dies : M. Poulsen a Victim : Dancemen Injured



DAVE WILLIAMS, famous West End tenor-star, who has died as the result of enemy action.



KEN ("SNAKEHIPS") JOHNSON, the first famous bandleader to be claimed by the blitz.

**T**HE NAZI MURDER RAIDS ON CIVILIANS IN LONDON HAVE CAUSED THE DANCE BAND PROFESSION TO SUFFER SOME GRIEVOUS BLOWS, AND IT IS THE MOURNFUL TASK OF THE 'MELODY MAKER' THIS WEEK TO RECORD THE PASSING OF SOME FAMOUS FIGURES IN THE BUSINESS WHO HAVE FALLEN VICTIMS TO ENEMY ACTION.

*First and foremost is Ken Johnson, leader of his West Indian Orchestra, and one of the most progressive disciples of modern swing in this country.*

Only twenty-nine years of age, Ken came over from his native Georgetown, British Guiana, to study medicine at Edinburgh University, but forsook a successful career to lead a band which, after many ups and downs, became known as one of the smartest swing outfits in the West End.

His appellation of "Snakehips" was derived from his undoubted genius as a dancer, and he had a real flair for rhythm which had brought his band up to a peak of perfection.

Apart from his bandleading activities, however, Ken Johnson was one of the nicest men it was possible to meet. Intelligent, highly educated and courteous, his passing leaves a gap that it will be impossible to fill.

The funeral took place yesterday (Thursday) at Golders Green Crematorium, and a full report will be published next week, at the same time as an appreciation of Ken Johnson as a bandleader and a man by his closest friend, Leon Cassel-Gerard.

### M. POULSEN

Another victim of the blitz is Martinus Poulsen, a name that may not mean much to the "fan" element of "Melody Maker" readers, but a man who was responsible for giving a lead to the highly paid big-name-band policy in the West End resorts.

He was concerned with the management of the Café de Paris, the Café Anglais, the Embassy Club, and the London Casino, and inaugurated a policy of paying the highest money for the biggest names to entertain his clientele.

This included dance bands, and Ambrose, Jack Harris, Lew Stone, Harry Roy and other name bands have all worked for him at high figures.

Forty-seven years of age, Mr. Poulsen was a naturalised Dane who had worked his way up from the poorest beginnings until, before the war, it had been estimated that he controlled £300,000 worth of entertainment.

A far-seeing man, full of initiative and business acumen, his death removes

## Big Chance for Trombonist

**T**HERE is an excellent chance for a trombonist who can play in modern style to join Sid Phillips's Quintette at Le Suivi, one of the most fashionable bottle parties in London.

Rex Owen, who has been playing tenor in the band, is leaving, and Sid is anxious to add a trombone to the ensemble to give it the authentic Dixie-land flavour.

Slip-horn players who think they could fit in with this top-class aggregation should get in touch with Sid Phillips, c/o this office.

from the West End sphere one to whom musicians will always be grateful, and one who did a great deal to better their lot.

Nor is our sad tale yet complete, for a Nazi bomb has also claimed Dave Williams, regarded by the discerning as in the very forefront of British tenor-sax players.

Dave, a coloured boy, was well known around the West End, and had played for leading bands. Our deep sympathy goes to his relatives.

### INJURIES

The blitz is also responsible for having caused serious injuries to a number of musicians.

Joe Deniz, the well-known guitar player, is in hospital with a compound fracture of the foot; and Carl Barriteau, the coloured sax star, is another casualty.

Carl has had his hand badly hurt, and has also sustained a sprained foot, but it is good news to learn that his fingers are usable and that he will be able to play again.

York de Sousa, for many years well

known as a pianist around the West End, is in hospital with severe cuts about the head and eyes, and the final figure in this melancholy story is that of Tommy Bromley, the noted bass player, whose injuries comprise a fractured leg.

### RECITAL SWITCH

Tommy, who plays bass in Harry Parry's Rhythm Club Sextet, was due on Monday of this week to have broadcast a recital of bass players on records.

Owing to his injury, his place was taken by ex-Poste Parisien and Radio Normandy compère-producer Roy Plomley, who took as his subject Willy Lewis and his Band.

## SYDNEY LIPTON JOINS ARMY THIS WEEK

**O**N THURSDAY, MARCH 20, THE DANCE MUSIC PROFESSION WILL LOSE ONE OF THE BIGGEST NAMES IN THE BUSINESS WHEN SYDNEY LIPTON LEAVES TO JOIN THE ROYAL CORPS OF SIGNALS.

For so long associated with the Grosvenor House, his band will remain there under the direction of pianist Billy Munn, who has been with him for a number of years.

His thousands of radio, stage and record fans will wish him every success in his new rôle, and look forward to the time when they will again be able to "leave the music to Sydney Lipton."

## FORESYTHE'S NEW OPUS—"DODGING A FATIGUE"!

**R**EGINALD FORESYTHE, now back at the 400 Club with his band, has duly attested for the R.A.F. and is awaiting his calling-up papers.

He does not expect to do much band work in the Service, and is actually looking forward to completing a ballet on which he has been engaged for some months.

Reggie also tells us that his piano concerto to which he has worked at fitfully for a long period is now taking final shape.

The fact that he passed A1 in his medical, says Reggie, confirms his long-held opinion that night club work cannot be so detrimental to the health after all!

## TABOR FOR MURRAY'S

**A**FTER a most successful season at the Rougemont Hotel, Exeter, Al Tabor opens with his band at Murray's Club on Monday next, March 17.

Al is one of the most experienced leaders in the business, but after more than twenty years of bandleading, he features a strikingly up-to-date style which will undoubtedly please the customers at Murray's.

## THE SONG THAT HAUNTS YOU

# TUMBLING TUMBLEWEEDS

(A SONG OF THE PRAIRIE)

DANCE SET 2/-.

HEAR BING CROSBY'S RECORD

BRUNSWICK No. 03010/A.

HAVE YOU GOT THE "K.P." 14<sup>TH</sup> STAR PARCEL?

## YOU SET MY HEART TO MUSIC HAWAIIAN WAR CHANT SAY THAT YOU CARE FOR ME

DANCE SETS OF THESE THREE NUMBERS  
3/- Post Free.

KEITH PROWSE & CO. LTD., 43, Poland St., London, W.1



## GERALDO TOPS FINSBURY PARK EMPIRE REOPENING

AFTER a period of six months' compulsory closing, Finsbury Park Empire opened again this week with a great "top" in Geraldo and his full broadcasting band.

After the numerous appearances of this combination on the radio recently, the vociferous welcome of the audience was understandable, but Geraldo relied in the main on the musical excellence of the ensemble rather than comedy to put over the presentation.

Chief comedy prop of the show is Jackie Hunter, and he proves without any doubt that he is an act in himself. Despite the comparative fatuity of his *Seven Beers With The Wrong Woman* number, his facial expressions suggest that he would be a useful recruit to films, and his burlesques of various types of singer, with whom we are afflicted all too often, genuinely reaches the inspired.

### EXCELLENT BRASS

For the musician the act is full of good things, particularly Alfie Noakes' muted trumpet chorus in *Only For Ever*, the excellence of the brass throughout, the three-piano version of the Strauss evergreen *Voices Of Spring*, the blended saxes, and particularly some lovely tenor obbligati by George Evans and the solid but neatly unobtrusive rhythm section.

Geraldo himself takes part in the Strauss number, and shows that arpeggi can still remain within the capabilities of even bandleaders.

Vocally, the act is lavishly provided, and full marks go to Dorothy Carless both for looks and singing, and to Len Camber for his rather charming youthfulness and artless singing.

George Evans and Jackie Hunter neatly aid and abet, and if Geraldo himself seems a little static in the show at times, his dignity, really impressive appearance, and obvious complete command of the band add greatly to its attractiveness.

The boys themselves wear green mess jackets and ordinary dress trousers, and the presentation as a whole is most pleasing. It must be said that, considering that the whole show was rehearsed for the first time the night before opening, its slickness is notable.

Other dates are being arranged for the band, we understand, for variety in London.

## FORCES' LETTER-BOX

Forces! This is your own special corner of the MELODY MAKER. Whether you want news of old pals, orchestras, instruments, records or just to send greetings to other members of the Forces, write here. Here is where all readers will look to hear from you. Keep your communications as short as possible, and address them to: Forces' Letter-Box, THE MELODY MAKER, 93, Long Acre, W.C.2. No charge.

Gunner G. Baty, R.A., wants five or six folding stands for travelling purposes, and also any old-time orchestras, such as *The Naughty Waltz*, *Blaze Away*, etc.—in fact, any numbers that can be spared to help the band get under way.

Accompanist bandleader Syd Millward, now stationed somewhere in East Yorkshire, finds himself with his complete 15-piece library, but no musicians to play it. He is keen to form a Garrison Orchestra and asks neighbouring Service musicians to contact him, or for musicians liable to an early call-up to get in touch with a view to joining his Battery. Write to him c/o THE MELODY MAKER.

W.O. P. E. Gunn, who is M.D. of an R.A.F. unit 12-piece dance band, would like to contact a good trombone player, preferably one whose services are not being made use of. Plenty of dances, concerts and gigs. Write, with particulars of number, rank, name, etc., c/o Forces' Letter-Box.

Pte. R. A. MacIntosh, of the R.A.P.C., writes that he is keen to become a regular member of his unit's dance band. Playing Spanish guitar, he has been able to borrow one occasionally, but this is becoming increasingly difficult, and he asks whether any philanthropic reader has one he could spare to enable him to sit in regularly with the boys.

Mr. R. Dover, of Gillingham, Kent, has at his disposal a number of guitar and violin strings, and is wondering if any member of H.M. Forces could make use of them. He will send them gratis if they will co-operate by paying carriage. Write to him, c/o this column. First come, first served.

Sgt. Jimmy Cotton, R.A., and all members of the Donford Swing Band, send heartfelt congratulations to A/Capt. Henry Nicholas, R.E., on his promotion. His successor in the band, Bert Arnold, late of Brian Lawrence's Lansdowne House Sextette, etc., sends his good wishes to all his friends in the profession. Sgt. Cotton is anxious to obtain news of his ex-guitarist, L/Cpl. Bob Raddon, R.A.O.C., last heard of "Somewhere in the North." He adds that if any leaders have spare swing S.O. parts, they would be very greatly appreciated.

Stockton Record and Instrumental Club.—Despite reduction of members due to the call-up, this Club still manages to produce a quartette consisting of alto, trumpet, piano and drums, and has been holding occasional meetings to keep members together. The last was on March 12 at the Co-operative Hall Employees' Recreation Club Room, Atkinson Street, Stockton. All interested should write, F. L. Kane, 68, Buchanan Street, Stockton.

L. Morley, late of the 144 Rhythm Club and now on Government work near Portsmouth, would welcome letters from the Kingsbury Club members. He also wants news of drummer Willie Wilson from the same Club, whose address he has lost.

## IT'S A WELLING GRAND HALL—IF YOU CAN GET IN!

STAN ATKINS and his Band celebrate twelve months' residence at the Embassy Rooms, Welling, Kent, to-day (Friday) with a special birthday dance, at which well-known broadcasting stars are expected to appear.

It was very much hoped to hold this dance in the £20,000 Grand Hall, which was requisitioned by the Bexley Borough Council last November, and was ordered to be released by the authorities in January this year.

However, despite representations by the Ministry of Labour, the Ministry of Home Security, and the Ministry of Health, this hall is not yet available, and Stan and his Boys continue playing in the smaller hall.

Stan is taking this occasion to express his appreciation to a grand bunch of boys who have stuck with him throughout the blitz, sleeping on the premises, and carrying on despite a number of narrow escapes from bombs which have fallen close at hand, and on one occasion sending fragments crashing through the roof.

## RABIN BREAKS RECORDS

OSCAR RABIN and the Romany Band have just established new records at the Playhouse, Glasgow, and patrons of this hall are bitterly disappointed that this record-breaking unit remains only a fortnight in the city.

The *Glasgow Evening Times* says: "Oscar Rabin, had he been given the opportunity afforded to Joe Loss, would have created a new record for visiting bands. As it is, the Romany Band attracted the biggest crowd for any one night when, last Saturday, the management were obliged to close the doors after the hall was packed to capacity. During the second week of their stay, figures of admission were steadily rising."

Beryl Davis, the band's attractive croonette, celebrates her seventeenth birthday on March 16 by singing with the Romany Band, when they are the band of the week at the B.B.C.

## Leader Wants Trumpet

HARRY LEADER, still leading his band with terrific success at the Hammersmith Palais—which, despite all rumours, did not suffer in London's recent blitz—badly wants a trumpet player, and will welcome enquiries at the Palais. He has already fixed a pianist.

Don't Forget

THE "MELODY MAKER"  
ALL-LANCS 1941  
DANCE BAND  
CHAMPIONSHIP

on  
FRIDAY, MARCH 28,  
at the  
CARLTON BALLROOM,  
ROCHDALE, LANCs

Entry forms from:

Low Buckley,  
107, Broadway, Royton,  
Oldham, Lancs.  
(MAIN, Oldham, 1431)

Dancing 8 p.m. to 1 a.m.  
Licence Applied For.

Freddy Platt and His Orchestra.

"M.M." Banquette of Honour,  
Diplomas, and other handsome  
prizes for winning bands and best  
soloists.

## SOUTHPORT "SHOWMAN" WEDS

ONE of the very few "local paper" journalists to write regularly on dance bands and dance music before the war was "Showman" of the *Southport Visiter*.

He is now Leading Aircraftman George L. Hindley, having volunteered for the R.A.F. in January, 1940, and on Saturday last he was married to Miss Doreen B. Edleston, of Southport.

In pre-war days he was well known in Southport and district dancebanding circles.

His writings proved to be the fore-runner of the local Dance Band Association, he had met and written about most of the "big timers," and is one of the few journalists who has twice visited the Radio Luxembourg Studios in the Grand Duchy itself.

## M.U. Ball In Bedford

A CELEBRITY Ball in aid of the Musicians' Union Sunday Benevolent Fund is to be held at the Corn Exchange, Bedford, on Tuesday, March 18.

Dancing from 8 p.m. to 1 a.m. will take place to Phil Cardew and his full "Band Wagon" Orchestra. Bernard Monshin has promised to appear, and vocalist Peggy MacCormick will also appear if other engagements permit.

Tickets, which cost five shillings, can be obtained from either Messrs. Fraser's or Messrs. Murdoch's in Bedford, or from Reg Knight, Musicians' Social and Benevolent Council, 27, Rupert Street, W.C.

## MEN WANTED

JACK LEONARDI, well-known broadcaster, resident at Bobby's Restaurant, Bournemouth, is looking for an accordionist and a drummer for his orchestra.

The engagement is to start on March 24, and he wants musicians able to play both straight and dance music. He would not object to lady musicians, and would, in fact, prefer them.

Both Emilio and Peter Valerio were accordion protégés of Leonard's, and with a steady flow of B.B.C. dates ahead of him, this position should offer plenty of attraction to the right musicians.

Musicians are also needed for the newly opened Auberge de France Restaurant, Piccadilly, W.1.

Here dancing in the Continental style, especially to appeal to the thousands of foreign soldiers now in this country, is being planned by M. André, who is seeking a pianist, preferably able to double accordion, and two violinists, if possible doubling sax and clarinet.

These should be qualified to dispense the type of Continental dance music preferred by this specialised clientèle, and should communicate with M. André at the Winston Hotel, 1, Jermyn Street, W.1.

# DOWN EV'RY STREET

## THE LATEST FLANAGAN & ALLEN HIT!

# GOOD MORNING! SERGEANT MAJOR

## THE COMEDY RIOT!

# WHERE DO WE GO FROM HERE?

## THE LATEST ARMY FAVOURITE!

# CINEPHONIC MUSIC CO. LTD.

"Dean House," 2, 3 and 4, Dean St., London, W.1.

Phone: Gerrard 9060.

SMALL ORCH. - 12/6  
Full Orch. - 16/-  
Trio - 10/-  
Piano Conductor 5/-  
Extra Parts - 3/-

(5 Brass and 4 Saxs  
included in S.O.'s  
and F.O.'s FREE if  
required.)

I enclose £ : s. d. for TWENTY

NUMBERS for.....combination

NAME.....

ADDRESS.....

M.M. 15/3/41

20  
NUMBERS  
FOR  
12/6

## IN AN EIGHTEENTH CENTURY DRAWING ROOM

## GOOD-NIGHT AGAIN WHEN THE BLACK- BIRD SAYS BYE-BYE



# BRITISH JAZZ MAKES THE GRADE

## EDGAR JACKSON Reviews the New Swing Records



Bob Crosby (in a hep cat suit, and how!) lends an evidently pleased ear to the solo efforts of bassist Bob Haggart and drummer Ray Bauduc in a scene from RKO-Radio's new film "Let's Make Music."

Basie's offerings seem unnecessarily busy.

Basie and various of the sax players, as well as drummer Joe Jones and bassist Walter Page, are again heard in solos on Side II, but the ensemble takes what may be said to be the lion's share of this side.

The famous Basie rhythm section is very much in evidence, but this time has nothing on the rest of the band, which plays with well-known Basie-an vigour and scintillating lift music that is not only jazz in the true sense of the word, but has a sparkle and enthusiasm that even this sprightly outfit does not always achieve.



### ANDREWS SISTERS.

"I Want My Mamma (from film "Down Argentine Way") (Jararaca, Paiva, Stillman, Torre) (Am. Decca DLA.2041) (Recorded July 7, 1940).

"Johnny Peddler (Brown, Almeida, Nesdan) (Am. Decca 67960) (Recorded August 3, 1940). (Brunswick 03104—3s. 8d.)

Acc. by Vic Schoen and his Orchestra.

INCONSEQUENT tunes haven't given the girls much scope to offer more than their usual bright and breezy performances.

But you've still got to hand it to them for being the best vocal trio on the wax.

### RADIO RHYTHM CLUB SEXTET.

\*\*\*I've Found A New Baby (Palmer, Williams) (CE.10672) (Recorded January 28, 1941).

\*\*\*Black Eyes (Ferraris) (CE.10673) (Recorded January 28, 1941). (Parlophone R.2786—3s. 8d.)

Harry Parry (clar.-director) with George Shearing (piano, celeste); Roy Marsh (vibraphone); Joe Deniz (gitar.); Tom Bromley (bass); Ben Edwards (drums).

THE long and the short of this disc is that it proves, and for the first time, without the necessity of any qualifying ifs or buts, that British boys can hold their own with the Americans when it comes to getting the real thing in improvised jazz on to the wax. This remark is first and foremost a tribute to Harry Parry and his satellites.

But if one takes the long view, it is a good deal more than that.

It means that what has for years been a fetish—the fetish that British jazz inherently lacks something—has been laid by the heels, and I doubt if anything could be more calculated to put new heart into home-produced jazz and herald the new era for it which may well result.

The first thing to be said about both sides is that they reflect so convincingly the right outlook on jazz, as regards the work of both the band as a whole and its musicians individually. This is jazz played by people who not only have the right ideas, but know how to express them in the jazz language, and if the ideas are not always amazingly original, at least they sound spontaneous.

### SHEARING STARS

Perhaps this remark applies most pertinently to *Black Eyes*, the presentation of which seems to have been inspired to some extent by Artie Shaw's record. Nevertheless, it can be said of this side that Parry plays fine clarinet, that Marsh's vibraphone is the nearest thing to Hampton's that local talent has produced, and that Ben Edwards is the only one I have heard of our drummers who can play jungle toms with the real jungle swing.

But perhaps the star of this side, and the coupling, is George Shearing. Previously inclined to be too busy and not too steady in his tempi, George is now playing a simple, relaxed style that is not only more lucid and tasteful, but seems to have provided him with a much finer means of saying the by no means negligible things he has to say.

Parlophone have issued this disc in their "Rhythm-Style" Series, thereby according to Harry Parry and his Sextet the honour of being the first British artists to appear in it during the ten years it has been in existence.

All I have to say is that this record deserves the honour. But a precedent has been created which may well become dangerous if followed up without great care and discrimination.



### LOUIS ARMSTRONG AND HIS ORCHESTRA.

\*\*Hep Cats' Ball (Palmer, Armstrong, Robinson) (V.) (Am. Decca 67321) (Recorded March 14, 1940).

\*\*Lazy 'Sippi Steamer (Armstrong, Selman, Russell) (V.) (Am. Decca 67325) (Recorded March 14, 1940). (Decca F.7700—2s. 5d.)

Armstrong (tpt., vocalist) with Rupert Cole, Charles Holmes (altos); Joe Garland, Bing Madison (tenors); Shelton Hemphill, Bernard Flood, Henry "Red" Allen (tpts.); Wilbur de Paris, George Washington, Jay C. Higginbotham (trmps.); Luis Russell (pno.); Lee S. Blair (gitar.); George "Pop" Foster (bass); Sidney Catlett (drums).

ACCORDING to Cab Calloway's Cat-ologue, a Hep Cat is a guy who knows all the answers, understands the jive.

The only real Hep Cat on the side is Louis, whose singing and trumpet playing are still unique in their way, even though the rest of the record is not much more than a reasonable competent band playing a quite "commercial" arrangement of a quite ordinary sort of tune.

Much the same may be said of the nostalgic *Lazy 'Sippi Steamer*, in which again Louis has to struggle against a rather dull arrangement and a band which presents nothing outstanding.



### COUNT BASIE AND HIS ORCHESTRA.

\*\*\*The World Is Mad—Parts I and II (Basie) (Am. Okeh WCO. 3255 and WCO. 3256) (Recorded approx. September, 1940). (Parlophone R.2784—3s. 8d.)

Basie (piano) with Earl Warren, Jack Washington (altos); Lester Young, Buddy Tate (tenors); Buck Clayton, Ed. Lewis, Al Killian, Harry Edison (tpts.); Victor Dickerson, Dicky Wells, Dan Minor (trmps.); Fred Green (gitar.); Walter Page (bass); Joe Jones (drums).

IN stating the obvious, Mr. Basie has displayed a quite unnecessary modesty by failing to add that he is not included in the accusation.

This double-sided swing opus is very far from being mad. In fact, it is one of the best records the band has turned out for some time.

The first side of this fast tempo com-

position in 12-bar blues form consists of alternate solos and riff passages by the ensemble.

The solos, notably by Basie (note Walter Page's swell bass behind), the sax men and the trombone, are all good, and while rather muzzy reproduction has not helped the clarity of the ensemble parts, it may fairly be said that they are reasonably free from the over-arranging that has made some of

## F & D's

### ORCHESTRAL CLUB FIRST PARCEL CONTAINS

## JOHNNY PEDDLER (I GOT)

I GIVE YOU MY HEART  
'OO,OO, WHEN I AM IN YOUR ARMS

## YOU SAY THE SWEETEST THINGS

THE JOHNSON RAG :: SIERRA SUE  
THE LITTLE BOY WHO NEVER TOLD A LIE

## OUR LOVE AFFAIR

I'M NOBODY'S BABY :: DOWN BY THE O-HI-O  
IF TEARS COULD BRING YOU BACK

## MOON FOR SALE

YOU GET 30 ORCHESTRATIONS FOR 18/-

### FRANCIS, DAY & HUNTER, LTD.

138/40 CHARING CROSS ROAD, LONDON, W.C.2  
Phone No.: Temple Bar 9351

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

Name of Subscriber.....

Address.....

M.M. 15/3/41

### BING SINGS TO BRITAIN

AFTER all these years, the No. 1 Crooner of the business, Bing Crosby, is actually to sing in a British radio programme.

But it will be on records specially made by Bing in Hollywood, together with dialogue which will be fitted to that of B.B.C. producer Douglas Moodie, and the whole aired as an actual broadcast of Crosby singing and talking.

These recordings have been made unaccompanied, and music will be added here by Louis Levy's orchestra playing in a B.B.C. studio. This airing is to be the first of a series called "Picture Reporter" in which a number of Hollywood stars will be featured, and the Crosby date is March 28.

Bing's usual fee for a broadcast is round about £1,200 in America, but he will do this one in Britain for nothing. This is Bing's contribution to the nation's war effort, and is the sort of gesture that one expects from a man whose reputation as a gentleman is as ace-high as it is as a crooner.



# THE GREATEST SOLOS IN JAZZ

## MORE ABOUT CASPER REARDON

ON the very day upon which my article—"Young Man With A Harp"—appeared ("M.M." March 1), I received a letter from Casper Reardon himself. Numerous interesting points are raised by Reardon, and, in order to complete the data given in my article, I will quote a brief résumé of what he says.

Taking the various sessions in order,

### DRUM-DOPE—29

MANY a time you may wish you had a timp handy—no, not to throw at the bandleader, but because there was some particular part of a tune that simply cried out for one.

But timps are not to be found in the equipment of the gigging drummer. But a couple of do-at-a-pinch substitutes always are.

These are the bass drum, and the large tom-tom. The snare drum isn't really suitable, being at too high a tension.

But the bass drum will do—if rolled on with soft sticks and undamped. This last is important; a soft-stick roll on a heavily damped bass drum sounds like someone kicking the cellar door.

The heads must be fairly boomy to get a good effect. If you have one of these snap on and off dampers it is fairly simple, or even if you're using the duster method of damping.

But if you've got all sorts of bits and pieces pressing on the head it is well-nigh impossible.

The other way is the tom-tom, and this must be fairly large (say, not less than 10 in.), fairly deep and not too tight.

Don't use snare drum sticks for this. Get a couple of medium-hard timp sticks, or felt marimba beaters. Anything that hasn't got the "tap" of the snare drum stick.

Roll in the approved timpani style—that is, with the backs of the hands up—both of them—and the sticks held between the thumb and forefinger first joint.

A timpani effect is very useful for rallentando finishes, or "dramatic" openings, or anything that the bandboys call "orchestral."

## by "Connoisseur"

Casper has been able to add the following facts:—

September 18, 1934: The Teagarden session, to the personnel of which should be added Art Miller (bass) and Herb Quigley (drums).

January 15, 1936: The Bob Terry session (for Champion).

April 23, 1936: The first Liberty session (L.193)—personnel composed of a contingent from Lud Gluskin's Orchestra.

September 19, 1936: The second Liberty session (L.199)—personnel comprising Fairchild and Carroll's Orchestra.

May 18, 1937: The Mills session (Master 133)—personnel as stated.

### HIS ORCHS.

June 10, 1937.—The third Liberty session (L.218)—personnel as follows: Henry Wade and Jim Lytell (clarinets), Tony Tortommas (trumpet), Mack Shopnick (bass), and Herb Quigley (drums).

February 5, 1940: The 10-in. Schirmer session—personnel as stated.

April 12, 1940: The 12-in. Schirmer session—personnel as stated.

Reardon adds that he has at various times been a member of the Casa Loma Orchestra, Jack Denny's Orchestra, Richard Humber's Orchestra, and Paul Whiteman's Orchestra.

This last fact is interesting, in view of what I said recently regarding the appearance of Reardon, Goodman and Tatum on the *Junk Man* session (in my reply to Wareing's Venuti problem).

In actual fact, then, Reardon was quite entitled to figure on this date, and it leaves only Tatum and Goodman with whom we have to deal. The former is easily disposed of, for it now appears that he was not present after all (due to contract difficulties), whilst the fact that Goodman played on this session was never officially admitted by Brunswick at the time.

Had they done so, no doubt Paul Whiteman would have brandished his contract at them in considerable wrath!

Reardon concludes with the welcome news that he has just recorded four more 12-in. sides for Schirmer, so we may look forward to some more interesting work by our Young Man With A Harp.

## Graeme Butcher Makes His Choice and Asks the Experts

### The First of Two Articles

I WAS recently listening to a short-wave programme by a band that I did not recognise, when the trumpet player tore off a pretty mean solo, and, as I listened, I wondered who the player was.

This led me to think of the many "hot" trumpet solos I had heard, and I wondered which solo was generally agreed to be the best ever—one solo for each instrument.

I have since reviewed the situation again and again, and found how difficult it was to choose between the many solos which have ever been played.

For instance, let's have a look at the trumpet solos which might be in the running for the title of "Best 'hot' trumpet solo ever."

First of all came the many "hot" ones by Louis Armstrong—including *West End Blues* and *Ain't Misbehavin'*. Then comes the immortal Bix Beiderbecke (and/or Andy Secrest!) with such titles as *Jazz Me Blues*, *Royal Garden Blues*, and *Singin' The Blues*.

Bunny Berigan must be considered, as must the "Young Bix"—Bobby Hackett—who did some fine work on Leonard Feather's All Star Band session.

### BRASS

From the Ellington contingent we must keep in mind Rex Stewart and Cootie Williams. "Smack" Henderson's trumpet man—the late Tommy Ladnier—must be considered, and also such men as Henry Allen, Jr., Muggsy Spanier, Harry James, and Charlie Shavers.

At the head of the list of trombone players we find grand old-timer Jimmy Harrison, who did such fine work in Henderson's *Fidgety Feet*.

Then we cannot leave out Jay C. Higginbotham, Fred Robinson, Miff Mole, Tommy Dorsey, and Jack Teagarden; nor must one forget such men as Glenn Miller and Dicky Wells—and, of course, "Mike's" sore point, Lawrence Brown.

There is a great difficulty in deciding between the boys on the alto list—Benny Carter, Willie Smith, Johnny Hodges, and old-timer Frankie Trumbauer.

In fact, the whole job is going to be mighty hard.

Benny Carter should, I think, appear in the runners for the tenor sax title. Coleman Hawkins is also an obvious runner—though where to find his best work is almost beyond me!

Choo Berry is, perhaps, "Bear's" greatest rival—remember his fine work during the second American "Jam Session" relay?

The Count Basie aggregation provides two very good men—Lester Young and the late Hershel Evans—both very good with Basie's Orchestra. I think, also, Frenchman Alex Combelle is good enough for this list, which is completed by Bud Freeman, Art Rollini, and "Babe" Rusin.

Please don't write in and say why have I not included So-and-So, as I am not going to be given a whole "M.M." issue to fill!

Now here are a few clarinet players in the running.

First, the grand old-timers, Sidney Bechet, Jimmy Noone, Buster Bailey, and Johnny Dodds, all of whom have a very fine chance.

Don Murray—remember his grand stuff on Bix's *Jazz Me Blues*?—and Barney Bigard are good bets; and to fill up the list we have Benny Goodman, Artie Shaw, and Joe Marsala.

"Duke" Ellington heads the list for pianists with such favourites as *Swampy River* and *Black Beauty*.

To keep with the aristocracy we add "Earl" Hines and "Count" Basie. More coloured pianists in the running are the Wilsons—Teddy and Garland—Thomas "Fats" Waller, Freddy Johnson, and the boogie-woogie trio Meade Lux Lewis, Pete Johnson and Albert Ammons.

*Gin Mill Blues* puts Joe Sullivan on the list, and he is accompanied, in the white part, by Jess Stacy, Arthur Schutt and Frank Signorelli.

### VIOLINS

Fiddlers are equally divided in colour. Eddie South and "Stuff" Smith lead the coloured ranks, and they are opposed by Joe Venuti and Stephane Grappelly for whites.

Carl Kress, Django Reinhardt, and the late Eddie Lang and Dick McDonough are all in the running for guitar honours, and they are accompanied by Lonnie Johnson.

"Pops" Bechet should have little difficulty in taking the soprano sax title.

After great deliberation I finally decided that, in my humble opinion, the following are the top "hot" solos in jazz:—

Trumpet: Louis Armstrong in "West End Blues" (Parlo R 1064)

Trombone: Jack Teagarden in Armstrong's "Knockin' A Jug" (Parlo R 1064)

Tenor: Coleman Hawkins in "Meditation" (Decca F 5937)

Alto: Benny Carter in "Blues Of My Heart" (Vocalion S 104)

Clarinet: Jimmy Noone in "Way Down Yonder In New Orleans" (Parlo R 2281)

Violin: Joe Venuti in "Apple Blossoms" (Parlo R 647)

Guitar: Eddie Lang in "Freeze 'n Melt" (Parlo R 448)

Having made my list, I decided to inquire what a couple of experts had to say on the subject, and next week I shall reprint two very interesting letters that I received from M. Hugues Panassie and Eric Ballard.

(To be continued)

## A Message to the World

# THE KING IS STILL in LONDON

THE OVERNIGHT SENSATION!!!! S.O. 2/-

FOX TROT

### ROCKABYE BAY

BACKED WITH TREAD SOFTLY

S.O. 2/6

FOX TROT

### WHEN YOUR TRAIN HAS GONE

S.O. 2/6

BACKED WITH THE STARS LOOK DOWN

STILL IN GREAT DEMAND

MEM'RIES LIVE LONGER THAN DREAMS BACKED WITH LET THE BANDS PLAY

PUT "DASH" IN YOUR PROGRAMMES

IRWIN DASH MUSIC Co. Ltd., 17, Berners St., Oxford St., London, W.1

\*Phone: MUSEUM 7475/6.

\*Grams: "Dashmuzic," Rath, London.

## ECHO OF A SERENADE

### FRENESI

## THERE'LL COME ANOTHER DAY

Still a First Favourite

Southern Music Publishing Comp., Ltd.  
London.

## MELODY MAKER

Incorporating RHYTHM

PUBLISHED EVERY FRIDAY

Editorial, Advertising and Business Offices:

93, LONG ACRE, W.C.2

Telephone: TEMPLE BAR 2468.

Editor: RAY SONIN

Advertisement Manager: F. S. PALMER



# LEONARD FEATHER takes you round the Hotbeds of American Jazz, and introduces you to the famous CAFE SOCIETY

YOU take the subway downtown until you get to Sheridan Square in Greenwich Village. Just across the street, nestled away at an intersection of two of the little winding streets, you find Café Society, the place that gave Boogie-Woogie to New York.

Down one flight of stairs, and the music greets you robustly as you join the throng of Society folks, theatrical notabilities and the others who make up the Café's generously assorted audience.

If the band is playing, and you get your kicks for a set or two, then wait around until ten o'clock, or midnight or 2 a.m., to catch one of the three floor shows. And what shows! No other spot in the city has ever offered such a brilliant succession of first-class coloured swing soloists, bands and acts.

For Café Society, right from the start, was a unique venture. Its story goes back to autumn, 1938, and the central figure is a dapper, pleasant-mannered guy named Barney Josephson, whose success as proprietor of this downtown haunt enabled him a few months ago to open a second Café uptown, catering to the exclusive Park Avenue set.

### LAMPOON

Too many of New York's night club owners seem to be, and act like, tough guys, ex-waiters, gangsters and boot-leggers. Barney Josephson is so much of a gentleman and an honest business man that it hardly seems possible he is the fellow in charge here until he tells you his story.

Formerly a shoe merchant in New Jersey, he spent many of his spare evenings in New York inspecting the entertainment in a variety of night resorts. Finding something lacking in all of them, he eventually came to the logical conclusion that the only thing to do was start a place of his own.

The original idea of Café Society was to lampoon the real "Café Society" set, the folks who make news in the gossip columns. Ironically, the club later became popular with the very folks who were being satirised.

In October, 1938, Josephson was introduced to John Hammond, who, he was told, would be able to help find him some talent for his music and shows. John and he became firm friends, and the Hammond influence has been the most decisive factor in guiding Café Society's policy along the lines of genuine swing music.

"I'll take care of the band for you," said John, and proceeded to help get together a combination under the direction of Frankie Newton. Billie Holiday, who was having her troubles in the Artie Shaw Band, left Shaw to open at the Café as principal solo artist.

Mead Lux Lewis and Albert Ammons, newly teamed up as boogie-woogie piano duettists, and Jack Guilford, a

brilliantly funny white master of ceremonies, were rounded up, and Café Society opened its doors on December 28, 1938.

At that time, boogie-woogie was almost an unknown quantity in New York. Hammond had given it a good start by placing Lux and Ammons in the concert at Carnegie Hall, that Christmas, entitled "From Spirituals to Swing." But to almost everyone's amazement, the new trend in jazz caught on like wildfire.

Eliot Paul, famous American novelist, was so fascinated by the style that he went home and practised it for six months.

### CLASSICAL BOOGIE!

As a result, on a special session one evening the Café patrons saw the astonishing spectacle of the bearded author of *Life and Death of a Spanish Town* glued to the keyboard in a more than passable impression of a Kansas City boogie solo!

Through a friend of Josephson's who showed him the original poem, *Strange Fruit* was set to music for Billie Holiday and became her biggest hit. One way and another, the Café made news every day—and made records, too, for the popularity of the stars in this show resulted in many a wax date, Billie's on Vocalion and Commodore, Newton's on Vocalion, and the boogie men on a variety of labels. (See list.)

That was a successful year with Frankie Newton, Tab Smith and Kenneth Hollon on reeds, Sonny White at the piano, Johnny Williams' bass and Eddie Dougherty's drums helped to put the music in the right groove.

Late in 1939 a change of band was at last undertaken when Joe Sullivan went in with what was later admitted to be a mediocre all-white combination. Joe Marsala's group played as alternating band for a couple of weeks. Then Sullivan got rid of all the ofay musicians except Danny Polo and scored a decisive hit with the mixed aggregation.

At this time, too, began the rise to fame of the biggest star ever developed by Café Society—and, oddly enough, she was found not by John Hammond, but by Josephson himself.

This was Hazel Scott, a slim and comely graduate of the Juilliard school of music, who sang the blues in a way that had the audiences screaming for more, then sat down at the piano and took chorus after chorus of individually styled solos.

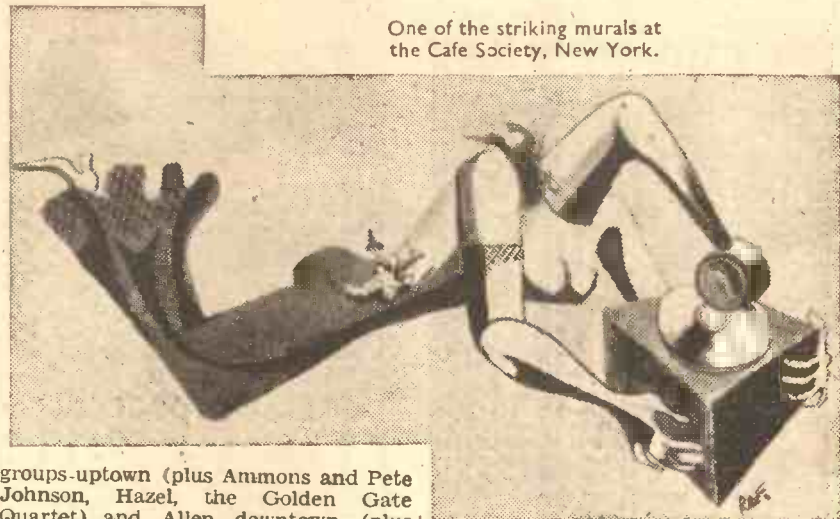
### STAR MUSICIANS

Hazel, who was born in Trinidad and still remains a British subject, was an instantaneous hit. Society folks lionised her. No matter who else was in the show, if she happened to be away ill one evening, dozens of patrons would turn away rather than go in and see the show without her in it. Hazel made her first records with the Sextet of the Rhythm Club of London (H.M.V.), and more recently did an album of piano solos for Decca featuring her extraordinary transcriptions of the classics.

After Sullivan left last summer, veteran pianist James P. Johnson filled in with a small group until Teddy Wilson brought along his elegant little jam band, featuring Bill Coleman, Jimmy Hamilton, Yank Porter, Al Hall and Benny Morton. By November the new uptown Café Society was ready and the Wilson bunch moved up there while Sullivan came back with a new but inferior coloured personnel.

Then, two or three months ago, came the band that topped them all—Red Allen's sextet, with Higginbotham on trombone, Ed Hall on clarinet, the sensational Kenneth Kersey at the piano, Jimmy Hoskins on drums and Billy Taylor on bass. Josephson, Hammond and all the patrons seem to be agreed that Allen's is the finest little band ever to have played at either of the Cafés, and their forthcoming discs, made here for OKeh, should prove it to you too.

With Wilson's and Eddie South's



One of the striking murals at the Café Society, New York.

groups-uptown (plus Ammons and Pete Johnson, Hazel, the Golden Gate Quartet) and Allen downtown (plus Mead Lux, Art Tatum, Sister Rosetta Tharpe and Willie Bryant) the Cafés have a sum total of talent that would be hard to beat.

The vocal acts introduced in the village branch deserve a word to themselves. The Golden Gate boys, whose rhythmic way of singing spirituals gave jaded New Yorkers something new and fascinating, have been honoured in every way; singing at an inauguration dance for President Roosevelt; contributing to the weekly broadcast of John Kirby and Maxine Sullivan; recording for Bluebird.

Sister Tharpe, the "swinging evangelist," whose recordings came out on English Brunswick, has a way of beating at her guitar and selling her smiling personality that ties the audiences up in knots. Big Joe Turner, who was teamed up with Pete Johnson for a while at the Café, contributed some memorable evenings with his blues shouting.

### COMIC BRYANT

Then there was Big Bill, the down-to-earth blues singer from Arkansas, who's featured on the Vocalion Race lists; Sonny Terry, the blind harmonica player and blues moaner; Joshua White and his Carolinians, whose work songs and chain gang laments bid fair to eclipse even the Golden Gaters' work.

Right now both the Cafés are doing pretty steady business. Downtown Willie Bryant, who has everyone almost hysterical with laughter—even Josephson, who hears him night after night—has turned out to be the wittiest and most gifted master of ceremonies of them all.

His bandleading days way behind him, he undoubtedly has a brilliant future in his new capacity. Willie's favourite theme is to poke good-

humoured fun at the uptown Café. (Only the rich people go there. D'you think they're happy with all that money? You're damn right, they are!)

Like most of the successful spots, Café Society has a liberal budget for its entertainment. Josephson spent \$43,000 (over £10,000) for music and artists during his first year, and now reckons it costs him \$900 a week for the downtown branch alone.

Always generous in his treatment of musicians, he pays everyone in Allen's Band more than the Union's minimum scale of \$40 per week; both Red and Higginbotham get double scale. The artists also get far more than the \$40 minimum.

The room holds 220 people, and at the tables you pay a \$1.50 minimum—but patrons standing at the bar alongside the floor can watch the whole show and spend only 40c. for a beer. Uptown the capacity is 300, the musicians scale \$50, and customers spend considerably more.

The list of notabilities who have made Café Society their hang-out covers a remarkable range. Franklin Roosevelt, Jr., is a frequent visitor and a great fan of Hazel's; one evening he even brought along his mother, the President's wife. Film comedian Lionel Stander, a great boogie-woogie addict, is a habitué of both branches; Charlie Chaplin, Paul Robeson and scores of other eminent folks have been seen at the newer Café.

It's a comforting feeling to know that so many artists who, not so many years ago, were struggling to make a living, have found in the Café a place where they can make the kind of music they like to an audience that really enjoys it, and for a salary that keeps poverty far out of sight. In fact, to sum up the whole history of Café Society in one terse comment—Whoever said that swing music isn't commercial?

★ CAFE SOCIETY DISCS ★

FRANKIE NEWTON'S CAFE SOCIETY ORCHESTRA (Amer. Vocalion)

Jitters—Jam Fever.

Tab's Blues—Frankie's Jump.

The Vamp—Parallel Fifths.

JOE SULLIVAN'S CAFE SOCIETY ORCHESTRA (Vocalion, OKeh)

\* I Can't Give You Anything but Love—Lady Be Good.

\* Low Down Dirty Shame—Solitude.

Pom Pom—I Cover the Waterfront.

I've Got a Crush on You—Coquette.

PETE JOHNSON'S ORCHESTRA (Vocalion)

\* Cherry Red—Baby Look At You.

Solos. Duets. Trios by PETE JOHNSON, ALBERT AMMONS, MEAD LUX, LEWIS on English Parlophone; Solo Art; Blue Note. IDA COX with RED ALLEN'S ORCH. Amer. Vocalion; SISTER THARPE, Decca-Brunswick; ART TATUM, Decca-Brunswick; JAMES P. JOHNSON, Parlophone; TEDDY WILSON'S ORCHESTRA and EDDIE SOUTH, both Amer. Columbia. GOLDEN GATE QUARTET, Bluebird.

(\* Featuring Joe Turner.)

SIX BEST SELLERS

DOWN ARGENTINA WAY

TWO DREAMS MET

Featured in the 20th Century Musical Sensation:

"DOWN ARGENTINE WAY."

PENNSYLVANIA 6-5000

RUMPEL-STILTS-KIN

FERRY BOAT SERENADE

MAYBE

THESE SIX HITS IN YOUR FIRST PARCEL

20 "SUN" HITS for 12/6

COUPON FOR SUBSCRIBERS

I wish to become a member of your Orchestral Club, for which I enclose £ s. d.

F.O. 16/-, S.O. 12/6, TRIO 10/-. Other Parts 4/-, P.C. 5/- (Strike out arrangement not required)

Name of Subscriber.....

Address.....

M.M. 15/3/41

THE SUN MUSIC PUBLISHING CO., LTD.

23 DENMARK ST., LONDON, W.C.2. Temple Bar 9551-2





"Pocket Venus" of Great Britain in 1939 was Dorothy Neal now in great demand as a vocalist with Hull bands whilst awaiting a West End break.

IT'S not often than **NORMAN CHARD** is seen away from the Wellington Club, despite many offers that have come his way since he started leading his four-piece there before the war.

But on Friday week he left the band in charge of his drummer, Walt Henry, and set off for a hospital ball in East Grinstead with several boys who had worked with him before.

It wasn't long before they began to suspect that their driver was something of a novice. After he had lost the way no fewer than seven times in the black-out, this suspicion was somewhat strengthened; and it was confirmed beyond doubt when he suddenly drove them into the back of a stationary lorry, smashing windscreen, driving mirror and headlamps!

Luckily no one was hurt, and though they arrived forty-five minutes late, their bright programme soon had the 350 impatient dancers in a high good humour.

Despite this, Norman accepted another offer last Sunday when he travelled to an R.A.F. fighter station to

compère and appear in a cabaret presented by Pilot Officer Walter Wisher, the manager of the Wellington Club, who was determined to give his brother officers something they had never had before.

I should think he succeeded in this, for Norman arrived surrounded by a bevy of beauty—the one man (and a bachelor at that!) in a show comprised of veil dancer Marqueeze; André, the Cuban dancer; and Virginia Dawn and Jeanne D'Arcy, whose pulchritude has recently graced this page (or page 2, or page 9, or page 13—I never know where I am these days from one week to another).

My spies tell me that **BOB ROSE**, still "trooping" for Gwen Farrar, was recently married in Chelsea to **DIANA LONSDALE**, whom you probably saw dancing in such shows as "This'll Make You Whistle."

He can still play. . . .

One night early last September, whilst the blitz was roaring over London, a young man sat on an Underground platform reading a book on opera. A girl sitting next to him glanced over his shoulder and wistfully murmured: "Gee! Couldn't we just do with some music down here."

The young man raised his head, looked around at the restless shelterers. "You're right," he said, "I'll give them a song." And he stood up and sang the Toreador song from *Carmen*.

He thereby became the first shelter singer. Now, under that name, he is known all under London. Pioneer of shelter entertainment, organiser of innumerable hidden-talent contests, concerts, etc., he has since devoted every other night to cheering up thousands who would otherwise face nights of incredible boredom.

Every other night—because all the other nights **BERNARD HENRY** (whom millions heard recently in "In Town To-night") works with the Holborn Stretcher Party.

In this same dépot is pianist **JACK LONDON**, who has done a lot in the

way of coaching this fair-haired youngster—to such good effect that last week he was starring at the Troxy Cinema in Stepney.

With a repertoire that extends from opera to jazz, and with an audience that already reaches thousands, this lad only needs the breaks to find himself on top of the ladder—though this still wouldn't stop him popping down to keep faith with all his subterranean fans!

For twenty years pianist **KURT FLANDRAK** has been a swing music fan. His collection of swing records numbered no fewer than 3,241. And though the mere possession of so many does not mean much in itself, his claim to know as much as anyone about swing music can be confirmed by such connoisseurs as Hugues Panassie and Charles Delaunay.

And for further proof, look at his past record!

In 1927, in Vienna, he was playing with Eddie South; in 1934, at the Esplanade Hotel in Prague, he co-operated with Garland Wilson on two pianos, and for a short time with Nina McKinney; in 1936 he successfully undertook a two-piano tour of Czechoslovakia and Poland with Joe Turner; in 1938 he went to France and became a member of the Hot Club de France, and played in the "Boeuf sur le Toit," again with Garland Wilson and Una Mae Carlisle.

During his stay in France he worked occasionally with Herman Chittison, with whom he had previously been associated in Budapest, and often accompanied Alberta Hunter.

He worked with Fletcher Allen in "Villa d'Est," and occasionally with Bill Coleman, Valaida Snow, Alex Combelle, Philippe Brun, etc., etc.

In the summer of 1938 he went with the Georges Johnson Ensemble to St. Tropez, in the South of France, where, in 1939, he succeeded in obtaining, as a Jewish refugee, a permit to travel to England, where he arrived in March.

Now he is without music, friends or records. All the latter he had to leave behind in Vienna; his friends are all in the States; and he, since he was born thirty-four years ago in Berlin, has been in an internment camp for over a year.

What this means to a devotee of swing—and one whose life has been so closely associated with its star exponents—readers can readily imagine.

He asks whether anyone has a few back issues of *MELODY MAKER* or *Rhythm* to help him pass away "these tedious hours," and keep him in touch with the music to which he has devoted his life.

We'll be very glad to pass on copies.

Well-known East London dance promoter, and leader of the Kings of Rhythm, **DAVID MARKS** has now joined the R.A., together with his pianist, **REG MARTIN**.

Up to the time of his call-up Dave was packing them in at the Aspland Hall, Hackney, and, despite the blitz, many had to be turned away at each dance. However, Dave has not forsaken the dance business, as the band and dances are being carried on under the leadership of first alto player **STAN BEST**.

Meanwhile, Dave is looking forward to his marriage very shortly to Miss Betty Pollock, who is also well known in the dance business, and daughter of stage star Rosa Costa.

Members of the temporarily suspended No. 1 Rhythm Club, and jazz enthusiasts generally, will tune in on March 28 to hear secretary **REX HARRIS** make his debut on the air with a half-hour programme that should thrill the fans. For his subject in Radio Rhythm Club at 6.45 that night will be Pee-Wee Russell, described by Rex as "the clarinetist with the whiskey intonation!"

Most of the records he will use have never before been heard in this country—and with whiskey the price it is these days, listeners should certainly get their money's worth. . . .

## WRIGHT HITS

THE HIT OF THE MONTH!

# WEEP NO MORE

SINGLE S.O. 2/1 POST FREE.

THE NEW RADIO SUCCESS—

## CONSTANTLY

BACKED WITH THE TUNEFUL TANGO FOX-TROT

# NICKY THE GREEK

DOUBLE S.O. 2/8 POST FREE.

AS POPULAR AS EVER!

# THE BADGE FROM YOUR COAT

SINGLE S.O. 2/1 POST FREE.

THE WRIGHT CLUB  
FOR HITS

20 NUMBERS  
FOR 12'6

Enclose £ . . . s. d. Please enrol me as a Member  
of your Orch. Sub. Club for

TERMS for TWENTY NUMBERS:

S.O. 12'6; F.O. 16'-. TRIO 10'-. SONG COPIES 7'6.

EXTRA PARTS: P.C. 5'-. OTHERS 2'6 EACH.

NAME  
Block Letters

ADDRESS

LAWRENCE WRIGHT MUSIC COMPANY, LTD.  
Wright House, Denmark Street, London, W.C.2.



# ESSENCE OF NEWS



## TAKING HIS NUMBER!

A Numerical Interview with CHRIS HAYES, ex-"M.M." News Sleuth, now a Gunner in the Royal Artillery

This month sees the birth of a new project of the ever-resourceful Musicians' Social and Benevolent Council—Opus 1 of "Jamboree."

"Yes," says secretary REG. KNIGHT; "another Jamboree! A different association of the name, perhaps, but more or less fulfilling the same task."

For this Jamboree is in the form of an eight-page magazine edited by Reg. and designed—as is, in part, the annual Jazz Jamboree—to gain contact with new friends and a better understanding of old ones.

Through its pages the Musicians' Union hopes to bring its many now scattered members, whether on the high seas or abroad, in the wilds of the country or in some strange town, into closer contact with each other and their peace-time occupation.

It should certainly succeed in this if the first issue is any criterion. M.U. news, verse, competitions, articles (in this issue one by ALAN KANE), cod

advertisements and cartoons—surely all this will come as a godsend to the lads deprived of instruments and friendly contacts during these troublous times.

And they themselves are encouraged to help the project along with their own contributions.

I'm sure they'll join with me in saying, "Good work, Reg! And hurry up with Opus 2!"

It seems that both HARRY PACKHAM and myself were misled regarding the R.A.P.C. Band, with which RITA WOOLLEY, whose photo you saw here last week, is featuring.

The ten-piece is under the direction of CHARLIE WARD, and not Reggie Attewell, who plays drums and vibraphone and vocalises.

And so that we can get the whole thing straight once and for all, here's the complete line-up:—

Charlie Ward (piano and leader), who started gigging at 14, and formerly led the New Harlem Club Band of S.E. London; Frank Ray (bass and piano), who has had years of experience in concert work; Reg Attewell, formerly a pupil of Max Abrams; Ronnie Arthur first alto, clarinet and baritone, who has been ten years in the game; Jack Gavin (second alto and clarinet), a S.E. London boy; Justin Gilligan (tenor, clarinet and arrangements), who formerly worked on the P. and O. boats; Charlie Knoll and Sam Wilhelm (first and second altos), both straight musicians who soon adapted themselves to dance music; Tom Robinson (third violin and vocals), the swing man of the string section; and Ken Hornsey, who produces the detachment's concerts, and who has an excellent voice—for all that he is a staff sergeant!

Well, that's that. A useful personnel, as you can see—and Rita Woolley is their croonette.

B.E.C. band of this week is BILLY COTTON'S, which is a pity in a way, because thousands will be temporarily denied the surprise I had last week at Shepherd's Bush Empire.

Half way through the show the boys tackle a comedy version of *Quarter-master's Stores*, during which "Hitler," "Goering," and "Goebbels" complain of the ersatz rations. Billy Cotton stands quietly in the background, apparently chatting with vocalist ERIC BREEZE.

Suddenly he turns and puts the "enemy" to flight, looking the very

image of Winston Churchill—cigar, top hat, grim smile and all!

The transformation was amazing in its effect, and got the biggest round of applause of the evening.

Altogether it's a grand show these boys are putting over, and I wonder how many out of the two crowded houses I saw realised that, for all their clowning and the precision of their playing, these lads had been at the recording studios from nine that morning until shortly before the rise of the curtain, and were just about ready to drop from fatigue at the end of the evening.

Colourful personality now featured in Felix Mendelssohn's Hawaiian Serenaders' stage and broadcast shows is twenty-one-year-old vocalist-guitarist ALFRED KEALOHA-LIFE.

His history is as unusual as his name, for he gave his first public concert in Switzerland at the age of eleven, first broadcast the now famous Hawaiian war-chant, *Ta-hu-wa-hu-wa-i-a*, with Jack Hylton in 1938, was officer in charge of the Birmingham Chamber of Commerce B.I.F. Foreign Information Bureau from 1938 to 1939, played with his Hawaiian Quartet at the Littorio Embassy Club for the Italian Ambassador in 1938, and, as a result of his Continental travels, can speak no fewer than twelve languages fluently.

With parents equally musical—his grandfather first sang for Queen Victoria in 1870, and his mother first sang and played at the Albert Hall for Queen Alexandra in 1912—Alfred possesses thirty-five different instruments, and has insured his hands for £2,000.

And if you don't believe me, you can ask him yourselves while he's at Bental's, Kingston, where the Serenaders are appearing for two weeks starting on Monday next (17th).

May heaven bless you! Thanks to you, fixed up o.k.—Bram.

Behind these heartfelt phrases, telegraphed to the MELODY MAKER last week, lies a story that is becoming increasingly common in these days of musician-shortage.

On tour as M.D. of a big new stage show, BRAM MARTIN found his men all being called up, and was ultimately left with only four boys.

Situated as he was in Sunderland, his only hope was the "M.M." Frantically he rang us through, beseeching us to find him musicians. Frantically we searched our files for available men,



With interest at fever heat among the many would-be Betty Grables who line up this week before B.B.C. producer Douglas Moodie, who is conducting auditions for the radio version of "Tin Pan Alley," 20th Century-Fox film, here is a picture of Canadian film star Carla Lehmann who is tipped for the role.

wired them to 'phone Bram, wired Bram to expect their calls. A few proved successful. But gaps remained.

Desperately urgent now, wires and 'phone calls left our offices, to our Manchester office, to our Glasgow correspondent, to representatives up and down the country, reaching out to the scattered members of the profession who might suit Bram.

At last came the telegram quoted above. The "M.M." service had not failed. And to Bram we say: "Glad to have helped."

But musicians would help us and the bandleaders if they would keep us informed as to their whereabouts and activities.

Mr. Brand learns: That the brilliant violinist-arranger who married PAT HYDE a short time ago (as mentioned on last week's page) is that noted young old-timer PETER RUSH, at present leading his own combination at the New Theatre Ballroom, Amesbury, Wilts.

Congratulations, Peter and Pat!

What was the date of your birth?	24/1/16
When did you join the Editorial Staff of the "M.M." as Office Boy?	1932
How many years later were you promoted Reporter?	2
About how many stories have you written for "The Melody Maker"?	2,000
When did your "Chatter" first appear?	5/10/35
While a Reporter, how many pencils did you habitually carry in your pocket?	6
How many rude remarks were cast at your Green Pork-Pie Hat?	1,000,000
What did this much-abused item of headwear cost you, anyway?	1/4!
How many Fan Clubs were you an Honorary Member of?	28
How many other periodicals have you written for?	10
When did American tunesmith, Bernice Petkere, write a song for you?	21/3/35
How many pen-names have you used in Journalism?	8
How many vocalists were featured in your series of "Voices In The Air"?	40
When did you deputise for three weeks as News Editor of the "M.M."?	1937
What was your total number of innings at cricket?	73
What was your highest score?	22
What was your best bowling analysis?	6/16
How tall are you?	6/11
How much do you weigh?	11/8
What size do you take in boots?	11
What was your number in the War Reserve Police?	50
For how many months did you serve as a "Bobby"?	3
When were you called-up for Military Service?	16/5/40
How many hours later were you taken to a Military Hospital	48
How many weeks were you detained?	61
What is your Army number?	977868
How many times have you appeared on an Army charge?	0
How many guns have you been taught to fire?	4
How many pieces of brass do you have to clean every day?	33
How many tins of boot polish do your Army boots cost you a week?	3
How many studs are fitted to these fairy hoofs?	36

## CLASSICS OF JAZZ

by Bill Elliott

No. 16—"The Blues" (Parts 1 and 2).—Artie Shaw and his New Music (Vocalion S124)

FOR many years the blues have been regarded as the music of the coloured people.

Quite rightly so, because in their simple elemental style they have a depth of feeling that comes only from suffering, and the Negro has known enough of that if we look back to the old slave days.

It follows, then, that the best records of the blues have always been made by coloured bands and singers, but occasionally a white band gets into the groove and produces one out of the hat, and this record is a grand example.

### NO GRUMBLES

A lot of people have objections to a number running to both sides of a record, and I must confess I have grumbled in the past about this. But no one could possibly grumble at Shaw's attempt; in fact, you are sorry when it's all over.

It opens with a short intro by piano and drums, who set the tempo that remains rock-steady all through.

In passing, let me pay high tribute to Burness and Leeman, whose work in the rhythm section all through shows a high degree of imagination.

Trumpet takes the first

Personnel: John Best, Malcolm Crain, Tom Di Carlo (trumpets); Harry Rogers, George Arus (trombones); Artie Shaw (clarinet); Tony Pastor, Fred Petry (tenors); Les Robinson, Art Masters (altos); Les Burness (piano); Al Avola (guitar); Ben Ginsberg (bass) and Cliff Leeman (drums).

chorus, lovely phrasing and nice tone; a good solo that is, however, bettered by the tenor who follows. Tony Pastor is a swell player who is at his very best in slow numbers, and he hanks out the blues here in fine style.

The brass riff a chorus next (the favourite old blues riff), assisted by Burness on piano, who then takes two glorious piano choruses interrupted only by a short few bars from clarinet (please turn record over).

The trombone then has his say, and George Arus proves himself no mean blues exponent. Lovely lowdown playing worth of Higgy at his best—what more can I say?

Some more brass riffing follows, to make a perfect entrance for Shaw on clarinet, and what a lead-in and what clarinet! Very quiet and delicate, but with deep sincerity that the blues demand.

I have always thought highly of Artie Shaw as a clarinet player, and he has never let me down.

He may have crazy ideas

from time to time and turn out some lousy records with bands ranging from 10 to 50 players, but, however bad the rest of the bunch may be, the clarinet still soars out above them, always in the groove.

So listen to him playing the blues here for the rest of the record, with the exception of the coda adequately handled by piano and drums.

With a little space left, I should like to take the opportunity of writing something in self-defence, as I am being plagued by hundreds of people who write to me because they cannot get some of the records I recommend both in this series and "Tops."

### LOOK OUT!

I am fully aware that some have American numbers, but I stated one week that they could be obtained if a little extra trouble was taken—and that only means reading the "M.M." small ads. carefully each week.

I am also aware that some are cut out of catalogue, but it should occur to all intelligent people that if you want a thing you create a demand for it, and sooner or later that demand is met.

Have I made myself clear? Watch the "M.M." carefully for the next six weeks—you'll get what I mean.

## PM THREE-IN-ONE CLUB

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

30 Nos. for 18/- YOUR 1<sup>ST</sup> PARCEL CONTAINS

TWO NEW SMASH HITS!

THE FIRST LULLABY (Fox Trot)  
EVERY TIME I LOOK AT YOU (Waltz)

(READY SHORTLY)

ALSO  
AND SO DO I  
YESTERDAY'S DREAMS  
IF I ONLY HAD WINGS  
CHEERIO!

Prices—Double Orchestration, S.O. 2/6, F.O. 3/-. Piano Solos 1/-, extra parts 6d. each.

AND  
RHUMBOOGIE (The Andrews Sisters' Smash)  
Price 2/9 per set, 2/11 post free.

Enrol me as a member of P.M. Club, for S.O. or F.O. I enclose £1 s. d.	Name.....
Terms for 30 nos. per set S.O. 18/-, F.O. 24/-, Trio 12/-, Extra P.C. (with Trio upwards) 6/-, Extra Parts 3/-, Piano Solo Copies 10/-	Address.....
Mark combination required. M.M. 15/3/41	
THE PETER MAURICE MUSIC CO., LTD., 21 Denmark St., London, W.C.2. TEL. 3856.	

A Sensational New Idea!  
THE ORIGINAL MANUSCRIPT SERIES.  
BEAT ME DADDY (eight to a bar)  
Vic Schoen's arrangement.  
SOUTHERN FRIED  
Same arrangement as Al Donahue's Record.  
OVERNIGHT HOP  
Same arrangement as Red Nichols' Record.  
WEDNESDAY NIGHT HOP  
Original Andy Kirk arrangement.  
MISSOURI SCRAMBLER  
Original Will Osborne arrangement  
Price 3/6 per set, 3/10 post free.

### P.M. HOT HITS!

IN THE MOOD  
Between 18th and 19th on Chestnut-Street  
IDA (Sweet as Apple Cider)  
(New Vic Schoen Smash Arrangement!)  
Ray Noble's  
Comanche War Dance  
DOGGIN' AROUND  
TEXAS SHUFFLE  
TIME OUT \* TOPSY  
WOODCHOPPERS' BALL  
BLUES UPSTAIRS and DOWNSTAIRS  
CASBAH BLUES  
CHICO'S LOVE SONG  
FOR DANCERS ONLY  
THE CONGA • CHEROKEE  
DIXIELAND ONE-STEP

Price 2/9 per set, 2/11 post free.





# FELIX'S SWING SONG

by  
**Eric  
Winstone**

IF it had not been for the blue-and-gold of a Naval officer's uniform, it might never have happened.

For months, as an unwilling clerk in his father's office on the Stock Exchange, **FELIX MENDELSSOHN** dreamt day-dreams of success in show business, until at last the magnificence of a sailor friend's shore-going regalia lured him to exchange his office stool for a life afloat.

Like Fred Astaire, however, he soon found that the sea is not all it's made out to be, and after a brief but exciting career, which included steering the ship twenty miles off her course, he returned to dry land with his old ambitions still firmly fixed in his head.

Strangely enough, on her next voyage the ship in which he had been serving went down, but Felix, gaining stage experience in melodrama at the old Elephant and Castle Theatre, moved in the opposite direction with astonishing rapidity.

Descendant of both the famous composer and Richard Warner, the noted theatrical agent, "Spring Song" soon turned to "Swing Song," however, and he became assistant manager at the Carlton Dance Hall in Tottenham Court Road, W.

There he received nightly inoculations of the jazz virus until, getting the job of publicity manager to Harry Roy, he found himself well and truly in the band business for keeps.

With the brain of a born organiser and the keen imagination of a showman, he soon found that the profession was an oyster that yielded up its pearls one by one to his capable and adaptable personality.

## Personalities in Paragraph

Handling the publicity of well-known stage and screen stars, he was responsible for the Press attention given to such events as the Harry Roy and Joe Loss weddings, Epstein's "Adam," and the News Chronicle Fund for supplying wireless sets to hospitals.

Interspersed with his activities in the music world, which already included features on six commercial radio programmes, recording with Decca, and airings with the B.B.C., he occasionally took time off from work to indulge in such playful gestures as appearing in a wrestling match with a gentleman bearing the intriguing name of "Black Butcher" Johnson.

The first round resulted in Felix making a sudden and painful departure from the ring six times in succession, but despite such obvious discouragement he still managed to last a full twenty-seven minutes before being declared beaten, returning with head bloody but unbowed to his office to make sure none of his newspaper friends missed the story.

Now in the Life Guards, and attached to the Infantry Household Cavalry, he still plans, with the help of Leon Cassel-Gerard, to carry on his multifarious activities, and I have no doubt that his outstanding organising abilities will not be allowed to go unnoticed in his new surroundings.

One thing is troubling me, however. Does the title Infantry Household Cavalry make Felix pedestrian or equestrian?

Come, now, let's get organised.

\* \* \*

Telephone call from friend Harold Woolfenden, "Woolfie" to you, the familiar personality in the Instrument Department at Messrs. Francis, Day and Hunters in Charing Cross Road, led to my presence last week at an impromptu swing recital given by two guitar-playing cousins named **SYD** and **TED BISSEX**.

Walking into the shop on the previous day, the purchase of a sixpenny plectrum had apparently been followed by the suggestion that they should try it out on one of the £70 Gibson Super instruments in the window.

The result was somewhat surprising. Carpenters by trade, these two lads, with no professional experience to their credit whatsoever, proceeded to produce a quantity of six-string jive that soon brought them an audience consisting of Ron Peachey, Syd Jacobsen, and several other front-rank pick-wielders who happened to be present.

A time and place was arranged where I could hear them for myself, and I must confess that they certainly lived up to their suddenly acquired reputation. Their technique, both in chord-work and single-string playing, is extraordinary, and together they would make a substantial addition to any leader's beat section.

Both boys told me how anxious they were to get into the profession full time, and that they would consider any offer reaching them at their address, 47, Overhill Road, Dulwich.

Chiselling, however, not being confined to the carpentry trade, I advise them both to go slow until they learn the ropes of the music business.

Afterwards I have no doubt that, as before, everything in their chosen profession will be O.K.

\* \* \*

Well-known Glasgow accordionist **ROBERT MCWATT** enlists this week in famous Highland regiment, where he has high hopes of joining the band.

Seems that the feat of having to learn the bagpipes has had no derogatory effect upon his ambition.

Knowing nothing about them, he still insists that, after 120 bass buttons, a little wind and a few lengths of piping should possess no difficulties.

Must be the old clan spirit coming up again.

St. George for England, St. Pancras for Scotland.

\* \* \*

Played recently at a concert for convalescent soldiers at the famous country home of an American millionaire, now generously loaned by the owner for use as a hospital for the duration.

Star of the bill was Miss **GRACE**

**NEVERN**, lovely singer of lovely songs, who made history some time back by broadcasting to America from the depths of a London tube.

High-spot of trip proved to be the self-opening properties of the large wrought-iron gates at entrance to the drive.

Two blasts on the horn of the car bringing us from the station, and they swung silently apart to allow us through.

In flippant mood, Grace asked the driver what would happen if the "Open Sesame" failed to have the desired effect, only to be assured that such a catastrophe could never occur.

It seemed a pity he was so definite, because on the homeward journey, after several minutes of frenzied hooting, he had to climb down in more senses than one, to laboriously pull them apart by hand.

Apparently the hidden master of the electric button was still back at the house flourishing an autograph-book in the hope of obtaining our signatures before our departure.

\* \* \*

A rose by any other name might still possess its own peculiar horticultural merits, but when the rechristening process is applied to composers of popular songs it appears to be a horse of a different kettle of fish.

Sincere, therefore, are my apologies to **PHILIP THOMAS**, talented collaborator with Fred Speed, for giving him the new and entirely erroneous appellation of Philip Brown when writing on his activities in a past issue.

Part author of the new Lennox hit, *Deep In The Heart Of The Country*, Fred has just had a second number accepted by the same publishers titled *Till The End Of The Journey*.

A few more successes like that, and both their names will be too well known for anyone to make a mistake.

\* \* \*

Reminds me of the time I reassured a friend of mine during an air raid by remarking that if the bomb hadn't got his name on it he needn't worry. "That's just the trouble," he replied. "I used to be a bookmaker. During the last five years I've had hundreds of different names."

\* \* \*

Recent statement by my distinguished contemporary "Mike" to the effect that the best jazz is to be found in palais and popular dance halls throughout the country aroused vehement denial from Panama-born trumpet player **JACK HAMILTON**, now playing at the Hammersmith Palais with Robin Richmond and his Band.

Having more sense than to rush into places usually avoided by the more intelligent type of angel, I have no intention of taking sides on the question, but must admit I was definitely interested to hear such controversial opinions expressed by one of the very musicians to whom credit has been given for the production of jazz in its purest form.

Jack, who has played in the past with Louis Armstrong, Frank Lodwig, Paul Whiteman's Virginians, and many other famous American bands, before coming to England, states definitely that any chance of achieving good swing in such surroundings is circumscribed at birth by the tempo restrictions invariably connected with dancing establishments.

Personally, if there's going to be an argument about it, you can include me out.

\* \* \*

Candid cartoon portrait of self in this week's page is work of a talented young artist musician "**DIXIE**" **STEED**, who is drawing increased business these days to the Red Lion Hotel, Hounslow, with his smart swiny little trio.

Dixie, whose skill at sketching is equalled only by his technique with the sticks, has rapidly made a fine reputation for himself since the day he started in the business with a borrowed drum kit and lots of ambition.

With offers of outside engagements coming in at every session, I should not be surprised if he soon finds that the baton, if not the sword, is, after all, mightier than the pen.

## DANCE BAND DON'TS—No. 20

### DON'T FORGET THE "HAIR-PINS."

If you're not an old-timer, it's probable that you won't know what "hairpins" are—musical hairpins, that is.

It is an old professional pit musician's term for *crescendo* and *decrescendo* marks—which may, by some stretch of the imagination, be said to look like a pair of hairpins end to end.

Light and shade are really the essence of any orchestral or band work. This has been said before and it'll probably be said again a thousand times; and it still won't be enough.

Many a time has an otherwise good band sounded dull and monotonous because it didn't bother about light and shade.

If you want to know what difference it makes, try reading out this article without punctuation, expression or phrasing—just a dull monotone all the way. Even if you have a fine speaking voice, it will sound awful.

Bear in mind that that is what your band sounds like if you don't put in the hairpins.

Paste that in your hats, boys. It's the first rule of successful contesting—or any other kind of playing.

## TRUMPET TIPS—31

HAVING dealt with the three kinds of hats, here are some hints on how to use them.

The home-made (i.e., sized) bowler calls for a certain amount of skill.

The trumpet is gripped just behind the bell by the crook of the left hand thumb and forefinger; the forefinger is placed under the brim of the hat, the other three fingers placed above the brim.

In this way the bowler is held in a line with the instrument and the sound goes across the opening not into it. If you play into it, it will make the instrument sound flat.

The soft felt is just hung on the bell, the edge of the latter through the slit described last week. In this case you do play into the hat, but, because it is porous, it doesn't make the sound flat.

The metal bowler on stand is played into, but at an angle rather than straight into it.

The only time it is permissible to play straight into the metal or real bowler is for the oo-wa oo-wa effect, such as that in Ellington's *It Don't Mean A Thing*, when a slight flattening would help the desired effect.

In this case the bowler is held firmly by the brim (or edge, in the case of the metal one), and brought right over the bell.

Always take care, however, not to let the rim of the trumpet actually touch the hat.

## F & D's GUARANTEED BARGAINS

### BRASS.

LAMY. Trumpet. Brass. H. & L.P. Slide change. 2 water keys ... 7 Gns.  
CRITERION. Trumpet. S.P.G.B. Slide change. New ... 14 Gns.  
CRITERION. Gold Lac. Trumpet. Fine instrument ... 16 Gns.  
CONTESTING TROMBONE. S.P.G.B. Large bore. Slides perfect ... 9 Gns.  
WASHINGTON TROMBONE, as new ... 12 Gns.

### ACCORDIONS.

HOHNER CARMEN II. 34/2/24. Blue Naq. 10 Gns.  
SIVORI. 120/3/41. Coupler. Powerful tone 18 Gns.  
MARENZI. 120/4/41. 3 couplers. Black and white naq. This week's snip ... £7  
HOHNER TANGO. 120/3/41. Slide coupler. Re-conditioned ... 18 Gns.  
RIOSA. 80/3/34. Flush coupler. Pre-war price ... £16  
SANTIANELLI. 120/4/34. 3 couplers. Detachable keyboard. Pearl keys ... £34  
HOHNER MODEL 1055. 120\*4/41 ... £36

### DRUMS.

PREMIER. Bass Drum. 28 x 18. Black. Perfect ... £16  
APEX. Glitter Gold Snare Drum. Chrom. fittings ... 7 Gns.  
VIC O'BRIEN. Silver Glitter and Chrom. Snare Drum. Internal damper ... 6 Gns.  
PREMIER. Tunable Tom-tom, 16 in. Black, with stand ... 4 Gns.  
As above, 12-inch ... 3 Gns.  
BEVERLY. Dual Snare. Chrom. Foot pedal release ... 11 Gns.

### GUITARS.

HARMONY. Spanish. Cello built ... £7 10s.  
GIBSON. Kalamazoo Electric Hawaiian ... 13 Gns.  
F.D.H. SPECIAL. Carved top and back. Grover Machines made by Gibson ... £20 10s.  
ABBOTT-VICTOR. Cello built. Sunburst finish ... 7 Gns.  
GIBSON L4. The most popular Guitar ever made by Gibson ... £38

All instruments guaranteed. Complete in Plush Lined Cases, with all Accessories. Your present instrument taken in Part Exchange.

### WE PAY CASH

for Drums, Accordions, Saxophones, Trumpets, Etc. IT WILL PAY YOU TO OBTAIN OUR PRICE.

Write, Phone, Call.

**FRANCIS, DAY & HUNTER, Ltd.**  
138/140, Charing Cross Rd., W.C.2.  
Phone: Temple Bar 9351.

## ACCORDION PUBLICATIONS

Books containing—

6 ORIGINAL TANGOS ... 1/3  
7 ORIGINAL HAWAIIAN SOLOS ... 1/3  
7 ORIGINAL WALTZES ... 1/6  
PIANO ACCORDION SOLOS  
(containing 9 World-wide Successes) 1/3

**WHISPERING** ... 1/-

Swing Style Arrangement by ERIC WINSTONE

**TIGER RAG** ... 2/-

Arranged by T. W. THURBAN

**SUNRISE SERENADE** 1/-

Arranged by DICK SADLER

**HOW TO MASTER THE BASS SIDE OF THE PIANO-ACCORDION** ... 1/-

By T. W. THURBAN

**DAREWSKI MUSIC PUBLISHING CO.**

9-10, NEW COMPTON STREET, LONDON, W.C.2  
TEMPLE BAR 6428



## 'Detector' reporting on War Time Radio says NEW FORCES WAVELENGTH IS GREAT IMPROVEMENT

**L**ETTER from "M.M." reader George Lambe, in support of your critic's campaign for Better War Time Radio, published in this column on February 1 last:—

Is it essential for the B.B.C. to send out some of its foreign language bulletins on wavelengths used for the Home Service, and others on wavelengths used for the "Forces"?

Couldn't it send them all out on the one wavelength, and so save us at home the trouble of continually having to retune our sets?

Sequel:—

Within a month the B.B.C. introduced a scheme which is an even greater improvement than Mr. Lambe's suggestion.

The "Forces" programme, previously on the old Welsh Regional wavelength of 373 m., is now being transmitted on the old London Regional wavelength of 342 m.

In consequence, the 373-m. spot is now the European service wavelength, and takes over the foreign news bulletins and other foreign language broadcasts for which time had hitherto to be found in the "Home" and "Forces" programmes, thus leaving the 342-m. transmissions entirely free for programmes designed for the entertainment of the Forces and other home listeners.

### RECEPTION

In this way, not only do we home listeners get an extra hour and a half of programmes in our own language daily, but the 1 p.m., 6 p.m. and 9 p.m. English news broadcasts may now be heard on the "Forces" as well as the "Home" wavelengths.

Yet another innovation is the switching of the short-wave transmission of the "Forces" programme from 41.49 m. to 42.46 m.

Considerable interference often made reception on 41.49 m. very poor. On 42.46 m. it seems to be very much better—a point which is a great boon to those who have been finding it impossible to receive in their districts the medium-wave transmission of the "Forces" programme at night when a blitz is on.

Incidentally, the change of the medium-wave "Forces" transmission from 373 m. to 342 m. seems to have made reception during a night blitz better in some districts. But it is possible that a consequent deterioration may have resulted in other areas; so while the improvement in the short-wave reception may not be a great advantage to Jack Spratt, it is quite likely that it will be of considerable benefit to his wife, if you get me.

I should be interested to hear from readers exactly how these changes have affected them in their districts.

\* \* \*

"HI-GANG!" with Jay Wilbur's Band and the Greene Sisters, not to mention Vic Oliver and Ben Lyon, reached its forty-second regular weekly airing last Sunday, thus creating a record among B.B.C. musical productions.

The feature will continue at least until May 18.

\* \* \*

The third airing in the "OPERA TO JAZZ" Series will take place in the "Forces" programme on Tuesday, March 25.

It will be played by a sextet consisting of Reg Leopold and Sydney Sax (violins), Wynford Reynolds (viola), Sid Bright (piano), Ivor Mairants (guitar), Jack Collier (bass).

\* \* \*

Next airing by Sgt. Jimmy Miller and his R.A.F. DANCE ORCHESTRA will be on Saturday, March 22.

## MUSICAL

**I** WILL still resist the temptation to start the old familiar written v. improvised jazz controversy again—at least for the time being; there is something left over from last week which needs further discussion.

While the level of taste of average jazz has gone up through the years, owing to what we can call a form of musical intermarriage which has taken place between straight and hot dance music, I still doubt whether the number of people who now appreciate the best in jazz has increased.

We need not disagree on the first fact: that the average listener to jazz is getting a better class of average music than his predecessor of ten years ago. The most hammy popular songs are treated to the decoration which we old-timers may be pardoned if we associate with "hot" jazz.

Introductions, bridge passages, accompaniments, codas, even the phrasing of the original statement of the theme are nowadays deliberately and openly "swung."

How this method—once so "advanced" and unpopular—should have come to be adopted as the common standard of commercial dance music is something of a mystery to me.

### DOING A HITLER

It is a mystery, that is, until one remembers how "swing" became popular without any audible warning of approach.

After public, Big Business Band-leaders and the gramophone companies having for years said that there was "nothing in" hot jazz except for a few slightly crazy enthusiasts, these three hitherto unsympathetic factions suddenly did a Hitler on us, and signed a pact with the Bolsheviks.

Certainly, the music which suddenly and so inconsistently became popular was not of the same high standard which had formerly been the pet aversion of public, band-leaders and gramophone companies, but it bore enough superficial resemblance to make the volte-face no less astounding and unexpected.

I suppose we would have to look through the files of the national daily papers and of some of the American journals to discover exactly when the term "swing" was first generally used.

Our own files would not help us much, I fear, for we had always championed "hot" music anyway, and as a general policy did not rechristen jazz until long after the general public had made "swing" a vogue phrase.

Perhaps our earliest use of the word might be found in the despatches of John Hammond about eight years ago; and then only as a noun.

We said little more than that so-and-so played "with a swing," and it was not for a long while that "swing" was used as an adjective, a substantive, and finally as a verb, though it was as a verb that the word was first heard from the stands of Harlem.

### DUKE'S KIND OF JAZZ

I have always carefully used the word in inverted commas. This is not just perversity or preciousness on my part; it is because I do not feel it is for anybody but the listener and critic to decide whether a certain record is played with a swing.

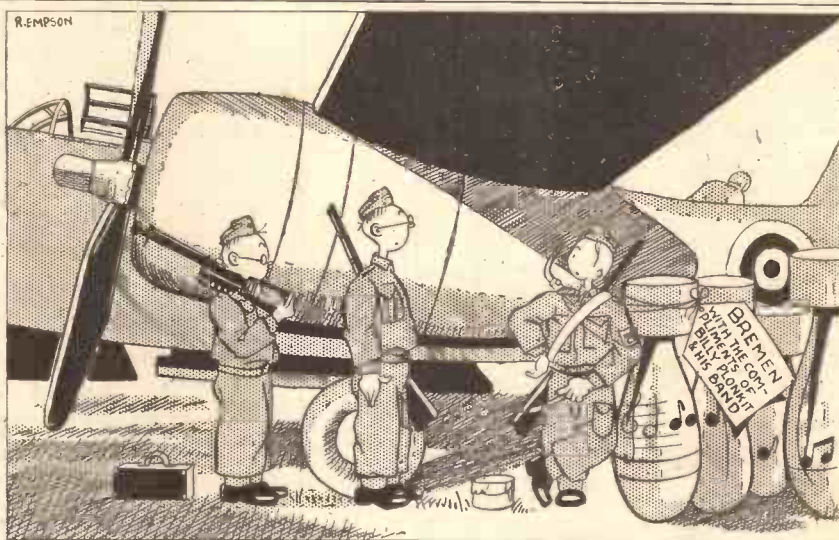
To play with a swing is a virtue, and it has always struck me that to label one's latest opus as "swing music" is lacking in modesty. It is as though a composer were to entitle a composition "Good Music." It is asking for trouble, if it fails to live up to its title.

But it is too late to do anything about "swing" now, of course.

As far as I remember there was no "swing" this time in 1933. Duke Ellington had yet to land in this country, and when he did, three months later, the lay Press was still anxious to get a definition from him of "hot" jazz.

Whether they got it or not, I forget. Probably not, for Duke, like most artists, was notoriously unable to explain what he was up to. But however that may be, I am certain that Duke's kind of jazz was still a curiosity

## "MIKE" INTER-MARRIAGE



BILLY PLOKITT (on Home Guard duty at the aerodrome): "I've written out a signature tune for these things, fellows—the first eight bars of 'I've Got A Feeling I'm Falling'!"

to the general public, and remained so for some time afterwards.

The first signs of the "swing" vogue I believe to have started in the winter of 1933-34, with the sudden rise from the obscurity of "hot" jazz of Benny Goodman.

Why it should have been Benny Goodman rather than anybody else I have never been quite able to fathom. Still less have I understood what strange whim of public fancy it was that suddenly noticed the name "Benny Goodman" on a record in 1933 when it had been on labels years before just for the asking.

### FASHIONABLE GOODMAN

However, there it was; Benny Goodman became fashionable. Anything he did was lapped up indiscriminately by this new "swing" fanatic public. The extraordinary thing about it all was that there was absolutely nothing in this sort of music which had not been available to the public in the form of gramophone records. But no—the "new" music had to be called something different.

No sooner had the idea of "swing" caught on as a new expression of something or other than the whole business became a free for all.

The public could not get enough; it demanded mass-production, and with the introduction of mass-production inevitably got music of poorer quality than the first music it had heard.

This is not intended as a condemnation of Benny Goodman, by the way; I am merely trying to trace the history of "swing" and its influence on the commercial jazz of to-day. But we'll come to that later.

### Girls, Here's Your Chance

**T**RUMPET-PLAYER Arthur Forrest, well-known South London band-leader and dance promoter, and pioneer of the Government's Keep-Fit League's open-air dancing, is urgently requiring lady musicians for an immediate long-contract tour.

He needs a pianist, doubling accordion, and vocalising if possible; a tenor saxist, preferably able to double clarinet; and a girl vocalist.

Auditions are being held all tomorrow (Saturday), and applicants should telephone him at once at LIBERTY 1528.

## LAFLEUR

ALL BANDS BROADCASTING

### KEEP IPE (WANNA PIECE OF PIE)

and in the Press

### THE BAD HUMOR MAN (from KAY KYSER'S PICTURE)

"YOU'LL FIND OUT"

### MISS JOHNSON PHONED AGAIN TO-DAY

GREAT STANDARDS ALWAYS IN REQUEST, 3/- EACH

TUXEDO JUNCTION

THE SWING HIT

SONG OF INDIA

DORSEY arr. 4/-

OVER THE WAVES

BOB CROSBY arr.

SIX LESSONS from

MADAME LA ZONGA

ESTRELLITA

arr. by ART STRAUSS

"BATTLE DRESS" MEDLEY

arr. by DEBROY SOMERS

### Rhythm Classics—arranged by DON BOWDEN

Containing—SOLITUDE, MOONGLOW, CARAVAN, FOOLISH THINGS

ORCHESTRATIONS 3/-

### Two Great Waltz Medleys

ANCLIFFE IN THE BALLROOM

LINCKE IN THE BALLROOM

arranged by DON BOWDEN

ORCHESTRATION 3/-

### Theatreland March

SIGNATURE TUNE OF RADIO FEATURE THEATRELAND

ORCHESTRATION 3/-

### EXTEMPORISE FLUENTLY WITH THE HELP OF

50 Hot Alto Sax Licks—Benny Carter 50 Hot Clarinet Licks—Benny Goodman

50 Hot Tenor Sax Licks—Eddie Miller 50 Hot Trumpet Licks—Ziggy Elman

150 Progressive Drum Rhythms—Ray Baudac

2/- EACH BOOK

J. R. LAFLEUR & SONS, Ltd., 8-10, Denman Street, Piccadilly Circus, London, W.1. 'Phone: Gerrard 1011.  
BOOSEY & HAWKES, Ltd., 93, Oxford Road, MANCHESTER



# GLASGOW GOSSIP

By Hugh Hinshelwood

**MANAGER** Bob Gray, of the Glasgow Locarno, is now ex-manager, and may now be found down Yorkshire way in the Army Service Corps. So he hopes to call on, 'phone, or otherwise contact quite a few friends down in the Midlands when he gets the chance.

Before leaving the Locarno Bob gave his opinion, shared by more than a few, that Bobby Hogg had the smartest five-piecer he had heard on the "circuit" for quite a while, and certainly Bobby is popular with the patrons, judging by the way Mecca have kept him at the Locarno for what will shortly be two years, non-stop.

By the time this appears Ivy Benson will be leading the "opposition" band, but more of this anon.

Mention must be made of the hard luck which has dogged John McCormack, pianistic son of the well-known Glasgow musical family, and who was until some time ago a regular member of Bobby Hogg's outfit.

John had to lay off with an attack of pleurisy, and just when everything seemed set for his return to work some complication set in, with the result that an operation was necessary.

It may be some time before John returns to the piano chair, and in the meantime he is naturally bored stiff by his enforced lay off.

As mentioned before, dance band line-ups are like the map of Europe these days. Eddie Cromer did not, after all, start with George Elrick at Dennistoun, and the sax section was completed by Charlie Lamb, who originally intended to fill in till Eddie Cromer was due to start.

Featured with the band at the Dunfermline Ice Rink recently was Primrose Orrock, the Scots girl who was down South in big time not so long ago. Now, Primrose is anxious to fix up something in the palais or similar line, but as her dad is averse to her travelling too far afield, Scottish band leaders only need apply.

## DUNFERMLINE

This is the lassie who got two or three hundred offers to "fix up" when she was singing with Syd Millward's band, but, of course, these offers had to do with a different kind of job (matrimonial, to be precise!).

Glasgow drummer Eddie Riley, who has just joined the band at Dunfermline, says business is enormous, the folks of the "Lang Toon" having taken the promotion to their hearts.

The band is supplied by Pete Low, and has a few Glasgow boys in the line-up, notably Alec McPhail, trumpet, and Bert Falconer, tenor, while trombonist Max McConnell had a spell with Alec Freer at the Plaza.

The Saturday dances at the Glasgow University Union have always been gig-plums, and successive bandleaders have been careful to keep the job among the best players. Man in charge just now is pianist Ray Smith, who, as well as playing these regular affairs, has quite a big connection among 'Varsity boys.

Ronnie Munro, with the Scottish Variety Orchestra, will be on the air again on March 21, in a programme of "straight" dance music. This will be broadcast on both the Home and Forces wavelengths.

# Rhythm Club News

No. 150. At the last meeting of the Ilford Rhythm Club, Doug Mead presented a recital entitled "Contrasts in Jazz." Jack Surridge and his String Quartet provided a short session in addition to the usual Jam Session, supervised by Alan Mead (piano), and featuring Len Wood (tenor and clarinet); Johnny Rouse (trumpet); Charlie Weedon (cornet); Les Robinson (guitar); Jack Surridge (bass); and Tom O'Callaghan (drums). Our best wishes go to Johnny Rouse, one of the founders of the club, who leaves to become a pilot in the R.A.F. Owing to increased support, meetings will in future be held every Sunday at 3 p.m. at the Mayfair Café, 96, Orinbrook Road, Ilford. The next will include Alan Mead's recital on Teddy Wilson, a record auction, a riddle-rhythm competition, and two Jam Sessions.

No. 152. At the March 2 meeting of the High Wycombe Rhythm Club, Peter Nalley gave a recital on Benny Goodman, which was followed by Jam Sessions by the Club Quintet, featuring Ron Punnett (violin); Maurice Good-earl (guitar); and a combination comprising George Oliver (tenor, clarinet); Les Wilson (baritone); Ron Meachen (piano); Ron Scott-Dow and Ron Turner (guitars); and Norman Hill (bass). At the March 16 meeting at the "White Hart," the secretary will give a recital on "The Blues," and guest artist will be swing violinist Jimmy Cummins.

No. 154. At last Sunday's meeting of the Hornchurch Rhythm Club, a Jam Session was given by the usual club outfit, including Art Hines and Len Pounds (saxes); Gordon Jeffs and Alf Tennyson (accordions); and Len Orampton (drums). Next week's meeting will, as usual, be at Kingswood Café (next to L.P.T.B. garage), Hornchurch Road, at 3.30 p.m., and will include another Jam Session. All swing fans cordially invited.

No. 158. The March 8 meeting of the Staines Rhythm Club included a recital by Miss Joy Bonner on Muggsy Spanier, and a recital of Jazz Classics by the secretary. A club band has been formed, and any instrumentalists will be welcome. The next meeting takes place on March 15 at 7.30 p.m.

No. 159. Unable as yet to locate a suitable clubroom, the Finsbury Park Rhythm Club will in future meet above the "Fishmonger's Arms," High Road, Wood Green, N.22, every Sunday at 11 a.m. and every Wednesday at 8 p.m. from next Sunday onwards. All those interested are invited to bring along their instruments.

No. 160. The next meeting of the Southern Rhythm Club will take place on March 18 at

the Beehive Hotel, Footscray Road, New Eltham, when the election of the Chairman and Committee will take place, followed by a recital of swing records. All communications to the Secretary, Fred Carroll, 106, Blammerle Road, New Eltham.

No. 162. The first meeting of the Sheldon and Yardley District Rhythm Club was held on March 6 at Lincoln Hall, Lincoln Road, Olton. It is hoped to continue the club every week, but more members are needed, and all interested should write or call on M. Troop, 277, Lyndon Road, Sheldon, Birmingham, 26; or telephone SHE 2175 or AST 3504.

## NEW GIRLS' BAND

**COMMENCING** operations on Monday last, Tony and her Girls are now playing at the Ritz Ballroom, Manchester, in succession to Ivy Benson's Band, which has moved on to the Locarno, Glasgow.

Tony is Tony Heaton-Parker, who has played drums with Ivy Benson for a long time, and only relinquished her job in order to form her own band—a long-cherished ambition.

She is still playing drums, and the rest of her girls are: Marjorie Houser (piano); Agnes Marshall (bass); Eileen Sloane, Kitty Byrne and Pat Sloane (saxes); May Earnshaw (accordion); and Ruth Harrison (trombone and vocals).

The girls were naturally nervous on their opening session, but the band obviously has the makings of a useful outfit once everyone settles down.

The tenor player, Pat Sloane, in particular, has a strong and confident tone, appears to be quite a good reader, and has a fair hot style.

The rhythm section, too, is very classy.

## Classified Advertisements

CONTINUED FROM PAGE 11.

### BUY YOUR MUSICAL INSTRUMENT WHILST STOCKS ARE AVAILABLE

#### SPECIAL BARGAINS FOR SAXOPHONISTS

Vocaltone Baritone Mouthpieces, built of finest quality ebonite with ligature and cover. To-day's value £2 10s., our price £1 7s. 6d.

Collapsible Jiffy Selmer Baritone Saxophone Stands, unobtainable now, being offered at pre-war price of £1 19s. 6d.

Save buying Reeds, trim them with a Reed Cutter, only 9/6 each.

Collapsible Bronzed Music Stands, 6/6 each.

Silver-Plated All-Metal Saxophone Mouthpieces, ebonite inlay, complete with ligature. Alto 35/6, Tenor 45/6.

Ebonite Saxophone Mouthpieces, for alto 15/6, for tenor 19/6.

For Brass Instrument Players: Trombone, 17/6; Trumpet, 15/6; Silver-Plated Selmer Cushion Rim Mouthpieces, for Cornet, 12/6; Silver-Plated Olds Mouthpieces for Trumpet, 22/6, for Cornet, 20/6.

Streamline Mutes for Trombones. To-day's value 20/6, our price 12/6 each.

Streamline Mutes for Trumpet or Cornet, 9/6 each.

#### SPECIAL DRUM BARGAINS.

Leedy Side Drum, Chromium 9 in. metal shell and fittings, double tension, 14 in. dia., 8 in. deep, internal damper, patent snare release, best quality vellums, in equal to new condition, unobtainable now. To-day's value £25, our price £15.

Sets of 4 Korean Temple Blocks, exceptional value, 45/6.

Vellums, cloudy but very strong, 17 in. 7/6, 18 in. 8/6, 19 in. 9/6, 32 in. bass vellums, 25/6.

**DOBRO AMPLIFYING GUITAR**, constructed finest quality materials by America's leading guitar craftsmen, embodying internal patent amplifier, all metal body, finished chromium, correctly fretted, finest quality machine heads and powerful tone, only £18 18s.

Suitable Spanish or Hawaiian style of playing. Any instrument sent 3 days' free trial against cash. Highest allowances for old instruments.

For Satisfaction

**HESSYS**

18-20, Manchester Street, Liverpool.

Bank 5491

### INSTRUMENTS WANTED

WANTED, saxophones and clarinets, low pitch only. State price required.—BRON'S ORCHESTRAL SERVICE, 47, Gerrard Street, London, W.1.

#### DON BOWLES

WANTS DRUMS, SAXOPHONES, TRUMPETS, ACCORDIONS, CLARINETS, GUITARS, STRING BASSES. TOP PRICES PAID. FREE COLLECTION. PHONE: CROYDON 5224.

288, HIGH STREET, CROYDON

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

WANTED, piano accordions and B flat trumpets. State price required.—BRON'S ORCHESTRAL SERVICE, 47, Gerrard Street, London, W.1.

MUSICAL INSTRUMENTS WANTED for small band. Saxophone, accordion, clarinet, trumpet, guitar and drums. State lowest price for cash. No dealers.—68, Walton Street, Oxford.

BARITONE sax., string bass, celeste, glock, bass clarinet, minipiano.—Particulars and lowest price to GUNNS, Langford Road, Henlow, Beds.

SLIDE TRUMPET WANTED.—Write, S. TUCKER, 2, St. John's Road, Taunton, Somerset. Silver plated, in case.

CONSOLES, drums, xylophones, vibraphones, etc., wanted; cash waiting.—WEBB, 85, Oxford Street, Burnham-on-Sea.

ALBERT ALLNATT wants to buy alto saxophone, trumpet, drum kit; best prices given.—70, Haydon Road, Wimbledon. Phone: LIBERTY 4913.

WANTED, saxophone, trumpet and drum kit.—13, Distons Lane, Chipping Norton, Oxfordshire. No callers.

#### WANTED FOR CASH

Drums, kits or separate parts. Bring or send. We pay carriage. Cash waiting at LEN WOOD'S, 12, Richmond Buildings, off Dean Street, W.1. (Gerrard 1386.)

COLLAPSIBLE bass drum wanted; D.T., good condition, what offers?—Box 2754, MELODY MAKER.

#### DRUM KITS WANTED

Full size, any make.—GREEN, 20, Hall Drive, S.E.26. Syd. 6498.

TENOR and alto saxophone wanted. Give full description and lowest price for cash.—PACKARD, 119, Avenell Road, Highbury, N.5.

### INSTRUMENT REPAIRS

#### "ATMO-PROOF" DRUM HEADS

guaranteed unaffected by atmospheric conditions.—Send hoop (batter or snare) with 11/6 to war-time address, "ATMO-PROOF," 55, Victoria Road, Keighley, Yorks.

Owing to increased cost of production, price will be advanced to 14s. 6d., as from March 20th.

### INSTRUMENTS FOR SALE

KRUPA style chrome floor cymbal stands, 3-point adjustment, 30/6.—LEN WOOD. GERRARD 1386.

BLACK and silver John Grey beginner's kit, complete, as new, £6/15.—LEN WOOD.

10-INCH Zilco, 40/6, perfect tone, paper thin, high pitch.—LEN WOOD.

STORM pearl and chrome kit, complete, as new, full size, £17; another, full size, ebony and ivory, £16.—LEN WOOD. GERRARD 1386.

PAIR tom-toms, 12 in., 14 in., double headed, green flash and chrome, perfect, chrome hoop, £8/10 pair.—LEN WOOD.

CONSOLE, strong model, six posts, two cymbal arms, complete with s.d. arm, £5.—SINGLE tympani, perfect, £5.—LEN WOOD.

#### DRUM BARGAINS!!

FULL supplies in stock at LEN WOOD'S, 12, Richmond Buildings, off Dean Street, W.1. (Gerrard 1386). 10 per cent. discount to members of H.M. Forces. No H.P. terms.

BEST quality snare and batter heads fitted to your snare drum (no charge for lapping) 15/6.—Same day service at LEN WOOD'S, Gerrard 1386.

### MUSICIANS WANTED

MR. ARCHIE, of Archie's Juvenile Band, requires boys and girls, aged 14-16; knowledge of any instrument; instruments supplied if necessary; this is for his No. 2 Junior Band.—Apply, State Cinema, Grays. Next week: Hippodrome, Aldershot.

YOUNG musicians wanted for S.P. band.—Write, PALMER, 52, Upsell Avenue, N.13.

A PIANIST required for "The Old Basing House," Kingsland Road, E.2.

WANTED for resident broadcasting orchestra, accordionist, also drummer, S. and D., commencing March 24; efficient lady musicians preferred.—Wire, 'phone or call LEONARDI, Bobby's Continental Restaurant, Bournemouth.

WANTED: lead trumpet, doubling violin preferred; vocalist, doubling drums preferred, also accordion; must be good men; West End engagements, straight and dance.—Apply, Box 2752, MELODY MAKER.

WANTED immediately, alto and tenor saxes; comfortable, easy job.—All particulars in first letter, THORLEY, Winter Gardens, Morecambe.

ALTO or tenor saxophone, doubling violin, required immediately; very short hours, exceptionally good wages.—Write or wire, FRANK HONEYMAN, "Grand Casino," Corporation Street, Birmingham.

DANCE pianist wanted, easy, perm., busker, accomp.—MARSH, Victoria Road, Sandown, I.O.W.

### MR. ARCHIE OF ARCHIE'S JUVENILE BAND REQUIRES BOYS & GIRLS AGED 14-16

Knowledge of any instrument. Instruments supplied if necessary. This is for his No. 2 Junior Band. Apply STATE CINEMA, GRAYS. Next Week: Hippodrome, Aldershot.

### VIOLIN RHYTHM

The only book of its kind on Modern Rhythmic Violin playing. KEITH PROWSE & CO. LTD., 42-43 POLAND ST., LONDON, W.1.



#### LONG LIFE TO NEW REEDS NEW LIFE TO OLD REEDS

This truly amazing preparation, finally developed by the largest laboratories in the world, is worth its weight in gold. Three "REDEXED" Reeds will last as long or longer than 30! Invest immediately in a bottle. 2/9 PER BOTTLE. Postage 3d. extra. LEW DAVIS OFFERS Famous "Precision" Reeds. Alto 10d. each. Tenor 1/- each. Postage 4d. extra with each order. WRITE IMMEDIATELY TO

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

#### OVERHAULING

SAXOPHONES, CLARINETS, PIANO ACCORDIONS etc.

1st Class Workmanship Only. Plating a Speciality to All Brass Instruments. Low Prices.

Alex Burns Ltd., 85 Shaftesbury Ave., W.1

### Band Bookers' Guide

Minimum price - 7 insertions £1

### Eddie & HIS BAND

ANY SIZE BAND, ANYWHERE IN ENGLAND. Communications: 85 Hatton Gdn., EC1. Phone HOL 5211 or BARNET 3214

#### WANTED

##### SAX PLAYERS.

STAN WHITE AND HIS BAND. with SANDY POWELL ROAD SHOW, c/o Melody Maker.

#### ALBERT.

AND HIS BAND. (4-6 PIECE.) Afternoons and Evenings Go Anywhere - Own Transport Own Microphone All Coms. to: 70, BAYTONS ROAD, WIMBLEDON, Telephone: Liberty 4913. S.W.19.

### INSTRUMENT REPAIR SERVICE

We undertake Complete Repairs to

Saxophones, Trumpets, Trombones, Clarinets.

SILVER-PLATING. RE-PADDING.

FRANCIS, DAY & HUNTER, LTD., 138/140 Charing X Road. Phone: TEM. 9351.



Telephone enquiries should be made to Temple Bar 2468 (extension 258). Small advertisements received by telephone will be held pending the receipt of cash. Classified advertisements for insertion in "The Melody Maker" can be handed in at the Trade Counter, Third Floor, 92 Long Acre, London, W.C.2.

# Classified Advertisements

All Small Advertisements must be prepaid and sent to arrive not later than first post Tuesday morning to:—  
Advertisement Manager, "The Melody Maker," 92, Long Acre, London, W.C.2. TEMple Bar 2468

2<sup>nd</sup>.  
PER  
WORD  
MIN.  
CHARGE  
2/-

1.—All advertisements are accepted subject to the "copy" being approved by the Management. 2.—The Management reserves the right to refuse to insert any advertisement, even though accepted and paid for, and to make alterations necessary to the maintenance of its standards. 3.—The Management does not undertake that the advertisement will be inserted or that it will be inserted on any specified date or dates. 4.—Cancellation or alterations of "copy" must be received at "The Melody Maker" offices not later than Tuesday mid-day for the issue of that week. 5.—All orders and contracts are accepted subject to cancellation by the Management without notice.

**LAMY "C" MELODY SAXOPHONE**, silver-plated, full system, nice condition, complete in case ... £6 17 6

**BUISSON CLARINET**, low pitch A, Albert system, wood, excellent condition ... £3 15 0

**CABART CLARINET**, low pitch, rings and rollers, wood, brand new condition ... £7 10 0

**MARTIN TRUMPET CORNET**, very latest model, brand new and unused, shank change to A, finished in gold lacquer and nickel ... £17 10 0

**SELMER STERLING OBOE**, Conservatoire, low pitch, automatic octave, excellent condition ... £22 0 0

**CAYMAER "G" BANJO**, plated rim, open back, non-slip pegs, pearl positions, complete in case ... £2 10 0

WRITE FOR OUR LIST—ANY INSTRUMENT PURCHASED FOR CASH OR TAKEN IN PART EXCHANGE.

**W. PUMFREY, LTD.**

92/4, STOCKWELL ROAD,  
LONDON, S.W.9.  
Tel. BRIXton 2505.



**KEN CROSSLEY—  
GUITARIST**  
(Henry Hall's Band)

says of

**'Cathedral'**

**GIANT MONEL STRINGS**

"I am very pleased indeed with them, and not only for their remarkably fine tone, but also for the splendid way that they stand up to hard professional work in a dance orchestra such as ours."

Take his advice and use them yourself

Catalogue and free string on receipt of professional card

**CATHEDRAL STRINGS CO.**  
Monel Works, 130, Shackleton Lane, London, E.8

**ABOTT-VICTOR  
HAWAIIAN ELECTRIC CONSOLE GRAND**  
2 Fingerboards. 16 Strings. Finished in Silver Gilt  
As used by **ROLAND PEACHY** and **40**  
**RAY BAILLIE.** GNS.

**FRANCIS, DAY & HUNTER, LTD.,**  
138/140 Charing X Road. Phone: TEM. 9351.

**RUDY ELLIS**

(Son of the late WALLIS ELLIS, of Stockwell)

Would like to buy  
secondhand instruments  
for cash.

133, FRIARGATE, PRESTON, LANCs.

## ENGAGEMENTS WANTED

**DRUMMER ERNIE MASON**—Gigs or perm.  
—221, Links Road, S.W.17. Mitcham 4203.

**DRUMS. GEORGE TIBBITTS** now open for  
gigs or perm.; good kit, car.—Phone: Hounslow 2381.

**PIANIST**, evening engagements or would like  
to meet others view of forming band (readers).  
—REG. HARMER, 95, Ealing Road, Brentford,  
Middlesex.

**DRUMMER JIMMY SILVER**; gigs, aft., eve.;  
car, mike.—23, Sears Street, S.E.5.

**TRUMPET**, experienced, young, stylish.—  
**JACK LEWIS**, Gla. 4938.

**TENOR sax**, experienced, young, requires  
evening work.—KEN GREGORY, 60,  
Bartholomew Road, N.W.5.

**ORGANIST**, young, vacant week-ends; church  
or theatre; S.W. or W. London.—BAILEY, 41b,  
Lurline Gardens, S.W.11.

**ALTO sax**, doubling baritone, clarinet,  
violin; own car; free for gigs after 12 months  
at London Palais.—JOE GOZZETT, 73, Bargate  
Close, New Malden. Phone: Waterloo 4700.

**ROY and RAYMOND**, accordionist and  
vocalists; Wonder Boys; cabaret, concerts,  
etc.—159, Benhill Road, Sutton, Surrey.

**TRUMPET**, vacant evenings.—AL BEADLE,  
1, Brading Road, West Croydon.

## INSTRUMENTS FOR SALE

**KOCH** piano-accordion, 34-80 bass, good  
condition. £3.—G. E. PORT, 28, Copenhagen  
Street, Islington.

**COLLAPSIBLE** 28 x 15 B-drum, 10 gns.;  
14 x 6 S-drum, 3 gns.; high-speed pedal, 30/-;  
Krupa style cymbal holders, adjustable any  
height or direction, 7/6; floor stand model,  
12/6; thin cymbals, 10 in. 12/6, 11 in. 14/6,  
12 in. 16/6 (Zinjians); part exchanges.—115,  
Longwood Gardens, Ilford.

**ZILDJIAN** cymbal, 12 in., 35/-; high-hat  
pedal, 25/-; 3-octave harpaphone, £6.—  
**JOHNNY FROST**, 6, Meard Street, W.1.

## IT'S A SCARTH BARGAIN—IT'S GENUINE

### SPECIAL OFFERS.

**SOBERANO** Piano Accordion, perfect condition ... £7 10 0

**CASALI** Piano Accordion, octave coupler, in case, bargain ... £16 16 0

**PAOLO SOPRANI** Piano Accordion, octave coupler, in case, excellent condition ... £19 19 0

**GIBSON** Guitar, perfect condition, in case damaged ... £8 8 0

**BELLINI** Piano Accordion, octave coupler, in case, curved keyboard, modern black finish, as new ... £26 0 0

**5-STRING "G" Banjo**, 10-in. vellum (new) ... £1 15 0

**SPECIAL ANNOUNCEMENT.**  
ACCORDION REPAIRS promptly executed  
on the PREMISES.

**G. SCARTH, LTD.,** 55, CHARING CROSS ROAD, LONDON, W.C.2. Ger.7241.

Next to Leicester Square Tube Station.)

"MODERN STYLE SWING DRUMMING,"  
by  
**BILL HARTY** (Ace Drummer in Ray Noble's  
Famous American Orchestra). 4/- post free.

55, CHARING CROSS ROAD,  
LONDON, W.C.2. Ger.7241.  
Open Daily (except Sundays) 9—6 p.m.

## RECORDS FOR SALE

SWING records, almost half-price, all bands.  
1/9 brand new; send stamped envelope for  
list, or call; records bought and exchanged.  
—MORRIS'S, 89, Tottenham (middle) Court  
Road, W.1. Museum 4910.

## DANCE NOVELTIES

for brighter dances; stamp for price list.  
LONDON WAREHOUSE CO.

23, Vicarage Gate, W.8.

## RECORDING

FOR over four years **STAR SOUND**  
STUDIOS have been producing the finest  
private recordings. London Studio 17, Caven-  
dish Square (2 min. from B.B.C.). Telephone  
No.: Langham 2201. Broadcasts still recorded  
at Kenton.—Appointments booked by telephone  
(Arnold 6222) or letter: **STAR SOUND**  
STUDIOS, Kenton, Middlesex.

**TRUEVOICE** portable recording and P.A.  
unit, pre-war price £95, as new, £35.—**LEW**  
**DAVIS**, 134, Charing Cross Road, W.C.2.

## PRINTING

CHEAPER, better posters, cards, memos,  
sheet music; samples.—**WHEELERS**, 7, Links-  
view, London, N.10.

## BEST PRICES

FOR YOUR OLD SAXOPHONE, CLARINET, TRUMPET, TROMBONE, ACCORDION OR  
DRUMS. NEVER MIND THE CONDITION. SEND DETAILS, OR BETTER STILL SEND  
THE INSTRUMENT. WE WILL PAY CARRIAGE AND CASH SENT THE SAME DAY.

## LEW DAVIS OFFERS

A CHOICE SELECTION OF NEW AND SECOND-HAND INSTRUMENTS FROM THE  
MOST COMPREHENSIVE STOCK IN THE COUNTRY. EVERY INSTRUMENT COMPLETE  
WITH CASE AND ACCESSORIES AND IN PERFECT PLAYING CONDITION.

SAXOPHONES, ALTO.	
FRENCH MODEL S.P., high pitch, no case	£5/0
AMERICAN SOPRANO SAX, 1 p.p.b.h. like new	£9/9
SELMER "26", s.p.g.b., lovely condition	£26/0
BUESCHER, s.p.g.b., B. path, perfect	£26/10
MARTIN, l.p., s.p.g.b., late model	£29/10
SAXOPHONES, TENOR.	
KINGSWAY, l.p., s.p.g.b., brand new	£30/0
KING "ZEPHYR", l.p., brand new	£36/0
SELMER "Balanced Action", s.p.g.b., new	£45/0
PAN-AMERICAN, l.p., l.p., in good cond., w. stand	£22/10
TRUMPETS.	
ACE, h. & l.p., s.p., change Ta.	£7/5
TIGER, h. & l.p., s.p.g.b., like new	£7/15
JOHN GREY, h. & l.p., s.p.g.b., snip	£7/17/6
NAT GONELLA SPECIAL, h. & l.p., brand new	£9/15
CONN, h. & l.p., s.p.g.b., special model, perfect	£18/0
NEW YORKER "SPECIAL", copper and nickel	£18/15
CONN, l.p., s.p.g.b., perfect	£19/8
BESSON PROTEANO, s.p.g.b., almost new	£20/0
CONN, l.p., lac, just as new	£22/0
BLESSING, American sample, l.p., lac, only model	£22/10
BESSON "INTERNATIONAL", s.p.g.b., perfect	£22/10
KING, silver bell trumpet, cornet, alt., new	£29/0
TROMBONES.	
HAWKES BRASS, good condition	£5/0
HAWKES, Class A, brass, like new	£6/15
LEW DAVIS "Autograph", h. & l.p., lac, new	£12/0
HAWKES "Cabaret", s.p.g.b., ballroom model	£13/10
KING, s.p.g.b., tuning-in slides, perf. cond.	£14/0
LEW DAVIS "De Luxe Autograph", h. & l.p., copper	£16/0
BUESCHER "Grand", s.p.g.b., like new	£20/0
SELMER, l.p., lac, brand new Sample	£27/10
BUESCHER, 1940 model, lac, terrific offer	£28/0
VINCENT BACH, l.p., lac, like new	£32/0
SUPER OLDS, new, l.p., lac, perfect slides	£42/0
PIANO ACCORDIONS.	
HOHNER, "Student 1", 5 bass, as new	£5/10
PIANO ACCORDIONS (continued).	
ALVARI, 24 bass, 35 p.p., as new	£6/10
SETTIMIO SOPRANI "3" 120 bass, 41 p.p., auto coupler, perfect	£18/0
HOHNER "TANGO", 120/3/41 coupler, perfect	£22/10
HOHNER TANGO IV, 120 bass, 41 p.p., just as new	£25/10
SANTANELLI 120 bass, 41 p.p., two couplers, curved keyboard	£26/0
SETTIMIO SOPRANI "MILANO", 120 bass, 41 p.p., 4 voice, solid	£28/0
SCANDALLI "Scott Wood Four", 120 bass, 41 p.p., curved, almost new	£30/0
GUITARS.	
EPHPHONE, "de luxe case" Zenith, brand new	£17/10
EPHPHONE "de luxe case" Epiphone, brand new, value £40, bargain	£27/10
EPHPHONE "Broadway", brand new, case solid	£30/0
EPHPHONE "De Luxe", brand new, case solid, new price £50	£35/0
CLARINETS.	
FENZEL MULLER, A.G., h.p., simple syst., over- hauled	£5/0
FRENCH METAL, Bb, l.p., Albert syst., perfect	£6/10
CONSOLE, Bb, l.p., Albert syst., repaid	£7/15
STERLING, Bb, l.p., Boehm overhauled	£12/10
LEWIN, Bb, l.p., Boehm tuning barrel	£14/0
LEWIN, Bb, Boehm, l.p., perf.	£14/14
SPECIAL OFFERS.	
PREMIER DE LUXE SNARE DRUM, 14 1/2, Pearl CARTON "Standard" Snare Drum, new heads	£5/0
CONN TROMBONE, l.p., lac, perfect, key C	£12/10
VINCENT BACH TRUMPET, key C, l.p., new	£15/0
SELMER HAWAIIAN ELECTRIC GUITAR, with Amplifier, new	£18/18
TRUEVOICE AMPLIFIER, single speaker, com- pletely overhauled	£20/0
MELODY MAKER AMPLIFIER TWIN SPEAKER, brand new (difficult to repeat)	£28/10

SHOWROOM OPEN SATURDAY MORNINGS  
EVERY INSTRUMENT GUARANTEED BY "LEW DAVIS"  
DEPOSIT WILL SECURE YOUR INSTRUMENT Part Exchanges.

LEW DAVIS PRODUCTS Ltd., 134, Charing Cross Road, London, W.C.2. Phone: Tom 6582

## JAZZ PUBLICATIONS

"DOWN BEAT," February 1, 1/4; February  
"SWING," 1/7; send stamp for list of  
American books, journals and photos of swing  
stars.—JAZZ PUBLICATIONS, 62, Cross  
Roads, Bushey, Herts.

## UNIFORMS WANTED

10-12 mess jackets.—State colours and price  
to GUNNS, Langford Road, Henlow, Beds.

## SITUATION VACANT

**BALLROOM** Manager required; business  
ability essential; exempt from military service.  
—Apply giving full details, together with refer-  
ences and photograph, to Divisional Superin-  
tendent (Rialto Ballroom), 3, Rialto Buildings,  
Liverpool, 8.

## MUSICAL SERVICES

**PIANOFORTE** accompaniments arranged to  
melodies and music orchestrated from 2s., by  
lady; lyrics set.—Box 419, MELODY MAKER.

**C. MERRICK**, Goytre, Pontypool, teaches  
improvisation (swing stylish hot) for pianist  
by post.

**MELODIES**, piano accompaniments, music  
from voice.—RIGBY ARONS, 19, Offley Road,  
S.W.9. (Near Oval.)

**SONG** poems set to melody, with or without  
pianoforte accompaniment as desired.—Box  
2753, MELODY MAKER.

## BANDS WANTED

**DANCE** band of four required immediately;  
violinist leader essential.—State lowest terms  
live an all found, full particulars, to  
MANAGER, Rougemont Hotel, Exeter.

## WANTED for CASH

**SAXOPHONES  
TRUMPETS  
DRUM SETS  
STRING BASSES  
PIANO ACCORDIONS**

Full details to—

**BOOSEY & HAWKES** LTD.

8 DENMAN STREET,  
PICCADILLY CIRCUS, W.1

'Phone: GER. 1011

MANCHESTER:  
93, Oxford Road.

ALDRSHOT:  
45, Station Road.

## BRON'S Orchestral Service

ALL THE PUBLISHERS'  
ORCHESTRATIONS IN STOCK, ALSO  
FULL RANGE OF INSTRUMENTS  
AND ACCESSORIES.

EVERYTHING FOR THE MODERN  
DANCE BAND UNDER ONE ROOF.  
Orders for 5/- or over C.O.D. if required.  
COMPLETE CATALOGUE SENT ON  
APPLICATION. JUST GIVE US A RING.

47 GERRARD ST., W.1

Telephone: GERRard 3995

## BESSON

"Famous for Brass"

WILL BUY FOR CASH!

**SAXOPHONES, TRUMPETS,  
CLARINETS, STRING BASSES,  
DRUM SETS, ETC.**

Write, or send instrument to—

**BESSON**, Dept. L.W.G.,  
Frederick Close, Marble Arch, W.2  
Tel.: PAD. 7686.

## DRUMMER

(PROFESSIONAL)

FREE NIGHTS ONLY.

Swing, pit, stage, etc., experience.  
Vocals. Willing to travel.

Box No. 1023, Melody Maker.

## ACCORDION SPECIALS

**LOMBARDI**, 31 piano keys, 24 basses, Perloid  
finish, in perfect condition, just as new, com-  
plete in case, £6 15s.

**HOHNER VERDI** I., 34 piano keys, 48 basses,  
white finish, hardly used, perfect condition,  
complete in case, £8 15s.

**SILA**, 41 piano keys, 120 basses, 4 sets of reeds,  
push coupler, metal grille, indicator, white  
Perloid finish, in case, £18.

For further particulars, write or call—  
**BRON'S ORCHESTRAL SERVICE**,  
47, Gerrard Street, London, W.1.

## WANTED FOR SPOT CASH

**SAXOPHONES, PIANO ACCORDIONS,  
CLARINETS, TRUMPETS, GUITARS,  
DRUMS, ETC.**

State fullest particulars and price required  
or send instrument directly to that most  
popular and reliable firm, **ALEX BURNS**,  
LTD., who will definitely give you a fairer  
price.

Callers with instruments invited Monday, Tues-  
day, Thursday, Friday, from 10.30 till 1.30 p.m.

**ALEX BURNS LTD.**,  
85, SHAFTESBURY AVENUE, LONDON, W.1



## FREE DEPOSIT SYSTEM

### FOR CASH PURPOSES ONLY

We will hold cash so that goods can be forwarded by advertisers. If, five days after receipt of goods, purchaser fails to notify us we will remit cash held to advertiser or return cash to reader directly we are informed by vendor that goods have been safely returned carriage paid.

NO FEE WILL BE CHARGED  
Postal Orders and Cheques to be made payable to the "MELODY MAKER," 93 LONG ACRE, LONDON, W.C.2

# Melody Maker

incorporating "RHYTHM"  
MAR. 15, 1941 Vol. XVII. No. 399

## Your Diary for 1941—

REVISED PRICES: 3/03, 4/31, 6/81.

Obtainable from "The Melody Maker," 93, Long Acre, London, W.C.2 (Postage 3d.), or from STATIONERS, DEALERS, Etc.

## JERRY DAWSON'S NORTHERN GOSSIP

**PAYING** his first visit to the Manchester area for several months, Joe Loss played a concert last Sunday at the Odeon Theatre to the usual packed house.

Unfortunately, owing to his being ill, trumpeter Stan Stanton was not able to appear with the band, and thus the brass section was one short, but the show was nevertheless satisfying, as usual.

This was the first time Joe's new vocalist, Bette Roberts, had played Manchester with the band, but, of course, the rest of the vocal section—Monte Rey, Paula Green and Bob Arden—are old and tried favourites.

Playing Sheffield this current week, the band returns to Lancashire on Sunday next to play a concert at Oldham.

From Wallasey comes a plea for assistance in the furthering of the swing cause from Eddie Bedford, whose Darktown Strutters were a well-known local outfit in pre-war days.

Eddie is intent on proving to the local

inhabitants that swing is not the low and vulgar thing that their petty Victorian minds tell them it is, and, with this end in view, is anxious to stage a concert of swing music in the town.

Says Eddie: "In order to carry out this venture I need the co-operation of at least a dozen fans who are willing to take up the challenge for swing. The qualifications required are: (a) They must be good swing musicians, and (b) they must be prepared to play for the love of swing and not for the fee they will receive out of the proceeds of the concert."

Would anyone interested write to Eddie Bedford, 13, Ivor Road, Wallasey, Cheshire, for details of rehearsals, fee, date, etc.

If any profit is made from the show, it will be devoted to the Victoria Central Hospital, Wallasey.

**Apropos** last week's announcement of the forthcoming MELODY MAKER contest which is to be held at Rochdale on Friday, March 28, 1941, organiser Lew Buckley is to be commended for his spirit and enterprise in taking such a gamble in these times.

With the current boom in dancing

these days, the Contest should be a foregone success from an attendance point of view, but I am naturally keen that it be equally successful from the "Contest" angle, and with this in mind I would like to appeal to all of you bandleaders who are within reach of Rochdale to enter for this show.

Quite a number of semi-pro. bands in the north have been given a certain amount of publicity in this column from time to time, and now is their chance to do something to help in return.

Come on, you chaps—send for your entry forms. (See box on page 2.)

**Bumped** into bassist Steve Atkinson last week—home on leave from his R.A.F. duties. Steve is thoroughly enjoying his new life, and is having a grand time with the seven-piece camp outfit which he leads.

In charge of entertainments at his station is friend Ossie Noble, the well-known showman-drummer, and another star who frequently appears with the band at concerts, etc., is the ex-Ambrose and Jack Jackson vocalist Jack Cooper.

Incidentally, Steve—whose home is in the East Lancs district—is very enthusiastic about a couple of bands which he has heard whilst on leave. One is that at the Imperial Ballroom at Nelson, and the other, Harry Haworth's Band at the Astoria Ballroom, Rawtenstall.

A surprise visitor to Middleton—near Manchester—last week was Richard Valery, who is now in the R.A.F., and who brought along the Station band to play at the Middleton Baths Ballroom at a dance in aid of the local Mayor's Crippled Children's Fund.

Although it does not contain any star names, the band proved to be quite a useful outfit. The combination is three saxes, three brass, four rhythm, and two fiddles, with Richard conducting, and its performance was quite up to the standard of their recent broadcast, which in turn was rather better than that of the average camp broadcast.

The lead alto played some quite good clarinet, full of confidence, and another I liked was the lead trumpet—a very strong lead indeed, with a good technique and an idea of style.

During the next couple of weeks or so, most of the cinemas in the Manchester district will open with films on Sundays. This will be a smack in the eye for several of the bands around, who have been making quite a good thing out of Sunday concerts in these cinemas.

I understand that some of the theatres will continue to present live shows, and it is my opinion that this will be in the best interests of all concerned, as it will mean fewer but probably better concerts.

Of recent weeks it has become quite a scramble for bands for these Sunday shows, with the result that some of the promoters have been compelled to book more or less scratch bands, with the consequent lowering of entertainment values.

The public have been quick to discover this, and I know one or two places which, in consequence, have not done particularly good business. Those cinemas which do remain open for concerts will now have a much wider range of bands and artists to choose from.

By now manager Bob Gray, of the Locarno Ballroom at Glasgow, will be a driver in the R.A.S.C., and his place has been taken by "Mac" Macdonald, who thus moves back to his homeland from the Ritz at Manchester. Mac travelled up to Glasgow yesterday (Thursday) to take over the reins, and the terrific business they are doing there at the moment will keep him out of mischief at least!

Another surprise to me the other day was a letter from Tommy Heaney, who for some months now has been acting as "M.M." news-gatherer in the north. Tommy volunteered recently for the R.A.F., and upon appearing for attestation was instructed to remain, instead of being sent back upon the usual deferred service.

Although his name may not be known to readers, Tommy has done some good work for the paper, and has been responsible for several of the "Taking His Number" features.

## CHAPPELLS

THE FINEST ORCHESTRAL CLUB IN THE WORLD

## TO ALL NEW SUBSCRIBERS—

WHO JOIN OUR ORCHESTRAL CLUB NOW—WE WILL SEND THE FOLLOWING HITS IN YOUR FIRST PARCEL

# ROOM 504

# FIVE O'CLOCK WHISTLE

# OH! WHAT A SURPRISE FOR THE DUCE

ALL IN FAVOUR SAY "AYE"  
JUST ONE OF THOSE THINGS  
ALL THE THINGS YOU ARE

# BEST THINGS IN LIFE ARE FREE

# GOOD-NIGHT, GOOD LUCK

AND CARRY ON

# LAST TIME I SAW PARIS

FILL

IN THIS  
COUPON  
NOW!

TERMS:					
	12 mths.	6 mths.		12 mths.	6 mths.
Small Orch.	36/-	18/-	Trio	24/-	12/-
Full Orch.	48/-	24/-	Piano Solo	20/-	10/-

Overseas Terms on request.

To CHAPPELL & CO., Ltd., 50, NEW BOND STREET, LONDON, W.1

I enclose £.....d. for SIX/TWELVE

MONTHS for.....combination

NAME.....

ADDRESS.....

M.M. 15/3/41

## C & C FOR CONSISTENT CERTS.

STILL THE NATION'S No. 1 BEST SELLER!

# ONLY FOREVER

BACKED BY

## AIN'T IT A SHAME ABOUT MAME

AND NOW WATCH THESE!!

## SHOW ME THE WAY TO GO HOME

A MODERN SWING ARRANGEMENT BY BERT BARNES.

## TWO LITTLE TEARS

THE FOLLOW-UP TO "ONLY FOREVER."

JOIN THE SUBSCRIPTION CLUB AND GET THESE HITS IN YOUR FIRST PARCEL

ALSO ANY ONE OF THE FOLLOWING (This applies to S.O. and F.O. Subs. only)

HONEYSUCKLE ROSE SWEET SUE DREAM LOVER (Waltz)  
I AIN'T GOT NOBODY GEORGIA TIME ON MY HANDS

24

SID PHILLIPS' SPECIALS:

THE MILL STREAM  
A DEPUTY FOR THE  
SULTAN  
EASY COME, EASY GO  
GETTIN' AROUND

3/3 EACH.

I enclose £.....	
Combination required.....	
SMALL ORCHESTRA .. 16/- for 24 Numbers	
FULL ORCHESTRA .. 21/- .. ..	
TRIO .. 10/6 .. ..	
PIANO CONDUCTOR .. 6/- .. ..	
EXTRA .. 3/- .. ..	
PIANO SOLO .. 8/6 .. ..	

NAME.....

ADDRESS.....

M.M. 15/3/41

The  
House of  
Hits!

# CAMPBELL CONNELLY

10 DENMARK ST.  
LONDON · W.C.2  
Temple Bar 1653