

Melody Maker

incorporating "RHYTHM"

Vol. XVII. No. 401

MARCH 29, 1941

THREEPENCE

A TERRIFIC HIT!

WEEP NO MORE

SINGLE S.O. 2/1 POST FREE.
LAWRENCE WRIGHT MUSIC COMPANY, LTD.
Wright House, Denmark Street, London, W.C.2.

AMATEUR SWINGSTERS' BIG CHANCE IN RADIO RHYTHM CLUB: Harry Parry will Audition Possibles for Airings

TO-NIGHT
FRIDAY, MARCH 28, 1941

ALL-LANCS.
DANCE BAND
CHAMPIONSHIP
at the
CARLTON BALLROOM
ROCHDALE, LANCS.

Non-Stop Dancing 8 p.m.
to 1 a.m.

Licence Applied For.
Tables Bookable
(Phone, Rochdale 3347)

NEW SWING BAND GETS CRITIC'S RAVE

WHAT is described by Bill Elliott as the "best English swing outfit" ever, has just commenced at the Beach Underground, a new West End niterie in Wardour Street, W.

Led by Johnny Claes on trumpet, the line-up is Dave Wilkins (trpt.), Rube Stolof (trombone); Spike Horner, Reg Dare and Freddy Grant (tenors); Art Thompson (piano); Charlie Shaw (bass); Carlo Krahmer (drums).

Singing the vocals with the band is a 24-year-old Glasgow tailor, Benny Lee, who, Bill Elliott says, owes a little to Teagarden and James Rushing, but is already as good as the best rhythm singers in this country.

THREE TENORS

Art Thompson is a piano player whom George Shearing rates very highly indeed, and it will be noted that the band has three tenors rather than the orthodox alto saxophones.

The trombonist, Rube Stolof, is said to run George Chisholm pretty close for the title of Britain's No. 1 swing sliphornist, while the trumpets, Johnny Claes and Dave Wilkins, have already established themselves in the very front rank of stylists.

Harry Parry was so enthusiastic about the band when he visited the Beach the other night that he has booked them for an appearance in the Radio Rhythm Club programme in a fortnight's time. In addition to the band, Robin Richmond plays the Hammond organ, and there is the usual cabaret.

GREGORY WANTS MEN

ART GREGORY, who has for some time past been successfully touring for ENSA, requires 1st and 2nd alto saxes and a 2nd trumpet with a hot style for solo work.

They should get in touch with him, either c/o G.P.O., Rhyl, N. Wales, this week, or c/o G.P.O. Preston, Lancs, next week. Or through Jimmy Walker at the Drury Lane Theatre.

Abe Romaine, who returned to Australia recently after some years as saxist with Harry Roy, has now taken over the band in Australia's plum palais job at the Sydney Trocadero.

A BIG chance for budding swingsters to show their paces on the air is the exciting news that emanates this week from the enterprising Radio Rhythm Club.

It is proposed to make it the medium for giving all young swingsters—instrumentalists and singers,

FRANK RUBENS PASSES

THE stage and musical professions have lost one of their best known and most outstanding characters in the recent death of Frank Rubens, professional manager of Messrs. Feldman's.

For some forty years Frank Rubens had been in the business, first with many of the more famous George Edwardes productions, and afterwards, touring and managing his own shows before and during the last war. He was one of the pioneers of revue in this country.

He left the stage to take over the professional department of Feldman's, and was responsible for assisting the first steps to fame of many of the top-line artistes of the present day.

His recipe for a song success was: "If you can sing it outside a pub, it must be good!"

He died on March 25 and was buried at Finchley two days later.

His place at Feldman's has been taken over by his friend and colleague Edward Clifford.

CHURCHILL ENDS B.B.C. BAN

"IT is no part of the policy of the Government to accord the special facilities of the microphone to persons whose words and actions are calculated to hamper the national effort in its struggle for life.

"But the connection between this and musical and dramatic performances of all kinds, or the relation of such performances to political acts and opinions are not apparent."

In these words, the Prime Minister answered Mr. G. Strauss (Lab., Lambeth), who had questioned Mr. Churchill on "political discrimination by the B.B.C.," after announcing last week in Parliament that the B.B.C. had lifted its ban on artistes who supported the People's Convention.

Replying to Mr. Maclean (Lab., Govan) regarding the ban on the conductor of the Scottish Orpheus Choir, Mr. Churchill said: I see no reason to suppose that holding pacifist views would make him play flat. (Laughter.)

Mr. Maclean: Is the Prime Minister aware that it has evidently made the Governors of the B.B.C. play flat?

"My endeavour is to make them play up," replied Mr. Churchill amid cheers and laughter.

Equity, the Musicians' Union, and the National Council for Civil Liberties all fought the ban.

FANS of Monia Litter, whose piano playing with Lew Stone and Al Bowlly intrigued the critics, will be interested to hear that the B.B.C. Salon Orchestra is to broadcast his *Harlem Suite*, specially composed for this orchestra, on Sunday (30th), at 10.30 a.m.

Also in this programme is *Swing-alese*, by Max Saunders, a New Zealand arranger, who has done some excellent scores recently for the big bands.

male and female—an opportunity to broadcast.

At a special meeting of the Club, to be held in a few weeks' time, selected amateurs will be given five minutes each to show over the air what they can do.

In addition to solo performers, groups of two or three, which may consist of instrumentalists or singers, or both, are eligible.

Solo and double turns must bring their own accompanist with them if one is needed. In trios, the accompanist must be one of the three, since no turn may comprise more than three performers.

The only other condition is that all aspirants must be out-and-out swing exponents. Simple dance music players will not be considered; nor, for instance, will ballad-style crooners.

WHERE TO WRITE

Now it only remains for all who think themselves good enough, and wish to take advantage of this great chance, to write, giving details of what they can do, to Harry Parry, c/o Radio Rhythm Club, Broadcasting House, London, W.1. He will

arrange to audition them with a view to selecting those he considers suitable.

No travelling or other expenses can be allowed for attending an audition.

BUT A FEE WILL BE PAID BY THE B.B.C. TO ALL WHO ARE FORTUNATE ENOUGH TO BE SELECTED AND EVENTUALLY BROADCAST.

OUR IDEA

Incidentally, last February the MELODY MAKER, commenting on the excellent airings by Harry Parry and his Radio Rhythm Club Sextet, stated: *The only thing this outfit needs to make its broadcasts quite sensational is a guest soloist.*

Harry Parry now tells us that he is adopting this suggestion.

At every meeting of the R.R.C. at which the Sextet plays—that is to say, every third week—a swing notability will be invited to appear with it as guest star.

Who the first of these guests is to be is for the moment undecided, but listen-in to the Club's broadcast during week commencing April 6, and you will be able to find out.

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
MOON FOR SALE

OUR LOVE AFFAIR

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

THE LITTLE BOY WHO NEVER TOLD A LIE

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. 29/3/41

THE WAR IN THE AIR

(The American Air, We Mean!)

Red Hot News from New York

New York, February 19, 1941.

THE ASCAP-RADIO NETWORKS BATTLE CONTINUES TO PROVIDE THE SENSATIONS OF THE MOMENT. THE WEEK BEFORE LAST THE GOVERNMENT FORMALLY CHARGED ASCAP, NOT TO MENTION NINETEEN CORPORATIONS, AND TWENTY-SIX INDIVIDUALS, WITH VIOLATIONS OF THE ANTI-TRUST ACT, ARRAIGNMENT BEING SET FOR MARCH 5.

The specific charges included:—

Conspiracy to pool and control illegally most of the desirable copyrighted music available for commercial use and public enjoyment, for the purpose of eliminating competition and monopolising the supply.

Other charges were:—

Restraining ASCAP members from exercising rights afforded them by the Copyright Act.

Restraining them in the right to bargain for the sale of their own music.

Engaging in illegal price fixing.

Requiring radio stations to pay a percentage of revenue derived from programmes in which no music is played.

CONSENT DECREE

In short, it looked as though ASCAP were for it; so your contributor was not surprised to learn this week that the ASCAP bigwigs had made a move to come to terms with the U.S. Department of Justice.

It looks as though the outcome will be what is known here as a Consent Decree, but it may be some time before its results are felt.

The Government has to go through various formalities in filing the actual suit against ASCAP and getting a Court

Order ratifying the Decree. In addition, the details of a new contract which ASCAP will draw up with the radio networks, have to be worked out.

One thing that seems certain is that ASCAP will compromise to a certain extent in its terms, and has, in fact, already disclosed its apprehension by cutting expenses, including salaries of its staff.

The position of B.M.I. as a result of all this remains uncertain, though rumours are already abroad that it may be absorbed into ASCAP instead of remaining to operate as a separate royalty-collecting agency.

Meanwhile the situation has inspired some expected and unexpected situations and moves.

Although, as previously reported, B.M.I.-controlled tunes are selling well in sheet-music form as a result of the publicity they get from continual broadcasts, ASCAP sales have slumped enormously. The net result is general depression, because the B.M.I. business has by no means compensated for the drop in ASCAP's turnover.

Most of the big-time bandleaders who had affiliations with ASCAP, some of them even owning ASCAP firms, have



Why, Shaw it's Artie! The great American clarinetist and his band as they appear in the new Paramount production, "Second Chorus."

endeavoured to counteract the radio ban on ASCAP-controlled numbers in various ways.

Some have formed new non-ASCAP firms to handle their compositions; others are writing under pseudonyms. Raymond Scott's original pieces are now credited to a mysterious Mr. Flint; Duke Ellington, who has just come back on the air, gives credit to his son Mercer, Billy Strayhorn and others for his new material.

Another development is that the much-boasted "ASCAP On Parade" broadcasts, aired over independent stations to show the big networks where they get off, have been abandoned after only three shows. The main difficulties were getting ASCAP writers and stars to give their services free.

FIRE IN CHICAGO

Two famous havens of jazz, one in New York and one in Chicago, were wiped off the scene the week before last in contrasting circumstances.

The first to go out was the de Lisa Club, popular rendezvous in Chicago's coloured South Side district, where Albert Ammons, Israel Crosby and other stars worked in the days immediately prior to their being "discovered."

Long noted as a spot where musicians and fans, white and coloured, would drop in to hear good jazz in a somewhat barrelhouse atmosphere, the de Lisa's history came to an abrupt close when a fire started in a cloak-room and quickly demolished the place. One occupant was burned to death and six others badly injured.

Fortunately, the blaze occurred after closing time, otherwise the results might have assumed the proportions of the disaster in which Walter Burnes' entire band was wiped out last year in Natchez, Mississippi.

As it was, Red Saunders and his Band, who had been at the club more than four years, lost all their instruments, including a £100 drum kit. At least sixty employees were thrown out of work.

The other closing occurred in less spectacular circumstances.

It was that of the Fiesta Danceteria, which, having opened in 1939 as a combined dance hall and self-service café, put up the shutters as a result of declining business.

The Fiesta had done good business during its first few months, when Joe Marsala had the house band, and during two protracted visits by Jimmie Lunceford last summer and autumn, but later it had become scared of paying the money necessary to bring in name bands.

HARRY FRYER FOR KINGSTON SEASON

AFTER four years with Stoll's as M.D. at the Chiswick, Shepherd's Bush and Wood Green Empires, Harry Fryer is taking on a new role on March 31.

He is taking a sixteen-piece band into Bentall's, Kingston, on a six months' resident contract.

Bentall's are one of the most enterprising stores as far as music is concerned around London, and have always made a feature of introducing band acts whenever possible.

Harry has proved consistently popular on his visits there, having, on one occasion, been booked for a two weeks' season which spread out into two months.

Now he is to take over the job permanently, and it is understood that the regular series of broadcasts which he has been doing for so long will be maintained.

His orchestra will consist of three violins; flute; two clarinets (doubling saxes); cello (doubling guitar); two trumpets, one trombone; bass, piano, drums and two vocalists.

Harry must be regarded as one of the Sunday Concert Kings, as in addition to all his other work, he has played a concert every Sunday without a break since last August, and is fully booked up until the end of April.

ANYONE LOST A TENOR?

SOMEWHERE in this country there is a saxophone player minus a B flat tenor that he either lost in a fit of amnesia or doesn't care about anyway.

For it was left at the Hungaria Restaurant, W., about eighteen months ago, and no one has claimed it.

The fact that it is still safe and sound is due to guitarist Bill Tempany, of Oscar Grasso's Band, who took it into safe keeping, and is still waiting for its owner to contact him.

So if the absent-minded jazzman sees this, will he kindly get in touch with us—if he can remember the name of this paper?

BRON'S

47, GERRARD STREET, LONDON, W.1.

THE ORIGINAL ORCHESTRAL SERVICE		TUNES OF THE MOMENT	
"HOT" & HIT REVIVAL ORCHESTRATIONS:		"HOT" & HIT REVIVAL ORCHESTRATIONS:	
"Pro. Price" S.O. & P.C.		"Pro. Price" S.O. & P.C.	
Alexander's Ragtime Band	3/6	Stardust	3/6
Annie Laurie	3/6	St. Louis Blues	3/6
Coming Thru Rye	2/6	Stomping at the Savoy	3/9
(arr. Phillips)		Swanee River	3/6
Avonlea	3/6	Tavern in Town	2/6
Basin St. Blues	3/6	(arr. Phillips)	
Birth of the Blues	3/6	Sweet Sue	3/6
Blue Danube (arr. Dorsey)	3/9	Table D'Hôte (arr. Artie Shaw)	3/6
Blue Danube Swing	3/9	Tea for Two	3/6
Blue Skies	3/9	Temptation Rag	3/6
Body and Soul	3/6	That's a Plenty	3/6
Bugle Call Rag	3/6	Tiger Rag (new arr.)	4/6
Bye Bye Blues	3/6	Tot Trumpet	2/6
Canadian Capers	3/6	Tuxedo Junction	3/6
Chinatown	3/6	Twelfth St. Rag	3/6
Comin' On (arr. Artie Shaw)	3/6	Wednesday Night Hop	3/6
Cover Waterfront (arr. Artie Shaw)	3/6	When Day is Done	3/6
Darktown Strutters	3/9	Whispering	3/6
Dinah	3/6	Woodchopper's Ball	2/11
18th & 19th Chesnut St.	2/11	Wrappin' It Up	3/6
Farewell Blues	3/6	STANDARD SUCCESSES	
Georgia on My Mind	3/6	DANCE BAND	
Goodbye Blues	2/6	ARRANGEMENTS	
Huckleberry Duck	3/6	Alice Blue Gown Waltz	3/9
I Can't Give Anything	3/6	Barn Dance	2/6
In The Mood	2/11	Beer Barrel Polka	3/6
Indian Love Call (arr. Shaw)	3/6	Berlin Waltz Medley	3/6
I Don't Mean a Thing	3/6	Bitter Sweet Waltz	2/6
Japanese Sandman	3/6	Blaze Away (6/8)	2/2
Just One More Chance	3/6	Boston Two-Step	2/6
Lady Be Good	3/6	Destiny Waltz (new arr.)	2/6
Limehouse Blues	3/6	Early Twenties Fox-Trot	3/6
Maria My Own (arr. Artie Shaw)	3/6	Gay 90's Waltz Medley	3/6
Margie	3/6	I Love the Moon Waltz	2/6
Mary (Fox-trot)	3/9	In Town To-Night	2/6
Melody in "F" (arr. Dorsey)	3/9	Lancers	2/6
Midnight in Harlem	3/6	Love's Dream Waltz	2/6
Midstream (arr. Phillips)	3/6	Love Will Find a Way Wz.	1/6
Mood Indigo	3/6	Maxina	2/6
Night and Day	3/6	Melody in "F" Waltz	1/6
Night Ride	3/6	Merry Widow Waltz	2/6
Nobody's Sweetheart	3/6	Missouri Waltz	2/6
Orient Express	2/6	Modern Waltz Medley	3/6
Over the Waves (Swing)	3/6	Musical Comedy Favourites	2/6
Overnight Hop	3/6	My Hero Waltz	3/6
Phil the Fluter's Ball	3/6	Palais Glide	2/6
Rockin' in Rhythm	3/6	Paul Jones	3/6
Please (arr. Murphy)	3/6	See Mr. Dance the Polka	3/6
Prisoners Song (arr. Clinton)	3/6	Skater's Waltz	2/3
Rhumboogie	2/11	Speak to Me of Love	1/6
Samum	4/6	St. Bernard's Waltz	1/6
Sentimental Over You	2/6	Student Prince Waltz	2/6
Shade of the Old Apple Tree	3/6	Strauss Waltz Medley	3/6
Somebody Stole My Gal	3/6	Time to Say Good-Night	1/6
Some of These Days	3/6	Tristesse	2/6
Song of India (arr. Dorsey)	4/6	Vieta (Inspiration)	2/6
		Vieta (Original)	2/6
		Vienna City of Dreams	1/6

WRITE AT ONCE for our Complete Catalogue for the season of ALL PUBLISHERS' ORCHESTRATIONS—COMMERCIALS—HITS—STANDARDS—DINNER MUSIC, etc., also INSTRUMENTS, ACCESSORIES, MUSIC DESKS and all DANCEBAND EQUIPMENT. Numbers listed above are some of the most popular items and represent only a small portion of our Catalogue.

SEYMOUR BURNS' most modern Piano-Accordion method will definitely teach you everything you want to know about the instrument. 5/7 POST FREE.

All Publishers' Orchestrations Supplied DIRECT FROM STOCK. All post orders despatched by return. Usual professional Rate charged. Orders for 5/- or over C.O.D. if required.

GERRARD 3995

Feb. No's 224 & 281.

This list of Orchestrations is advertised in "The Melody Maker" on the last Saturday of each month. New issues will be automatically added with each advertisement.

ECHO OF A SERENADE

Single No. Orchestration 2/2½, inc. postage

FRENESI

Backed with "GOOD-BYE, HEARTACHES"

Orchestration 2/8½, inc. postage

SOUTHERN MUSIC PUBLISHING COMPANY, LTD.

24, DENMARK STREET, W.C.2. Phone: Tem. Bar 4524

HIGGINBOTHAM IS THE TOPS

by
Leonard Feather

EDITOR'S NOTE:

We received this contribution simultaneously with another article on Jay C. Higginbotham from a discographical standpoint by Rex Harris. This article of Leonard Feather's introduces you to the man; his playing will be discussed in the second article to be published in an early issue.

whom he taught to play trombone; but that was strictly a private affair, for kicks. However, this same sister helped Higgy in his career, for it was she who bought him his first horn, enabling him to play in the school band at Morris Brown University in Atlanta.

Never taking legitimate lessons, Higgy played for three years before he started learning to read music. After leaving school he went to Cincinnati to finish learning about tailoring.

"Then I kind of drifted into the music game. My first pro. job was with a band called Wesley Helvey's; then I had my own six-piece combination in Cincinnati for about eight months. Bill Coleman played trumpet with me and my tenor man was Spider Curran, the one who was in France for quite a while.

TURNING-POINT

"That was from 1924 to 1927; then I went to Buffalo, and worked there a year with a band led by Jimmy Harrison. No, it wasn't the trombone player—just a pianist with the same name."

The turning-point in the Higginbotham career came when he arrived in New York on a visit to his mother in September, 1928. Knowing some boys in the two bands that were then working in the Savoy—Chick Webb's and Willie Lynch's—he dropped in there and took a few choruses with both bands. Luis Russell, who needed some new men, heard about it, and hired him promptly.

Two weeks later Higginbotham made his first records, with this same Luis Russell group but under the name of King Oliver, who was contractor for the session. And not long after came the adoption of the band by Louis Armstrong, who played the Savoy and then travelled around for many months, taking Higgy with him to California and making some of the first great records that earned Higgy his Continental fame.

During this same period the Luis Russell aggregation, or contingents from it, made a series of discs under the name of Henry Allen and his Orchestra on Victor, many of which came out on the H.M.V. label. They included one or two of Higgy's own compositions, such as *Swing Out*.

And in 1930 came the two sides listed on Okeh by "J. C. Higginbotham and His Six Kicks," in *Higginbotham Blues*, and *Give Me Your Telephone Number*. Apart from containing the phrase which later became famous as *Organ Grinder's Swing*, these records had more important pretensions to immortality and are now available in reissued form on the H.R.S. lists.

BACK TO THE FOLD

For a long time, while Higgy was with Luis Russell, Fletcher Henderson had been trying to lure him away. Not until Russell found himself out of work did J. C. succumb to the temptation, in 1931. He was with him about a year, making a few important records, such as the *New King Porter Stomp*, *Underneath The Harlem Moon* and *Honeysuckle Rose* on Columbia.

Higgy also worked with Chick Webb on a couple of occasions, but didn't stay very long and doesn't recall having made any records with him. His next important move came in 1934, when Lucky Millinder, making a big effort

to turn the Blue Rhythm Band into a first-class outfit, offered jobs to both Higgy and his constant partner in jive, Red Allen. He stayed on this job until 1936, recording for Columbia. Another of his own tunes, *Everything Is Still Okay*, was included in this series.

Back with Fletcher again for six months or so, Higginbotham played at the Grand Terrace in Chicago and made a few not very distinguished sides for Vocalion with what turned out to be Smack's last combination before he gave up the baton in favour of whole-time arranging.

Then Higgy returned to the fold, the old Russell-Armstrong combination, and, along with Red Allen, he was pretty much buried behind the commercial atmosphere of Louis's performances until late in 1940.

IN NEW YORK AGAIN

Then came the offer from Café Society to Red, and when Red accepted it was inevitable that Higgy should come along, too. However good the money with Armstrong, there was still nothing to be compared with a steady job in a small, relaxed band, playing the kind of music he wanted to play.

Now that he's a resident of New York again, the trombone terror will be heard of much more *via* wax. During the past year he made a session with Coleman Hawkins for Bluebird, some special releases for the Blue Note label, and a date with Ida Cox, the old-time blues warbler, for Okeh.

Higgy doesn't look like the powerful sort of guy you would expect to meet from hearing these records. Young-looking and slim of build, he has a surprising mildness of disposition which vanishes very quickly when he goes into one of those tear-up choruses with the fierce, driving tone and attack which so few have even managed to imitate.

Married ten years (but with no junior Higginbothams), he spends more spare time going to movies, or reading, than sitting in at jam sessions or listening to records—he doesn't even bother to collect his own waxworks.

I asked Higgy who were his favourite trombonists, and his answer was one that will cause either pained surprise or long-winded apologies from the self-styled intellectuals and aesthetes of jazz.

"Miff Mole," said Higgy. "And Jack Jenney."

Miff is his idea of the perfect all-round trombonist; and it's not just his technique he admires, but also the kind of music he plays. Higgy has been following Miff's records longer than he can remember.

"I never heard Jimmy Harrison in person," added Higgy, "but he sounded swell from the records I've heard."

Among the bands, he inevitably places Duke first and foremost, while his preference among the ofay groups go to Glenn Miller and Tommy Dorsey.

Mention of Tommy recalls a little incident that might make an apt conclusion for this story of the great Higgy. At the Metronome All-Star record session a few weeks ago, Higginbotham and T. D. were the two trombone men in this "dream band."

Tommy's turn to take a solo arrived. Tommy shook his head.

"Not with Higginbotham around," he said. "I'm not that good a hot man!"

DANCE BAND DON'TS—21

WHAT would you think was the most unnecessary "DON'T" I could think of? Until the other day I would have said that it would be "Don't forget to tune up." Yet that is just what I heard a band do—or rather not do.

They came on the stand, obviously rather excited about the whole business, blew a few preliminary notes and started off with a great stamping of "one-two" by the drummer.

The intonation was awful, but they plodded on, too engrossed in their reading efforts to notice. It was the pianist who eventually noticed something amiss, and told the other boys.

At first they were indignant at being told they were out of tune, but eventually they consented to try an A. I shall not easily forget the expression of surprise that spread over the trumpet's face when he listened to himself.

I talked with the band afterwards, and although they didn't admit it in so many words, it was apparent that they often "forgot" to tune up.

It's so silly that it seems obvious. That's why you might forget it. Make sure you don't.

3 TOP LINERS

DOWN EV'RY STREET

GOOD MORNING, SERGEANT MAJOR

WHERE DO WE GO FROM HERE?

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/-

I enclose £ : s. d. for TWENTY
NUMBERS for.....combination
NAME.....
ADDRESS.....

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

M.M. 29/3/41

20
NUMBERS
FOR
12/6

Jay C. Higginbotham:
a characteristic picture

THE first time you ever heard of J. C. Higginbotham you probably thought what an odd name it was, and left it at that. The second time, maybe, you listened more closely to some of those trombone choruses. And by the third or fourth time you were no doubt a Higginbotham fan as avid as the rest.

Truly one of the great men of jazz, this Higgy; yet it's only been in the past couple of months that the great American public has been aware of it. For Higgy now is a featured attraction; the advertisements for Café Society in the New York dailies boast of "Red Allen and his Band, Featuring J. C. Higginbotham, Trombonist."

That's fame. At least, it's something more than sitting on the stage watching the spotlight follow Louis Armstrong, and maybe earning yourself an eight-bar solo in a fifty-minute show.

"C" STANDS FOR "?"

Higgy, I found, had never given his life story to a magazine. But he knew all about the "M.M.," which, he said, gave him some of his first and best write-ups. Oddly enough, my first and simplest question stumped him. Asking for his full name, I was told that the first name is really Jay and he never found out what the C stands for!

J. C. hails from the home of *Gone With The Wind*—Atlanta, Georgia—and to look at him you wouldn't think thirty-five years had passed since he was born there.

The family was full of musical Higginbothams, though his parents weren't pros. Higgy himself is a twin, but the other twin died in infancy.

His two elder brothers have both been in the music game. Bob H. still plays trumpet somewhere in Philadelphia; Garnet H. used to be a trombonist, but now teaches the tailoring trade which was once to have been J. C.'s métier.

Garnet's daughter, Irene, is earning quite a name for herself already as a songwriter. At 23, she has had her *Harlem Stomp* waxed by Louis Armstrong, *Liver Lip Jones* by Fats Waller, and is constantly buzzing around the publishers, trying to make an individual success without trading on the fame of her uncle J. C.

Stranger still, Higgy has a sister

BILLY PLONKIT IN THE HOME GUARD

Billy: "You three carry on guarding Nelson. I'm going spotting down Archer Street. We mustn't let anything happen to that, or else we won't have anywhere to go to get our autographs!"



HARROW A.F.S. DANCE BAND DOES ITS STUFF

ALL over the country, A.F.S. Bands have been springing up, but on Sunday last the MELODY MAKER was privileged to listen to one that must be rated high by any standards.

This was at the Harrow Coliseum, Middlesex, and the A.F.S. Dance Band was the star turn in a variety concert organised by the Harrow A.F.S. to inaugurate their Comforts Fund Week which started on March 23.

BOTTERILL BOBS UP

Opening and closing the programme was the A.F.S. Dance Band, and here the audience had a surprise, for leading it was Ernest Lough who, thirteen years ago as a boy soprano, attained sudden fame through his gramophone records, and is still attached to the late Sir Walford Davies' Men's B.B.C. Chorus.

The ten-piece orchestra showed the effects of good rehearsal and a fine sense of co-operation, their rhythm being smooth without being flashy, and a good tone being a feature of the three saxes, violin, trumpet and trombone.

The complete line-up consists of Fred Rosser (responsible for the arrangements), whose own composition, *Salamander*, was featured by the band, Bill Barbet and Clem Clements (saxes); ex-Waldorf violinist Bill Hulson; ex-Billy Cotton and Bram Martin trumpet player Paddy Harlow; trombonist George Maxted; ex-Bertini

bassist Bill Venentine; Harold Peachy on drums; and pianists Ronnie Bird and Glyn Mason.

Of these last two, Glyn Mason is responsible for *The Song of the A.F.S.*, the band's signature tune, and Ronnie Bird, apart from showing outstanding qualities as accompanist to Anna Rogers and Charlie Botterill at short notice, was given a solo spot in the bill to play *Rhapsody in Blue* and a rhythmic interpretation of Scottish melodies.

Another outstanding player was violinist Bill Hulson.

High-spot of the finale was Paddy Harlow's *Posthorn Gallop*.

The rest of the bill was made up of such stars as Anna Rogers, the comedienne impressionist, B.B.C. bass singer Robert Easton, the internationally famous soprano Maria Dal Rhey (the latter two being accompanied by Stanley Mole), Norman Long, "Tubby" Harold as compère, and Charlie Botterill.

This ex-Henry Hall drummer, who had the reputation of being one of the finest drummers in the business, was making one of his now rare stage appearances and showed that, for all that he is now engaged in munition work, he has lost none of his skill in the vibraphone solo-spot he was given on the programme. Charlie is also an honorary member of this band.

The boys, all of whom were discovered after their enlistment into the Fire Service, will be closing the week's effort with a dance cabaret in the Kodak Hall, Harrow, on Saturday (March 29) at 3 p.m.

THESE FOOLISH THINGS . . .

by **FREDERICK JONES**

DO you ever listen to a gramophone record and hear a bit that makes you sit up with a gasp at the sheer perfection or genius of it? A feeling that fills you with a gnawing frustration because you can't explain to the nearest person what it is in the music that gets you?

I often do, and ever afterwards that particular passage in the record is something worth looking forward to.

A few illustrations will probably convey what I mean.

The first time I noticed this feeling was while listening to the Muggsy Spanier version of *Dinah*.

We have the usual Dixieland ride-in by everyone, and then comes a solo improvisation by Muggsy, backed up by piano. This ends, and there is a short silence broken by the entrance of George Brunies' vocal, and the drums, then trumpet.

It is the entrance that pleases me, with the first beat of the drums just behind it.

Not so apparent? Perhaps not. I find among these instances some have only individual appeal, like the former, whereas some have almost universal attraction.

FOIBLES

Of these, a good example is Ellington's *Never No Lament*. Consistently good as the record is throughout, I think the high-spot and the feeling of intense emotional lift come with Cootie's growling solo, backed up by the most exquisitely phrased saxophone support I've ever heard.

Play that piece over a few times, and you'll soon see what I mean.

Most of my favourite moments are obscure to almost everyone. I may as well go the whole hog and tell you of more of my foibles.

Have you ever heard Bob Crosby's *Air Mail Stomp*? This record starts with the usual tom-tom and clarinet, but it builds up a terrific tempo climaxing in a Haggart bass solo, then a typical Bauduc ride-out, then comes a brass and sax chorus which has a few off-beat or suspended choruses.

It is these choruses which get me. The fact that you can't understand what I'm writing about will probably prove how individualistic these appeals are.

Four of the finest jazz sides ever made are those of the Venuti-Lang All Star Orchestra. I think the best of the four is *After You've Gone*.

There is a short introduction, followed by a guitar solo from Eddie Lang.

He plays the music corresponding to the words *After You've Gone*, and then he interpolates five improvised notes. That short piece is enough to give me a kick.

My perennial favourites are Spanier and Ellington. At the moment I am listening to the Ragtime Band's *At Sundown*.

One of my joys in life is the piano solo, supported by excellent drums and bass, that follows Rod Cless's clarinet. I am sure that a great many fans will agree with me on this instance.

JOY, PEACE, THRILLS

Although jazz music gives me most of my musical thrills of this nature, I do get some from other sources.

Bing Crosby is one of these. His version of the Stephen Foster ballad, *Beautiful Dreamer*, is enough to send me ecstatic, but I think his supporting orchestra—that of John Scott Trotter—deserves some praise.

The arrangements, even in the shadow of the enchanting Crosby vocals, are always worth listening to. A couple of good examples are *Can I Forget You* and *The Folks Who Live On The Hill*. Crosby and Trotter devotees will appreciate this point.

Tchaikowsky, too, manages to give my critical ear a fillip or two.

The dainty *Dance Of The Sugar Plum Fairy* never fails to evoke a sympathetic hearing from me. The *Andante Cantabile* from his String Quartet in D (*Moon Love* to you), with its moving string section, is in the same class.

Fortunately or unfortunately, as the case may be, I could go on for ever like this, citing recorded examples of music that manage to satisfy me even more so than the good average.

Some say: "I can't understand what on earth you see in that row!" others agree: "I get what you are driving at."

Whether you find encouragement or not, I am certain that you, too, have personal pieces that will always bring joy, peace and thrills to even the most sated and bored musical ear.

A Message to the World

THE KING IS STILL in LONDON

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

"ROCKABYE BAY" | MEM'RIES LIVE LONGER THAN DREAMS
WHEN YOUR TRAIN HAS GONE | LET THE BANDS PLAY

LOOK OUT FOR FRANKIE CARLE'S

FALLING LEAVES

AMERICA'S LATEST FOX-TROT CLASSIC

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.

KEITH PROWSE 15TH STAR PARCEL

A SONG OF THE PRAIRIE

TUMBLING TUMBLEWEEDS

SWING IT BOYS!

SWINGIN' ON THE SWANEE SHORE

A NATURAL HIT!

COME AND HAVE A DRINK AT THE VICTORY ARMS

THE NEW CHORUS WALTZ

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

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



Tony Pastor

TONY PASTOR AND HIS ORCHESTRA.

****Get Ready, Set, Jump (Cooper, Raye) (Am. Bluebird OA.056161) (Recorded September 23, 1940).

COLEMAN, HAWKINS' ALL STAR OCTET (Am. N.).

****My Blue Heaven (Whiting, Donaldson) (Am. Bluebird OA.046158) (Recorded January 3, 1940). (H.M.V. B.9151—3s. 8d.)

056161—Pastor (tenor) with Henry "Hank" Freeman, Stuart Anderson, Robert Taylor (reeds); Sam Shapiro, Irving Berger, Charles Tretta (tpts.); Henry Singer, Wm. Abel, Russ Brown (trmps.); Les Burness (pno.); Frank Isnardi (gtar.); Marvin Wittstein (bass); John Morris (drums).

046158—Hawkins (tenor) with Danny Polo (clart.); Benny Carter (tpt.); J. C. Higginbotham (trmb.); Gene Rodgers (pno.); Lawrence Lucie (gtar.); Johnny Williams (bass); Walter Johnson (drums).

LIONEL HAMPTON AND HIS ORCHESTRA.

****I Can't Get Started With You (Gershwin, Wilson, Duke) (Arr. Clyde Hart) (Am. Victor OA.043248) (Recorded October 30, 1939).

****Martin On Every Block (Hampton) (Am. Victor OA.055533) (Recorded August 21, 1940). (H.M.V. B.9152—3s. 8d.)

043248—Hampton (vibres) with "Toots" Mondello (alto); Ben Webster (tenor); Ziggy Elman (tpt.); Clyde Hart (pno.); Al Casey (gtar.); Art Bernstein (bass); "Slick" Jones (drums).

055533—Hampton (vibres) with Marlin Marrio (pno.); Teddy Bunn (electric guitar); Douglas Daniels (gtar.); Hayes Alvis (bass); Kaiser Marshall (drums).

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA.

****Five O'Clock Whistle (Gannon, Myrow, Irwin) (V. by Ivie Anderson) (Am. Victor OA.053429) (Recorded February 5, 1940).

HARLAN LEONARD AND HIS ROCKETS.

****A La Bridges (Dameron, Bridges, Leonard) (Am. Bluebird OA. 053211) (Recorded July 15, 1940). (H.M.V. B.9153—3s. 8d.)

053429—Ellington (pno.) with Barney Bigard (clart.); Otto Hardwick, Johnny Hodges (altos); Ben Webster (tenor); Harry Carney (baritone); Rex Stewart, "Cootie" Williams, Wallace Jones (tpts.); Joe Nanton, Juan Tizol, Lawrence Brown (trmps.); Fred Guy (gtar.); Jimmy Blanton (bass); Sonny Greer (drums).

053211—Leonard (alto) with Darwin Jones, Henry Bridges, James Keith (reeds); Ed. Johnson, Winston H. Smith, James Ross (tpts.); Richard Henderson, Fred Beckett (trmps.); Wm. S. Smith (pno.); Stanley Morgan (gtar.); William Hadnott (bass); Jesse Prince (drums).



ALTHOUGH they can be bought separately, the above discs are actually part of the contents of the second Jazz Album—entitled H.M.V. "Masters Of Swing" Album (Second Series)—your humble has produced for H.M.V. It is due for release next Tuesday, April 1.

Advantage (I hope!) of obtaining

THE "MASTERS OF SWING" ALBUM

album complete (24s., including Purchase Tax) is that you get with it a booklet I have written on the artistes and their performances.

As the booklet has to appeal to the many newcomers to jazz, it inevitably contains much that you hep cats probably already know. But I'll bet it also contains a few things you don't. Moreover, it's given me a chance to say a good deal more about the records than I shall have space to say here.

Perhaps the first thing I should make clear is that, as I selected the records, I naturally think them pretty good.

Anyway, if they are not, I alone am to blame. There may be others in the American Victor and Bluebird lists which are better, but the discs I was given to consider were certainly sufficient and good enough to have enabled anyone to pick out a dozen sides worthy of being looked upon as a quite outstanding representation of recorded jazz at its best.

PASTOR

Tony Pastor, whose *Get Ready, Set, Jump* (American title: *Set, Get Ready, Jump*; and don't ask me why they changed it here, because I've no idea) will, of course, be remembered as the tenor sax-vocalist of Artie Shaw's 1938-39 and earlier bands.

When Shaw threw up his 1938-39 band, Pastor (who, incidentally, had in the earlier '30's run a band in which Artie Shaw was the clarinet player) formed, using some of the Shaw men, this new band of his own.

After playing various night clubs in Los Angeles, Detroit, etc., it reached New York's Lincoln Hotel last year, and soon gained the reputation of being one of America's best white outfits.

The title *Get Ready, Set, Jump* probably owes its origin to the Jump Rhythm created by Al Cooper and his *Savoy Ballroom*. Support for this belief comes from the fact that Cooper is, with Don Raye (writer of *Beat Me, Daddy*, and sequel *Scrub Me, Mamma*, with *A Boogie Woogie Beat*, part composer of the opus.

Exact significance of the Jump rhythm may, or may not, be apparent from this record, but just as jazz it's more than good enough.

There are fine solos by the trumpet and Lester Burness' piano, not to mention Pastor's own outstanding contribution.

CARTER

But perhaps the feature of the side is the way the ensemble swings at slowish tempo, in low, rich tone, the movements which open and close the record. At any rate, they show that this band has a style and feeling which are usually found only in the best coloured outfits.

Most people will turn their attention to *My Blue Heaven* to hear Hawkins, and they are not likely to be disappointed with his solo in the last chorus.

But this side has plenty besides the tenor maestro's performance, good as it is.

Benny Carter's trumpet lead in the first chorus is swell; Higginbotham's rich, flowery tone and clean, deliberate technique are media for one of the grandest choruses even he has ever offered; the always neat and tasteful Danny Polo (now, of course, back in his own country) plays with a style and artistry which may come as a surprise to even his most ardent admirers.

Add to all this a rhythm section that is more than better than most, and you have a fair indication of how this comes to be one of the best records Hawkins has made since his memorable 1934 Parlophone *Jamaica Shout* and *Heart-break Blues*.

In the next disc Lionel Hampton provides two contrasting tempos and moods.

I Can't Get Started is slow and rhapsodic—so slow that, although the record runs for little short of three minutes, it consists of just one chorus and a half, with no introduction or coda.

Except for a gripping passage by

Reviewed by **EDGAR JACKSON**

Ziggy Elman's trumpet, Hampton plays solo all through this side.

His vibraphone, with its ingeniously melodious, or melodiously ingenious (either way is equally fair comment), phrases, is worth hearing for itself alone. But the accompaniment, with its rich, pithy interjections by the two saxes and trumpet in harmony, and the alluring little murmurings of Casey's guitar, gives the side a character that is in its way unique.

Martin On Every Block takes us from the sentimental to a more uncompromisingly rhythmic mood.

With the intriguing Hampton well up to form, a good solo by Teddy Bunn (now playing electric guitar), and an interesting contribution from Marlin Marrio, a new pianist who is well worth noting, this side swings itself along, at an easy jig tempo, deliciously.

Coming to Ellington's *Five O'Clock Whistle*, you may remember I advised you to wait for this in preference to getting any of the earlier released versions of the title.

If you took my advice, I'm sure you are going to be pleased.

ELLINGTON

As a composition, this *Whistle* opus may be no more than an amusing frivolity. But Ellington and his Band, strongly aided and abetted by Ivie Anderson, have dealt with it in a way that is well worthy of them, and none the less so because it retains withal the inherent *naïveté* of the composition.

You will remember that the *raison d'être* for this saga on what happened to poor Pop was that the whistle got broken and refused to function. In going one better than the others, Ellington apparently managed to get it mended. At the end of the record the whistle blows. And how!

In the absence of a good enough Ellington waxing with which to couple the *Whistle* epic, I was forced to back it with another band, and the difficulty was to find one worthy of the Duke.

But I think I succeeded. Meet Harlan Leonard and his Rockets, a coloured combination.

Leonard comes from one of the first great bands—George E. Lee's (for more about it, and Leonard, see the aforementioned booklet with the album)—to play in Kansas City.

Later he went to Benny Moten's famous group. Subsequently he formed the band you now have the chance of hearing, which, before returning to Kansas City, played, in 1940, at New York's Golden Gate Ballroom, where it created a sensation.

Now, please, meet Henry Bridges, featured tenor saxophonist of Leonard's band, and star of this record of his own tune, *A La Bridges*.

Bridges' work on this platter is something you must hear.

But it is by no means the be-all and end-all of the side. The way in which the band as a whole plays a perfectly swell slowish arrangement is just one of those things, even if the intonation in the otherwise effective trombone solo is not always perfect.

Next week I hope to complete the review of this H.M.V. "Masters Of Swing" (Second Series) Album.

SEMI-PRO BASSIST KILLED IN ACTION

MANY South London semi-pros will learn with a deep sense of loss of the death of Rodney Archer, who was one of the leading semi-pro drummers in that district before the war, and won an "M.C." individual prize for bass playing some three years ago.

Rodney was killed in action while serving in the Navy.

His best pal Ken Brown, also in the Navy, sends us this news and takes the opportunity also of extending his deepest sympathy to Ron's wife and family.

Ken played drums with Rodney in South London for some years before they joined the Navy together.

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. 10/-, S.O. 12/6, TRIO 10/-, Other Parts 4/-, P.C. 3/-
(Strike out arrangement not required)

Name of Subscriber.....

Address.....

.....M.M. 29/3/41

THE SUN MUSIC PUBLISHING CO., LTD.
23 DENMARK ST., LONDON, W.C.2. Temple Bar 0551-2

BRAND'S ESSENCE OF NEWS

MICHAEL CARR, that ace tune-smith, standing guard in Home Guard uniform outside the offices of Peter Maurice on Friday last, looked upon the world with a jaundiced eye.

At two-thirty that afternoon he had invited members of the song-writing profession to a meeting with a view to forming them into a body and combating some of the difficulties which he considers his profession is up against.

Not a soul turned up... and he announced bitterly that he had now washed his hands of the whole business.

Approaching us along Denmark Street at that moment came one man who has done more to popularise new numbers than probably any singer in the profession—SAM BROWNE, on his way to a rehearsal with AMBROSE.



Sam Browne

And he was looking upon the world with a jaundiced eye.

The night before he had left his car outside his block of flats. It had been stolen.

"But," we pointed out with our customary naïveté, "didn't you remove the distributor lead and the rotor arm and what-not and render the thing harmless?"

Sam turned a baleful eye upon us.

"I did every dam' thing to render the car useless to man or beast, short of taking off the wheels. But these so-and-so's go around with spare parts, break open the door and bob's your uncle."

But if you'd heard Sam on Sunday night you'd never have guessed that here was a man with a grievance against the world.

Two who should certainly consider themselves on top of the world thereupon joined us. JIMMY MILLER (Sergeant to you!), leader of the Squadronaires, and former Ambrose guitarist SYD COLIN, co-author with ex-Elsie Carlisle pianist RONNIE ALDRICH, of *If I Only Had Wings*.

At the moment their heart-cry was

by
PAT BRAND

If Only We Had Left Arms. For they (in common with the rest of the band) were both suffering from the result of injections to render them immune from some scourge or other.

With the rest of the Squadronaires, they had been scheduled to do a session for Decca that afternoon.

"You can imagine how JOCK CUMMINGS would get on, unable to lift his arm!"

Mournfully, the five of us stood there. Hurrying past us rolled a figure famous for his rotundity and his xylophonistics—TEDDY BROWN.

Glumly, Mike Carr shook his head. "That fellow's not well. He should eat more."

We stood there a moment or two longer, and then, lest further misery should dissolve us into tears, bade farewell to Jimmy and Syd and adjourned for refreshment to the Radio and Variety Artists' Club, where we met song-writers HARRY LEON and BOX and COX. Box was in naval uniform (or it may have been Cox—I never know). An hour later, much refreshed, we went into F. D. and H. to buy some gramophone needles. And here we were at once overwhelmed by the all-embracing optimism and joie de vivre that seems perpetually to surround hit-writer TOMMIE CONNOR.



Tommie Connor

An arm was flung forth, and we were led unprotesting into a listening-room to hear JERRY HAYWOOD play and Tommie sing his latest opus—*The Little Boy Who Never Told a Lie*, music by Manning Sherwin.

The whole thing, it seems, is about George Washington and the cherry-tree, and by the time Tommie had finished explaining it to us it appears

that it was inspired by the passing of the Lease and Lend Bill. I haven't quite made out the connection yet, but it's Tommie's way of expressing his gratitude to our cousins over the ocean, and I don't doubt that he means well.

But I'm sure that the title was inspired by Herr Goebbels.

JIMMY "Organola" LEACH was sitting in the main office, largely occupying Jerry Haywood's desk, and meditating on the fact that he was scheduled this week to appear at Dover.

But Dover doesn't worry about the fact that the Jerries are only twenty-one miles away, and spasmodically shove shells across the gap.

Some idea of how much this means to them can be gauged by a "do" they had last Tuesday at the Town Hall. Not only did they dance non-stop from 6 p.m. till midnight, hold an Amateur Tango Competition judged by Pierre and Lavelle, and have the finals of the Dover and District Waltz and Quick-step Competition—but they needed three bands to see them through this terpsichorean orgy.

JIMMY FAWCETT and the "Hallmarks," from the Leas Cliff Hotel, were there. SYDNEY SHARP'S Band, and JACKIE WESLEY'S Accordion Band.

So there seems to be quite a demand for dance music, and doubtless Jimmy Leach will repeat his usual success at the keyboard—and on the golf course.

"I'm taking it up seriously now," he assured me. "What's your handicap?" I asked. "Five," he modestly told me. Five.

Another Sharpe (with an "e") who should knock 'em flat shortly is A. P. SHARPE, who has another of his guitar programmes being broadcast tomorrow (29th) at 4.45 p.m. on the Forces wavelength.

This time he's dealing with two American guitar players, Harry Volpe and Frank Victor. And next month he is doing another weekly series of Hawaiian guitar records.

This new series will be called "Well-known Players of the Hawaiian Guitar," and will consist of about a dozen biographical programmes on Sol Hoopii. Len Fillis, Lani McIntire, Johnny Pineapple, Dick McIntire, Peter Hodgkinson, Andy Iona, etc.; but, instead of the genuine Hawaiian discs such as he used in his "Hawaiian Memories" series, A. P. S. is using more commercial and swing discs.

So far, Sol Hoopii is listed for April 3 from 11.45 to noon, and Len Fillis for April 12 from 4.45 to 5 p.m., both on Forces.

Some months ago we ran an article to the effect that TOMMY HOULT, from the Mayfair Super Orchestra, of Derby, had formed a dance orchestra on the Midlands station where he was serving in the R.A.F.

Now it appears that our Nottingham correspondent was mistaken. "The Aero Rhythm Boys" are not led by Tommy, but by Band Sergeant W. G. NEWMAN, who writes that, in his capacity of Bandmaster to the station, he formed and runs the orchestra, and in fact very much regrets the fact that Tommy has now been posted from the station, since he has lost a close friend and been left a gap in the band that he is finding it difficult to fill.

Another dance band mystery which you can solve for yourselves has been set by Editor RAY SONIN. In fact, you can do this for the mere sum of sixpence!

Following its success in a 3s. 6d. edition, *The Dance Band Mystery*, by Ray Sonin, is now on sale in the Cherry Tree Edition (No. 125) at 6d., and if you want the real low-down on the profession, written by someone who knows it from A to Z, this yarr! will give it you.

You can get it at railway bookstalls, Smith's, newsagents; but wherever you get it, it's good.

HARLEMESE AS SHE IS SPOKE

Lesson 2 In What Musicians Say—And What They Mean—In Harlem

"Well, cut off my legs and call me Shorty! If it ain't my old homey, Liver Lip Jones."

"Well, shave off my hair and call me Baldy! Hyabin, ole man! Stash your frame!"

"Solid! Cop a squat yourself!"

"Whatcha know good, man?"

"Ah, I'm like the bear. I ain't nowhere. Watcha know?"

"Man, I'm like the mole, I'm in a hole."

"Say, they told me you got a new 88 man up to the club."

"Oh, man, you gotta dig him some time. I tell you, he's a mess."

"Too hard, huh?"

"Jack, that cat is awful. He's a gasser."

"You mean he lays more five than that oaf we dug one time in that pad on the Hill?"

"Ah, man, he didn't know from nothin'. He was just a square from Delaware."

"Well, man, I gotta be cuttin'."

"Come on up by the joint some time and we'll have ourselves a ball."

"Solidity. See you, hear?"

"Take it easy, now!"

"Solid!"

"Well, this is most surprising! You are Liver Lip Jones from my home town."

"I am no less astonished! How do you do, sir. Sit down."

"Willingly! Be seated yourself!"

"What is your news?"

"Oh, I have nothing new to report. And yourself?"

"I am in a similar situation."

"I understand you have a new pianist at the club."

"You must listen to him. I tell you, he is outstanding."

"Really great, eh?"

"My friend, that chap is wonderful. He is thrilling."

"You imply that he is superior to the white fellow we heard once at that reefer-den on Edgecombe Avenue in Harlem?"

"Good gracious, that fellow was an ignoramus. Just a simpleton from out of town."

"I must be on my way."

"Come to the place some time and we will amuse ourselves."

"I should be delighted. Au revoir!"

"Au revoir!"

"Solid!"

CLASSICS OF JAZZ

by Bill Elliott

No. 17.—"Relaxin' At The Touro" and "Riverboat Shuffle," by Muggsy Spanier and his Ragtime Band. (H.M.V. B9145)

BEFORE we get going this week, here are two matters that I think will prove of interest to you all.

Firstly, I have a little competition that you should like.

Among the hundreds of letters I receive regarding this series are many that suggest various records for it, some very good, some not so good. At any rate, you all like to choose your own Classics, so here's your chance.

Send to me (Bill Elliott, c/o MELODY MAKER, 93, Long Acre, W.C.2), on a postcard or single sheet of paper enclosed in envelope, four records that you consider would make good Classics of Jazz. List both sides of the records (tune and band), add your name and address and post it not later than Thursday, April 3.

I have prepared a list of twelve records that will appear as Classics in the near future, and whoever sends a list that corresponds with most of my selections will receive six swing records selected from the recent issues.

In the event of any tie the prize will be divided.

Letters

The result will be published in the MELODY MAKER dated Friday, April 25, when I will utilise one of the winner's choices as No. 21 in this series.

The second matter concerns the hundreds of letters mentioned above. I must apologise to scores of people for not writing, but it is impossible in these days to answer them all—I manage a good many, but if you haven't had a reply

CHOOSE YOUR OWN CLASSICS!
Read all about Bill Elliott's new competition

personally, please note that in the near future I shall be having some extra space for this feature and will do my best to answer a lot of your queries then.

Now this record. Line-up is:—Muggsy Spanier (trumpet); Rod Cless (clarinet); Nick Calazza (tenor); George Brunies (trombone); Joe Bushkin (piano); Bob Casey (bass); Don Carter (drums); and it's a swell disc.

Muggsy

You will remember I said regarding Artie Shaw's *The Blues*, "occasionally a white band gets into the groove and produces one out of the hat, and this record is a grand example"—well, it's happened again, and, good as Shaw was, *Relaxin' At The Touro* is better.

Consisting almost entirely of solos, it's a real down-to-earth slow blues, and the feeling the boys put into it is just nobody's business.

Muggsy takes the opening chorus and the next with beautiful tone and phrasing. I don't think he has ever taken a better solo, and I haven't forgotten the famous *Darktown Strutters* with

McKenzie and Hawk (Parlo. R1044) when I say that.

Joe Bushkin takes the next chorus, a very tuneful solo but one that breathes the very spirit of the blues, and the same remarks apply equally well to Rod Cless on clarinet, who follows.

Here's a boy who has been turning in some outstandingly good jazz lately, and his low register solo here has lovely depth and tone.

Brunies, on trombone, takes his usual four bars (I'd like to hear more of him), and then Muggsy leads the ensemble to finish a record that is going to take a lot of beating for the top place in 1941.

Riverboat Shuffle, on the back, is taken in fast tempo, and is practically all ensemble with the exception of two solos—Messrs. Spanier and Bushkin respectively.

As space is almost gone, I won't venture a complete routine, but I ask you to notice how this little group really does recapture the spirit of the Dixieland style of playing. You'll notice especially what I mean in the first and last choruses.

A GOLDEN EGG!

At the Harrow A.F.S. Variety Concert, last Sunday (see report on page 4) a programme autographed by all the artistes was auctioned from the stage.

It fetched £1 1s.

A goose's egg, laid by Susie, the mascot of the Harrow A.F.S., was also auctioned.

It fetched £1 10s.

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 £ 1 s. d. Please enrol me as a Member of your Orch. Sub. Club for

TERMS for TWENTY NUMBERS:
S.O. 12'6, F.O. 16'0, TRIO 10'0, SONG COPIES 7'6.

EXTRA PARTS: P.C. 5'0, OTHERS 2'6 EACH.

Delete combinations NOT required.

NAME

Block Letters

ADDRESS

M.M. 29/3/41

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

PUBLIC TASTE IN DANCE MUSIC HAS IMPROVED

says
"MIKE"

WHEN, as I was telling you last week, I have to select modern commercial tunes, I find the question of selecting good recordings an easy enough task.

I have my own black-list of completely ham bands—a list which I am too good-natured to publish. But there are one or two personalities in dance music whose music I cannot stick at any price; their contributions are automatically ruled out.

So also is any recording savouring of "strict" tempo—whatever that may be. For some peculiar reason which I have never been able to understand, this particular form of dance music is duller and musically stupider than any other. I shouldn't have thought that to be really necessary, but there you are.

Anyway, that sort of thing doesn't do for my audience; it prefers its music to be a little less severe. Which makes me wonder for whom on earth these "strict" tempo records are intended. Obviously, somebody must buy them, or the gramophone companies wouldn't make them.

However

BETTER TUNES

Where current popular tunes are concerned the choice is simple. One can take any version—by Benny Goodman, by either of the Dorsey Brothers, by Gerald, or Ambrose, or Carroll Gibbons, or Glenn Miller, or the Casa Lomas, or almost anybody—and be reasonably certain that it will be acceptable, well played, interesting and with a respectable, danceable lilt to it.

The most satisfactory thing about present-day "commercial" dance music is that while it appeals to the musician, it also does not offend the so-sensitive ears of the ignorant public.

That the public manages to get along is due primarily, of course, to the fact that the band is selling the tune advertised on the label.

Any ingenuities or musical excesses pass unnoticed by the inexpert listener who is intent only on hearing the tune, pleasing his girl-friend or doing whatever it is he buys the record for.

I think we need not worry overmuch about present-day "commercial" dance music. The basic material—i.e., the tunes as sent out by the publishers—are

better than they have been for years. The reason is that public taste has improved in a remarkable manner.

No? Think of the most popular song of the last two or three years. You will hear it whistled in the black-out of almost any city in Britain, blitz or no blitz. I mean: *Begin the Beguine*.

The popularity of this song is something phenomenal. Take a look at it. To those of us who know our Cole Porter well, it certainly follows the familiar pattern of this extremely gifted composer.

But that familiar pattern, the melodic line which is built up to a climax and comes down again, is not the familiar pattern of the ordinary popular song. The tune is heaven-knows-how-many-bars too long by ordinary standards.

And yet it caught on. After a considerable time had elapsed, though.

The tune was first released some years ago, when it was played by a few of our broadcasting bands because it was a new Cole Porter number; it had a small *succès d'estime*. When *Broadway Melody* of 1940 featured the tune as its finale, *Begin the Beguine* took on a new lease of life.

By constant plugging, the public ear was finally bewitched, and I am sure the public ear was the better for it.

The fact remains, however, that the public was able to take in and whistle a tune which was head and shoulders above the ordinary "commercial" number of our time.

But it took quite a time to get there; the song was first published in 1935.

Now this ability on the part of the

public to digest a more unconventional type of popular song is a most encouraging sign. But it is encouraging, I fear, only for songwriters who have wearied of the seemingly inevitable tonic-and-dominant roses-round-the-chapel-organ type of song.

It has not made the public any more willing to appreciate good jazz. Indeed, the better popular songs become, the less chance does there seem to me to be of good jazz becoming popular.

Public taste is inclining towards melody—even towards unusual melody, provided it is something like *Begin the Beguine* or *In the Still of the Night*, both of which are "long" tunes, out of the ordinary run of things.

Owing to the whole nature of this wretched business called jazz, the public is apparently to be interested only in current affairs.

SEVERE HANDICAP

It is nearly impossible to try and get the modern listener, once he has taken to Cole Porter, to listen to the purely melodic jazz of eight or ten years ago.

Perhaps if somebody were to set about publicising, say, the earlier music of Benny Carter, Duke Ellington, Redman, Nichols and Henderson as up-to-the-minute, exclusive, super-swing-style or something, the public might be induced to fall for it. But nobody does anything of the kind; with the result that nearly all the best of jazz is known only to a few connoisseurs.

The few who still make good jazz are suffering under a severe handicap; their best "friends" are in fact their worst enemies. I will show what I mean next week.

P.S. Note to "Detector": The money for the B.B.C.'s Overseas and Monitoring Services does not come out of the 10s. licence. A further special £900,000 or so was voted for the B.B.C. only a few days ago in the House of Commons.

RADIO RHYTHM

WITH reference to a recent news item in these columns regarding Canadian bassist Russ Allen, we are asked to correct the statement that he was bass player with the Radio Rhythm Club Sextette.

The Sextette's bassist has until recently always been Tom Bromley, now in Mount Vernon Hospital, Northwood, through enemy action.

CLUB BASSIST

In this connection we might mention the phenomenal success of the issue of *Radio Rhythm Club's* first two sides for Decca, on which Tommy plays bass.

Leader Harry Parry informs the MELODY MAKER that, despite two deliveries to Keith Prowse on the day of release, the entire stock was sold out by mid-afternoon.

PM CLUB

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

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

TWO NEW SMASH HITS!

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

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. Sub. Club, for S.O. or I enclose £ s. d. 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/-. Name..... Address.....

Name..... Address..... Mark combination required. M.M. 29/3/41 THE PETER MAURICE MUSIC CO., LTD., 21 Denmark St., London, W.C.2. TEL. 3856.

A Sensational New Ideal! 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.

NEW PROFESSIONAL PIANO SOLO!

SOUTHERN FRIED

GEORGE SHEARING'S arr. PRICE 2/-

P.M. HOT HITS!

IN THE MOOD

Between 18th and 19th on Chestnut Street

IDA (Sweet as Apple Cider)

(New Vic Schoen Smash Arrangement)

Roy 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

THERE WAS A JOLLY MILLER ONCE . . .

Personalities In Paragraph by ERIC WINSTONE

A STANDS for accent.
B stands for broadcasting.
C stands for Canada.
And **D** stands for **DAVID MILLER**, ace air compere and producer heard regularly on both Home and Forces wavelengths in such forcible and imaginative programmes as "From Opera to Jazz," "The College of Swing Knowledge," "Canadian Capers," and many others.

As a matter of fact, we seem to have come in at the right time.

With an Ambrose airing due on in a few minutes, if you'll read a little quicker I'll just have time to give you an introduction to this well-known radio personality before he disappears into the studio.

Are you ready?

Right; let's talk fast.

Way back in 1936, a cable from England brought this talented young Canadian to this country to join the radio department of a well-known advertising agency.

There he helped in the production of several commercial shows, and eventually started with the B.B.C. as an actor in their Drama Dept. Making a debut in "Berkeley Square" with Leslie Howard, he played American and Canadian parts in various shows until, trying his hand at compèring in a "Melody Out of the Sky" programme with Jay Wilbur and his Orchestra, the immediate and enthusiastic response from listeners all over the country indicated clearly that he had definitely found his forte in the entertainment world.

Although still a member of the



Four aces (and, alt Canadian) snapped during rehearsal at the B.B.C. (Left to right):— ace-singer Lyle Evans; ace-trumpet Alfie Noakes; ace-producer David Miller, ace-pianist Jack Penn.

People's Palace in the Mile End Road with Fred Webb and his Band.

For some time Charlie used to appear in clown make-up playing the accordion in the London Parks, and entertaining school children prior to a Punch and Judy show by B.B.C. artist Arthur Bullivant.

Drummer with such leaders as Eddie Carroll, Charlie Kunz, etc., like so many other out of town musicians, his heart is still in London, and I doubt whether he would need much persuading to return to a job within the shadow, if not the sound, of the Bow Bells where he was born.

Always in trouble, I once again print a correction concerning previous news given on this apparently very misleading page.

No sooner do I write concerning "Dixie" Steed and his trio at the Red Lion Hotel, Hounslow, than up-jumps another claimant to the job in the person of Welsh Guardsman **SYD HELIER**, an accordionist and pianist who needs no introduction to those members of the profession who used to take him their instruments back in the days when he was accordion-repairer at both Alex Burns, Ltd., and Boosey and Hawkes in Denman Street.

Friend Syd, whom I have known for many years now, states positively and definitely that he has led the band at this address for over two years without a break, and the combination, which includes Reg. Summers (fiddle and tenor), Bill Etherington (alto and cello), Freddy Harmer (drums and xylophone), Jimmy King (bass) and Dick Robins (2nd alto), is not only a first-rate dance ensemble, but is famous in the locality for the quality of their straight concerts given every Sunday evening.

Incidentally, Syd has recently started his repairing business again at Scarth's in Charing Cross Road, and I know this will be welcome news to many players who have been wondering lately where to go when their accordions need overhauling.

It only remains now for me to apologise to "Dixie" for crediting him with the wrong berth, and then I presume honour will be satisfied on all sides. How many Red Lions are there in the Hounslow district, anyway?

Coventry. A Rhythm Club has been formed at "The Queens," Primrose Hill Street, Coventry, to be known as the Primrose Hill Rhythm Club. President is Eric Hartwell, and the Secretary Elsie Butler, 39, Hartland Avenue, Coventry, to whom all inquiries should be addressed.

SAX & CLARINET
PLAYERS SEND FOR
MELROSE SAX AND CLARINET FOLIO, containing
Twelve Famous Numbers,
arranged for Eb, Bb and C
Melody Sax, Clarinet, Piano
Accompaniment Price 5/-

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

LEW DAVIS

will buy your old

**SAXOPHONE, CLARINET, TRUMPET, TROMBONE,
PIANO ACCORDION, DRUMS, TOM-TOMS, ETC.**

Send details, or better still, send instrument,
cash by return and carriage refunded.

LEW DAVIS, 134 CHARING CROSS ROAD, LONDON, W.C.2

Phone: TEMPLE BAR 6562

Drama Repertory Company, he now began to make an equal reputation for himself in this new field of personality announcing.

Invited by Jack Harris to compère his broadcasts, and co-operating with Neil Munro in the "Parlour Game" programmes, he soon found a post waiting for him in the B.B.C. Variety Department as assistant to Douglas Lawrence as Producer of Dance Orchestras.

Since accepting, he has probably handled at one time or the other every band on the air to-day, and if we only had time I would like to tell you what a nice fellow he really is.

How, in spite of work and lots of it, he still always seems to have time to meet the boys.

How every musician in the business knows him simply as "Dave." But I'm afraid we shall have to take all that as written. The red light has just flicked on in the studio. The second-hand of the wall clock has clicked into zero hour. And, if you listen, in a minute you'll hear David Miller in person, speaking to you, and several million other radio fans, through the microphone that has brought him fame and popularity throughout the country.

O.K., Dave, we're listening.

After his many broadcasts with the Grand Accordion Band, Radio listeners have had a chance this week of hearing **GEORGE SCOTT-WOOD** on the air with his straight fourteen-piece dance ensemble.

Tempo Maestro for the week, George has shown that when it comes to sweet music with a swing he is still way out in front, and after the first session on Monday the boys played together as if they had been sharing the same music desks for years.

You have to actually attend a Scott-Wood session to realise the amazing speed with which even the most involved arrangement is licked into shape, and the unflinching good-humour of this tireless young Scotsman has a habit of getting only the best out of every instrumentalist who comes under his baton.

Originally the song department included the name of Sam Costa, but sudden cancellation of leave prevented him from making the trip and resulted in the gap being well and truly filled by young Johnny Green, probably one of the best of our up-and-coming male vocalists.

Immediately the news got round that he was to spend a week in the locality the management of the Bristol Hippodrome made a tempting offer for his services during his stay, but unfortunately it was impossible to accept.

The full line-up of the band is as follows:—Violins, Syd Bliss and Alf Davis; trumpets, Sammy Sharpe and Mammy Denny, with Tony Thorpe on trombone; altos, Rex Owen and Jack Clapper; tenor, George Glover; electric guitar, Al Shaw; Spanish guitar, Joe Young; piano, Len Edwards; bass, Ralph Williams; drums, Maurice Burman, with George, of course, playing

F & D's GUARANTEED BARGAINS

ACCORDEONS.

FRONTALLINI. 120/4/41...	£30
RIOSIA. 80/3/41. Coupler	£14
HOHNER VERDI III. 120/3/41	£18
GERALDO. 120/3/41	£20
HOHNER ORGANETTA. 120/4/41. Curved keyboard	£25
HOHNER VERDI IV. 120/4/41	23 Gns.
SILO. Pearl bass. 120/4/41	£22/10
DELFINI. 120/4/41. Perfect	£26
SIVORI. 120/3/41. Slide coupler	18 Gns.
ALVANI. 36 bass. O.K. for beginners	8 Gns.
SANTIANELLI. 120/4/41. Three couplers	£34
CHIUSAROLI CHROMATIC. 120/4/41. Pearl fingerboards. The finest accordion in stock	60 Gns.

GUITARS.

GIBSON L.4. Grover machines	£38
F.D.H. Special. Only one left	£23
HARMONY. Cello built	£7/10
ABBOTT-VICTOR DE-LUXE. new	30 Gns.
CROMWELL. Sunburst. Cello built	12 Gns.
GRIMSHAW. Special. Double soundboard	£45
GIBSON L.75. Round hole	£24
ABBOTT-VICTOR. Double-neck Console Grand. Silver-glitter finish	40 Gns.

DRUMS.

APEX. Side Drum. Glitter gold and chrom.	7 Gns.
BEVERLY. Chrom. Foot pedal, snare release	11 Gns.
VIC. O'BRIEN. Silver glitter and chrom.	6 Gns.
PREMIER. Bass Drum. Black	£16

SAXOPHONES AND CLARINETS.

MARTIN FRERES. Clarinet. Covered hole. Boehm	20 Gns.
SELMER-STERLING. Clarinet. Boehm	15 Gns.
SELMER. Console. Clarinet. Albert	6 Gns.
BUESCHER ALTO. S.P.G.B.	28 Gns.
SELMER. Balanced Action Alto. New	38 Gns.
SIOMA. Tenor. S.P.G.B.	30 Gns.

BRASS.

DEARMAN. S.P.G.B. Slide change	16 Gns.
BROWN. Brass. Slide change	12 Gns.
MANHATTEN. S.P.G.B. Slide change	8 Gns.
CRITERION. Gold lacquer	15 Gns.
KING. Trumpet. Gold Plated	13 Gns.
LEW DAVIS. Trombone. Copper model	15 Gns.
BOOSEY. Trom. Brass Lac. Med. bore	10 Gns.
WASHINGTON. Trombone. S.P.G.B.	12 Gns.

—WE PAY CASH—

for Drums, Saxophones, Trumpets, Clarinets. Write, 'Phone, Cal.

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

OPEN SATURDAYS, 9-1 P.M.

"DETECTOR" ADVICE TO AIR RHYTHM CLUB ASPIRANTS

THE news that Harry Parry will give radio auditions to ambitious swingsters (see page 1) made two of last week's airings more interesting than they would otherwise have been.

I refer to "Brand New" at lunch-time in the Forces programme on Tuesday, March 18, and Bryan Michie's "Discoveries" in the 9.20 p.m. variety on the same day.

These two airings presented young people who were either new to the microphone or practically so, and they showed the extremes of immaturity and finish to which such performers can go. "Brand New" illustrated the former.

While the majority of those who took part in it suggested some natural ability, they showed just how lacking they were in the experience and understanding that mark the polished professional.

Most of them were conspicuous for a technique which, when it was not definitely faulty, was hopelessly old-fashioned, showing how inadequately they must have been trained.

GOOD SCHOOLING

On the other hand, the majority of Michie's "Discoveries" were notable for the manner in which really good schooling had made the best of their inherent talent.

I point out all this in the hope that it may be a help to those who are hoping for a chance to appear in the aforementioned Radio Rhythm Club broadcast.

So many young would-be stars obviously fail to realise that, to exploit successfully any natural ability they may have as entertainers, the first requisite is the acquisition of an understanding of the modern "style" in their particular line of performance.

Unless this understanding is acquired, all the practice under the sun is not likely to do more than develop their abilities on the wrong lines.

It's all very well for the B.B.C. to put over a bunch of raw amateurs, but it does not say that, because they have been given one broadcast, they are going to get anywhere. The youngster who expects to get on must use his head as well as work hard.

THE WELLING A.F.S. ARE "HOT" STUFF!

ONE of the busiest dance bands in Kent is one comprised entirely of A.F.S. personnel stationed in Welling.

Formed in January, 1940, by Stanley G. Newson, who leads on piano and organ, it made its first public appearance only three months afterwards.

Its reception was so encouraging, despite the fact that only three of its members had previously played in orchestras, that shortly afterwards they played an entire week at the Regal Cinema, Bexleyheath, giving a thirty-minute show and playing to crowded houses.

Since then, with every encouragement from their President, Chief Officer T. Soske, the band has appeared at troop concerts, a garden party for wounded members of the Forces in aid of the Mayor's War Relief Fund, Fire Brigade dances in adjacent boroughs, and innumerable dances in their own borough.

The full 17-piece line-up comprises: Stanley G. Newson; M. Allnutt (piano); A. Medlem (drums); C. Buck (trumpet); R. Barker (banjo); S. Rayden (guitar); S/O Kidd, R. Stanley, A. Ketteridge and F. Langham (violins); P/O Davies (accordion); A. Lewis (mandolin); E. Shipway (bass); R. Bartlett (tenor); F. Deacon (alto); and Eve Marson and D/O Haggerty (vocals).

Bradford Rhythm Circle. The first meeting of this club took place on Monday last at the Lidget Green Conservative Club, Legrams Lane, Bradford, at 7 p.m. All swing enthusiasts in the Bradford district are invited to contact the President, Mr. Alan Holgate, 79, Cleckheaton Road, Low Moor, Bradford, or telephone him at Low Moor 722.

JOE LOSS IS NEXT AIR BAND OF THE WEEK

JOE LOSS will provide the B.B.C. dance music next week, and, although on the air every day, will also find time to play a dance at Shepton Mallet on Wednesday and a concert at Bristol on Saturday.

With the loss of only two members of the original band, Joe is probably the only bigtime leader with something approaching a peace-time line-up, and the terrific business which he has been doing all over the country is an ample confirmation of the enthusiasm of the public for the eminently dancable music of the former Astoria star.

Bette Roberts, the young Scottish vocaliste, has been a popular addition to the singing personnel of the Loss combination, with Paula Green, Monte Rey and Bob Arden still at the top of their form.

Dope for Drummers—No. 30

ABOUT this roll business—it's about time drummers took a good earful of their roll and decided to do something about it. Very few semipro drummers have a roll worthy of the name—mostly it's a knobby kind of hobble rather than a roll.

Of all things, the roll demands practice. And dance drummers very seldom devote much time to it, firstly because they "just can't be bothered," and secondly because the roll is so little used in dance drumming that it doesn't seem worth the trouble. They're wrong both times—nothing shows up a drummer like a bad roll.

All the tricky rhythms in the world will avail you nothing during (for instance) the "King," when you show up, naked and unashamed, as a drummer who hasn't learned his job.

So get ready to devote ten minutes a day for a couple of months on the lines to be indicated, and you'll be rolling like a veteran.

First of all—the position of the sticks

and hands. Some drummers have got into slipshod habits (or some "pet" way of doing things) and are gravely handicapping themselves in the matter of rolling because the way they are holding the sticks makes it impossible for them to bounce, which is the whole essence of rolling.

Take the right hand first (because it's the easier). Grip the stick about four inches from the end (at the point of balance, or a little behind it), by the thumb and forefinger—in the same way that a billiards cue is gripped.

It should be just as though you curled over your fingers and brought up the thumb to meet the forefinger.

Try this, and try "hefting" the stick until you get a balance, so that, with the back of the hand upwards, the stick will "br-r-r-r" when dropped on to the head.

Windsor. Will those interested in forming a Rhythm Club in the Windsor area drop a postcard to Mr. J. Cole, 16, Bexley Street, Windsor?

The Pebble in the Pool

A MANUFACTURER changes from peace to war production—more for the Services and less for the civilian. A wholesaler gets less to distribute to the shops. A shopkeeper gets less to serve from his counters. A customer must buy less. When the pebble is dropped in the pool the effects are felt to the very edge.

When a lifetime has been spent building up trade, it is hard to believe that some of that hard-won trade must be sacrificed for the common good. For accepting the necessity without complaining; for playing the game fairly; for explaining and easing the situation for their customers; for starting all over again to learn vital new jobs, the men who man the home supply services—manufacturers, wholesalers, representatives, and retailers alike—may well feel proud of the part they are playing to bring the day of victory closer yet.

ISSUED BY

THE BOARD OF TRADE

FORCES' LETTER-BOX

Owing to Defence Regulations we are prohibited from divulging addresses of members of H.M. Forces. Please write to the above-mentioned c/o Forces' Letter-Box, "M.M.", 93, Long Acre, W.C.2.

Driver H. Elleson, R.E., is with a company stationed in the wilds of Scotland. They have been lucky enough to receive a piano from some of the people near by, and their ambition is to form a small band, as there are practically no outside amusements. Buying instruments is out of the question, and they badly need a bass drum and trumpet. Can any reader help them get this band under way?

Writing from hospital in Wiltshire, Gunner H. Porte is asking if anyone has a ukulele or uke-banjo "knocking around" that he has no further use for. The receipt of either of these instruments, but preferably the latter, would be very greatly appreciated by this patient—who sends his best wishes to Bob Arden, Len Reed, Al Russell, and us!

Cpl. A. W. Mason, previously with the Orientals Dance Orchestra in the East Ham district of London, is trying to form a small orchestra among his comrades in Bedfordshire. His main difficulty has been shortage of S.O.s, and he would greatly appreciate any that can be sent along to him.

The Officer i/c Entertainments of No. 103 Company, Pioneer Corps, wishes to thank readers who have helped with orchestras. The band is, however, short of instruments, and most urgently needs a sax and violin. The receipt of these instruments would make every difference to the band and the boys' entertainment, and if any readers can help in this matter it would be more than appreciated.

The Northerners' Dance Band, of the 9th D.L.I., would greatly appreciate some band costumes, and any spare drum kit that is going.

Gunner Bentley, of Movement Control, Belfast, tells us that, through the kindness of the P.C. and officers of his unit, they have been fortunate in securing a number of instruments with which to form a band. All that is lacking now is orchestration, and they would be grateful if any readers could help them.

Gunner S. H. Wood, of 342 Bty., R.A., is keen to become a member of the Battery Swing Band, but, owing to restricted finances, he finds himself unable to purchase the required instrument. He wonders if any philanthropic reader has a B flat low-pitch Boehm System clarinet to spare or for sale on H.P. terms.

Signalman D. H. Davies, of the 12th Corps Signals, had an accident in the black-out recently, when his trumpet case was damaged beyond repair. Fortunately the instrument was practically unharmed; but, in order to safeguard it from further accidents, he is prepared to pay a reasonable price to a "M.M." reader who has a case to spare.

Will readers please note that Mr. R. Dover, who recently offered a number of guitar strings for the benefit of members of the Forces, has now exhausted his stock?

Pte. R. S. Howe, of H.Q. 4 Corps, and his comrades, are stuck away in the country miles from anywhere, and are endeavouring to form a band for their own amusement. They have a few instruments but are lacking temple blocks and tom-tom. If any reader could help them over this, they would be extremely grateful.

TRUMPET TIPS—32

ONE last word on the subject of hats. The hat waving trick is one of the most effective pieces of stage showmanship open to the trumpet player. Ellington used it and the precision of his team left people gasping. So can yours, for it's an easy trick.

You must use either a sized bowler or one of the metal ones—preferably the former. Grasping it firmly by the brim, you alternately cover the bell with it and sweep it out to arm's length, producing a sort "oo-wa, oo-wa" effect.

It doesn't matter whether you play across it or into it, since the period when it covers the bell is so short that any flattening would not be noticeable.

The whole essence of the trick, however, is that it shall be done by at least two players. With one player it looks rather silly.

If done by the brass team, it MUST be carefully rehearsed so that all the movements are identical in sweep, distance, height, angle and time. Otherwise—no good.

It calls for a firm grip on the trumpet and an ability to do two things at once, but this can be accomplished by practising first whilst playing a long open note.

Precision in movement comes very quickly if the team rehearses together for five minutes every band rehearsal.

No. 181. At last Monday's meeting, Messrs. D. K. Prior and Richer gave a joint recital on "British Jazz." Next meeting: Monday, March 31, at the Station Hotel, Sidcup, at 7.45 p.m., when R. J. Ash will give a recital on "The First 15 Years of Jazz." All are welcome to attend meetings, which are held every Monday.

DRUMMER DIES

WE very much regret to record the death through enemy action of Dennis Smith, one of this country's most promising young professional drummers, who won high praise for his work from such a star exponent as Jack Powell on his recent visit to this country.

Dennis was a protégé of his brother, bandleader Don Smith, now in the R.A.F., and played with him for the past six years before going to the Pavilion, Rothesay, last summer, on Don's enlistment.

During recent months he was a member of the A.R.P., and was shortly to have followed his brother into the R.A.F. On account of this he sold his snare drum, which Don is now most anxious to trace. It is a Premier Ace, all metal, black and chrome, roughly 1938 pattern.

Dennis, whose one love was his drums and his music, was buried with his sticks in his hands, and on behalf of the many members of the profession who knew him and played with him, we extend our sympathies to his relatives and friends.

NEWS FROM THE RHYTHM CLUBS

NOTE.—Rhythm Club reports are coming in much too late, and it is essential that we receive them by first post Tuesday morning at the latest, after which Friday publication is not guaranteed.

No. 159. The March 19 meeting of the Finsbury Park Rhythm Club included the first of a series of recitals by Mr. Burke on "The History of Jazz." Last Sunday's recital of the H.M.V. 1940 Album of Swing by Mr. Wright has been postponed till March 30.

N.W.3 Group. The first meeting is on Sunday next (30th), at 3 p.m., at Rosslyn Lodge Hotel, Lyndhurst Gardens, near Belsize Park tube station, when Rex Harris will discuss the recorded work of Bill Coleman. Secretary Eric Preston will give a recital entitled "To Resume," a survey of the most popular records of the old No. 144 Rhythm Club, dealing mostly with the Golden Era. The Jam Session will include Ted Snoad and Andre Goersch (tenor and clarinet); Norman Wareing (trumpet); Eddie Mandelstam (piano); Dave Cohen (guitar), and Pete Verney (drums). Inquiries: Secretary, Keats House, Keats Grove, Hampstead, N.W.3, or phone between 6 p.m. and 7 p.m. Hampstead 2062.

No. 150. At Sunday's meeting of the Ilford Rhythm Club, Charlie Weedon gave a recital in Dixieland style, and there was a Jam Session directed by Alan Mead (piano), and featuring Len Wood (tenor); Den Clarke (clarinet); Charlie Weedon (cornet); Les Robinson (guitar); Jack Surridge (bass), and Harry Moulton (drums). There was also a session by Harry Eldridge (trumpet); Doug Mead (cornet); Ernie Mansfield (alto); Terry Doyland (tenor); Ron

Whitworth (piano), and Frank Diteham (drums). Next Sunday's meeting includes Jack Surridge's recital on Joe Marsala and Alan Mead's appreciation of Joe Sullivan in the Star Pianists series, plus two Jam Sessions.

No. 154. At the March 23 meeting of the Hognchurch Rhythm Club, Art Hines gave the second recital in the series "What Is Swing?" There was also a recital by Harry Snell entitled "Blow Your Own Trumpet," and a Jam Session by the Club Group, comprising Art Hines and Len Pounds (alto); Sid "Hot Lips" Gunn (trumpet); "Maestro" Tennyson, "Lion" Jelfs and Harry Snell (accordion); Les Stuttle (guitar); Ron Crampton (drums). Next meeting: 3.30 p.m. on March 30, at the Kingswood Café, High Road, Hornchurch, when the third recital in the series "What Is Swing?" by Reg Bailey, a recital on "The Sax and its Masters" by Harry Snell, and a Jam Session will be given.

Portsmouth. On March 22 a meeting of about twenty people decided to form a Portsmouth Rhythm Club. They elected Mr. B. Eastwood as President, Mr. D. Priscott as Secretary, and Mr. D. Butler as Treasurer. Meetings will be held at 3 p.m. every Saturday afternoon in the room over the "Country House," opposite the Royal Hospital. A programme of jazz was arranged for the next few weeks. On March 29 Mr. Matthews will give a record recital and a talk on Joe Venuti. It is hoped soon to form a Club band for Jam Sessions. All inquiries: The Secretary, 24, Merton Avenue, Portchester.

Classified Advertisements

CONTINUED FROM PAGE 11.

SYD HOOPER offers:—

DUPOST Alto Sax., plated, low, top F, low B flat, pads as new, playing perfect £17 10 0
MARTIN Alto Sax., lacq., low, aux. F, etc., brown pads, Broadius model, cut away crook £27 10 0
BENE GUENOT Trumpet, spg.b., French model, medium bore, slide to A, etc., perfect £5 17 6
STOMA Clarinet, wood, low, B flat, Boehm system, open hole, sound, perfect order £10 15 0
BONELLI Piano Accord., coupler, grey pearl finish, 3 set, 31 pearl piano keys, 24 bass £7 15 0
RAVENNA Piano Accord., brand new, push coupler, white pearl, 3/14/48, pearl keys £15 0 0
CARDINAL Piano Accord., brand new, full pro. coupler, jet black, 4 set, 41/120 £25 0 0

TUTORS.

Admiral Elementary Sax., Clar. or Trumpet 4/-
Hert Reid Modern Piano Playing 7/6
Lew Stone's Arranging and Harmony 10/6
Bob Miller's Piano Accordion tutor 3/-
Bettino Soprano Piano Accordion tutor 5/-
Bob Miller's Guitar Chord Shapes 2/6
Bob Miller's Hawaiian Guitar Method 2/6
Bob Miller's Hawaiian Guitar tutor 3/-
Van Kops Guitar tutor 10/-
Van Kops Guitar solos 8/-
Vogel Lightning Arranger Instructor 5/-
Production of Saxophone tone 3/-
Swing style for Trumpet, Sax., Clar., Piano 5/6

ACCESSORIES.

Sax. stings, 2/8; Clar. mops, 1/-; Reed Walleys, 2/6; Trumpet mouthpiece bags, 1/6; Bottles of Key, Bore, Trumpet, Trombone oil, 1/3; Guitar strings, Clar. and Sax. Reeds, Mouthpieces, etc.

MOUTHPIECE RELAYING 2/6.

10, NORTHUMBERLAND PLACE, TEIGNMOUTH, S. DEVON.

DRUMMER

(PROFESSIONAL)

FREE NIGHTS ONLY.

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

Box No. 1023, Melody Maker.

BOOKS WANTED

WANTED, Wilder Hobson's "American Jazz Music," new or second-hand.—Write to Irwing, New House, Monmouth.

MUSICAL SERVICES

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

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

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

Band Bookers' Guide

Minimum price - 7 insertions £1

Eddie Roberts & HIS BAND

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

ALBERT ALLNATT AND HIS BAND. (4-6 PIECE.)

Afternoons and Evenings
Go Anywhere - Own Transport
Own Microphone
All Coms. to: 70, HAYDON ROAD, WIMBLEDON, Telephone: Liberty 4013. S.W.19.

INSTRUMENTS FOR SALE

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.

NEW "Gibson L.75" guitar with plectrum guard and case, unscratched, 21 guineas.—Apply, J. LUOAS (Top Flat), 32, Grosvenor Road, Chiswick, W.4.

AS new, silver-plated Hawkes trombone, class A, high and low pitch, complete with case, bargain, £12/10.—RUSSELL, Fulham 3894.

TRUMPET Wizard and case, hardly used, perfect condition, cost £4/4; what offers?—HALL, 200, Streetly Road, Erdington, Birmingham.

FULL drum kit, best material, £20.—STRIPE, 38, Alwyne Road, Canonbury, N.1.

ALTO and tenor saxophone, clarinet and trumpet for sale.—BEECH, "Cranford," Prestatyn.

RHYTHM brushes, collapsible, 5/9 pair; consolette, 35/-; foot pedal and cymbals, 17/6; high-speed pedal, 30/-; Premier de Luxe, 15/-; new set of temple blocks for old and 20/-; new collapsible bass drum, 7 gns. and yours; drummers' kits, Apex 9 gns., Carlton 10 gns., Leedy 11 gns.; all full size, complete.—115, Longwood Gardens, Ilford.

ADOLPHE tenor, permgold, £12; B flat clarinet, Boehm, sterling, ebonite, £9; excellent condition; £18 both. Required, amplifying unit.—37, Clovelly Road, W.5.

CARLTON, 14 by 7, glitter silver, £7; PREMIER, 14 by 6, all-metal, £5; 28 by 16 white bass drum, £6/10; 11-in. thin cymbals, 12/6; full-size Chinese tom-toms, 22/6; 24-octave PREMIER xylophone, in case, perfect, £7; LEEDY bass drum dampers, 6/6 each, few only; shop-soiled console, £6.—JOHNNY FROST, 5, Meard Street, Wardour Street, W.1.

XYLOPHONE, 21 octave, good condition, £3.—58, Graham Road, Hackney, E.8.

CO-OPERATIVE super de luxe piano-accordion, curved keyboard, 41/120/4, white unsoiled shaped case, £50 model, £22/10; also Paolo Soprani de lux, 41/120/4, black, with case, good condition, £35 model, £16/10.—J. WALSH, 250, Stanley Road, Bootle, Liverpool, 20.

RANCO piano-accordion, almost new, cost £75, will sell for £35 or nearest offer.—Box 2762, MELODY MAKER.

TRUMPET, Besson, class A, perfect, super case, £7/10.—LEN WOOD.

BEST quality snare and batter heads fitted to your snare drum (no charge for lapping). 15/- and 17/6.—Same-day service at LEN WOOD'S, GERRARD 1386.

DRUMMERS' kits, storm pearl, as new, full size, with effects, £20; Premier kit, 28 by 13 S.T. bass drum, with all-metal 14 by 6 snare drum, all effects, £15; beginner's set, as new, £6/15 complete; others in stock.—LEN WOOD.

CYMBALS, imitation Turkish, 10 in. £2/6, 11 in. 13/6, 12 in. 15/-; 10-in. Zilco 40/-, 11 in. 45/-; Chinese, 12 in., 17/6.—LEN WOOD.

CHINESE tom-toms, 6/-, 12/6, and 12 in. 17/6 and 25/-.—LEN WOOD.

BLUE flash double-headed D tension 14 by 14 tom-tom, chrome fittings, internal damper, perfect, £8; green flash 12-in. double-headed, S tension, £4 pair; pair of ebony 12-in. and 14-in. as above, £8/10.—LEN WOOD.

UNUSED accordion, Varsity IV by Soprani, for sale, £18 or offer.—51, Ashford Court, N.W.2. Gladstone 4730.

MICROPHONE AND AMPLIFIER CO.,

A.C./D.C. amplifiers, complete with m.c. mike, £13/18; moving-coil microphones, £4/10, 230 A.C.; synchronous recording motor with tracking mechanism, 15-ohm cutting head, professional model, £10/10, 230 A.C.; 10-watt amplifier with 2-wave 5-valve radio input gramophone motor with crystal pick-up; moving-coil microphone, 10-in., magnabox speaker, £30; suitable for small works "Music While You Work."

22, ST CILES HIGH STREET, W.C.2.

BANDS VACANT

CHICK DEAN'S Dance Orchestra unexpectedly vacant.—BILLY GEORGE, 283, Gander Green Lane, Sutton. Phone: Fairlands 9091.

INSTRUMENTS WANTED

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.

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

WANTED, low-pitch saxophones, clarinets, trumpets, guitars and piano-accordions; state lowest price.—BRONS ORCHESTRAL SERVICE, 47, Gerrard Street, London, W.1.

WANTED, Ajax vibraphone. Cash.—PEARCE, 59a, Golders Green Road, N.W.11. SPEDWELL 4664.

WANTED, alto or tenor saxophone, L.P. approval necessary.—62, Cheddar Avenue, Blackpool, S.S.

WANTED, saxophone, clarinet, trumpet.—ALBERT ALLNATT, 70, Haydon Road, Wembleton. Phone: Liberty 4913.

WANTED (L.P.), E flat alto sax. (L.P.) B flat tenor sax, kit drums, (L.P.) B flat clarinet.—GOSLING, 43, Falmouth Road, Borough, S.E.1.

BASS wanted, gig size. Particulars, S.A.E. for reply.—BROWN, Churchcock, Gillingham, Dorset.

WANTED, Dick Stabile alto mouthpiece, original lay.—TURNER, 9, Oakfield Road, Coventry.

INSTRUMENT REPAIRS

"ATMO-PROOF" Drumheads.—See advertisement on opposite page.

OVERHAULING

SAXOPHONES, CLARINETS, ETC.

DENTS TAKEN OUT AND PLATING A SPECIALITY TO ALL BRASS INSTRUMENTS

WONDERFUL RESULTS. LOW PRICES.

ALEX BURNS LTD., 85, Shaftesbury Avenue, W.1

MUSICIANS WANTED

SAXES, TRUMPETS AND TROMBONES WANTED for Palais; immediate work; six months' contract to right men; young or exempt; must be first-class readers.—Telephone: BRADSTONE 7482. URGENT. Doubling men preferred.

CAPABLE 'cellist required; state if double; also drummer.—Box 2756, MELODY MAKER.

WANTED to enlist in famous Regiment Dance Band stationed near London; all instruments.—Write, stating age, experience, Box 2761, MELODY MAKER.

ALTO sax for gigs and regular Saturday night work; Basingstoke and district.—DOWLING, Highfield Chase, Basingstoke.

TENOR and alto saxes doubling violin or clarinet; good prospects; state if exempt.—GWYN EVANS, Palais De Danse, Leicester.

S.P. amateur musicians to form dance band; Enfield, Edmonton; district; willing to rehearse.—WHITE, 2, Kenninghall Road, N.18.

PIANIST wanted three nights a week; regular; S.W. district.—E. WHITE, 67, Sarsfield Road, Balham. Battersea 2630.

CELEBRATED works military band has vacancies for military band instrumentalists, non-military age, especially oboe, trumpet, flute, bassoon and euphonium players. All instrumentalists considered. Employment found.—Box 2757, MELODY MAKER.

WANTED, temporary 'cellist and violinist for ladies' trio; state if double.—Box 2765, MELODY MAKER.

ALAN LEVETT at the

Empress Ballroom, Dundee,

wants to contact GEORGE

BERE, sax and fiddle at once.

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^d.
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.

SUPER DEARMAN ALTO SAXOPHONE, low pitch, frosted silver, gold bell, full system, pearls and rollers, excel. condn., complete in fitted case £18 18 0

BUESCHER TENOR SAXOPHONE, full system, frosted silver, gold bell, pearls and rollers, brown pads, very good condition, complete in case £23 10 0

PAIR BUFFET CAMRON CLARINETS, Clinton, silver keys, Adiran blackwood, in exceptionally good condition. The pair £20 0 0

ALBERT CLARINET, low pitch A, Barret action, wood, nice condition... £4 10 0

COUESON CLARINET, low pitch A, Boehm system, ebonite, excellent condition £6 6 0

CONN TRUMPET, silver-plated, frosted finish, slide change to A, pearl tip valves, twin water keys, streaming model, perfect condition, complete in shaped plush-lined case £18 18 0

SELMER STERLING OBOE, Conservatoire, low pitch, automatic octave, no case £22 0 0

Any Instrument Purchased for Cash or taken in Part Exchange.

W. PUMFREY, LTD.
92/4, STOCKWELL ROAD,
LONDON, S.W.9.
Tel.: BRIXton 2605.

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. 7656.

DRUMMERS!!! HERE ARE SOME FACTS ABOUT "ATMO-PROOF" DRUM HEADS

1. THEY ARE DURABLE, WILL NOT BREAK THROUGH CHANGES OF TEMPERATURE, THUS ELIMINATING 90% OF BREAKAGES.
2. ONCE TUNED, FURTHER ADJUSTMENTS ARE UNNECESSARY, AS "ATMO-PROOF" HEADS ARE GUARANTEED UNAFFECTED BY DAMPNESS, DRYNESS OR TEMPERATURE.
3. 50% TONE IMPROVEMENT.
4. THE EASY RESPONSE OF "ATMO-PROOF" DRUM HEADS MAKES PLAYING A PLEASURE.

Send Hoop (Batter or Snare) and P.O. 14/6 to War-time address:
55 VICTORIA RD., KEIGHLEY YORKS.

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.

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

DRUMMER, young, experienced and reliable, requires gigs or perm.—**GUY**, 151, Stephendale Road, Fulham, S.W.6. Willemsden 6371 (9 till 5).

CLIFF ROGERS' "Swing Aces" Open for gigs or perm. All exempt.—48, Thorpe Road, Walthamstow.

FIRST-CLASS PIANIST AND TENORIST DOUBLING ACCORDION AND CLARINET; will separate; gigs or perm.; transport, library, etc.—Phone: WALLINGTON 5935.

ALL-ROUND turn, singing speciality; attractive young lady, charming personality, wishes engagement with dance band.—Phone: BRI. 4602, before 9 a.m. or after 5.30 p.m. or write, 54, Half Moon Lane, S.E.24.

WANTED, good offers by first-class pianist; S. and D.; thorough experience, variety, stage, accomp., etc.; 33; exempt; good appearance.—26, Knight's Court, Kingston-on-Thames.

TRUMPET, exempt, first-class dance player, vacant.—Box 2763, MELODY MAKER.

TRUMPET doubling violin requires gigs; experienced.—**C. DAWES**. Phone: Add. 4360.

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

DRUMMER, free afternoons and evenings; car.—Phone: SOU. 2885.

RHYTHM CLUBS

M.W.3. Group Rhythm Club, Sunday, March 30, 3 p.m., Reeslyn Lodge Hotel, Hampstead, near Belsize Park Tube Station. Recitalists. Rex Harris, Secretary. Jam Session.

IT'S A SCARTH BARGAIN IT'S GENUINE

PIANO ACCORDIONS.
LUDWIG, 12 bass, good condition (no case) £3 5 0
HOHNER, STUDENT III, 24 bass (3 rows), perfect (in case) £7 10 0
PURATONE, 120 bass, slide coupler, perfect condition, excellent tone, in case £14 14 0
HOHNER, Quina III, button type, 87 treble, 120 bass, new, with case £30 0 0

SAXOPHONES.
BUESCHER, C Melody, brown pads, excellent condition, in case £14 14 0
CONN, Eb alto, silver plated, a bargain £25 0 0

SPECIAL ANNOUNCEMENT.
ACCORDION REPAIRS promptly executed on the PREMISES.

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

G. SCARTH, LTD., 55, CHARING CROSS ROAD, LONDON, W.C.2. Ger.7241
(Next to Leicester Square Tube Station.) Open Daily (except Sundays) 9—6 p.m.

SITUATIONS VACANT

WANTED, saxophone and piano accordion repairer, first class.—Box 2,764, MELODY MAKER.

EXPERIENCED BALLROOM MANAGER required. Must have good business training. Exempt from military service.—Send full particulars, copies of references, photo to DIVISIONAL SUPERINTENDENT, 3, Rialto Buildings, Liverpool, 8.

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.

MUSIC FOR SALE

ORCHESTRAL DANCE PARTS
All popular and standard stocked, orders over 5/- sent post free.

HARTLEY'S MUSIC STORES
79, Vicar Lane, Leeds (25505).

SEND now for your pre. copy of "If Father Time Stood Still" Foxrot, backed with "Just Like the Flicker of a Flame." Coming shortly, a comedy, 6/8, "I Don't Know a Thing About Love."—**THE WESTERN MUSIC CO.**, 101, View, Hemswell, Lincoln.

UP-TO-DATE "Commercials," modern "Hot." Send stamp for list.—6, The Glebe, Camborne, Cornwall.

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.
FRENCH SOPRANO, nickel, h.p., simple system £3 10 0
AMERICAN SOPRANO, l.p., s.p.g.b., like new £9 9 0
HAWKES ALTO, h.p., s.p.g.b., auto oct., perfect £10 10 0
HAWKES XXTH CENTURY, l.p., s.p.g.b. £18 0 0
LAFLEUR "ALLIANCE" Alto, l.p., s.p.g.b., perf. £16 10 0
FAM. AMERICAN BARITONE, gold lac., as new £22 10 0
SELMER 28 ALTO, s.p.g.b., perfect £28 0 0
ADOLPHE TENOR, s.p.g.b., repaid £28 10 0
BUESCHER ALTO, s.p.g.b., B pads, perfect £28 10 0
CONN BARITONE, l.p., s.p.g.b., almost new £27 0 0
MARTIN ALTO, l.p., s.p.g.b., late model £28 10 0
MARTIN ALTO, l.p., s.p.g.b., perfect, new £32 10 0
CONN ALTO, lac, 1940 model, like new £37 10 0
SELMER TENOR, l.p., s.p.g.b., bal. action, bd. new £45 0 0

TRUMPETS.
LEW DAVIS SPECIAL, h. & l.p., lac. £6 17 6
ACE, h. & l.p., s.p., change to A £7 5 0
AMERICAN STANDARD, h. & l.p., s.p.g.b. £7 15 0
TIGER, h. & l.p., s.p.g.b., like new £7 15 0
CROWN, h. & l.p., perfect £8 0 0
NAT GONELLA SPECIAL, h. & l.p., lac, bd. new £12 15 0
PREMIER "EPH" h. & l.p., lac, as new £14 14 0
NEW YORKER "SPECIAL" copper and nickel £15 18 0
CONN, l.p., s.p.g.b., perfect £19 9 0
BESSON PROTEANO, s.p.g.b., almost new £20 0 0
CONN, l.p., lac, just as new £22 0 0
BESSON "INTERNATIONAL", s.p.g.b., perfect £22 10 0

TRUMPONES.
LEW DAVIS SPECIAL, h. & l.p., good slides £9 0 0
LEW DAVIS SPECIAL, l.p., almost new £9 15 0
CONN, l.p., lac, perfect, key C £12 10 0
KING, s.p.g.b., tuning-in slides, perfect condition £14 0 0
BUESCHER "GRAND", s.p.g.b., like new £20 0 0
SELMER, l.p., lac, brand new sample £27 10 0
BUESCHER, 1940 model, lac, terrific offer £28 0 0
VINCENT BAUM, l.p., lac, like new £30 0 0
OLDS, brand new, lac. £36 0 0
SUPER OLDS, new, l.p., lac, perfect slides £42 0 0

GUITARS.
SPANISH GUITAR, G Springs £3 0 0
AVALON, Ocho Med. F. Holes £7 10 0
SELMER HAWAIIAN ELECTRIC GUITAR, with amplifier, new £18 18 0

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: Tem. 6562

RECORDING

FOR over four years **STAR SOUND STUDIOS** have been producing the finest private recordings. London Studio 17, Cavendish 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, Middlessex.

JAZZ PUBLICATIONS

FEBRUARY 15 and **March 1 DOWN BEAT**, 1/4 each; **February JAZZ INFORMATION**, 1/-; read glossy photographs, 10 x 2 in., **MUGGSY BECHT, BOB CROSBY, KRUPA and TEDDY WILSON**, etc., 1/2 each, five for 5/5; very limited quantity American edison **HOT DISCOGRAPHY**, 15/3. Send stamp for lists.—**JAZZ PUBLICATIONS**, 62, Cross Road, Bushey, Herts.

BIG TONE
Revelation
GUITARS
TWICE THE VOLUME · HALF THE EFFORT

GRIMSHAW
GUITARS
Are British Made
16 DIFFERENT MODELS
EMILE GRIMSHAW & Son
54-55, Piccadilly, London, W.1. Phone: REGent 6977

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.

DRUMMERS

As well as manufacturing war-time essentials, Premier are still producing the world's most popular drums and accessories. A steady flow of equipment is coming from the new Midlands factory. Make sure you get the best kit and the drums which last longest, by choosing Premier. Ask your dealer for full details or write direct to—

PREMIER HOUSE
Golden Sq., Piccadilly Circus, London, W.1
(GERard 2327)
The World's most popular Drums

PREMIER

MONEY FOR YOU
IMMEDIATE CASH PAID FOR YOUR
SAXOPHONE, PIANO-ACCORDION,
CLARINET, TRUMPET, OBOE,
FLUTE, GUITAR, DRUMS, ETC.

By that most famous and popular firm
ALEX BURNS LTD., who will definitely give you a FAIRER PRICE.

STATE FULLEST PARTICULARS
PRICE REQUIRED MUST BE MENTIONED
OR SEND INSTRUMENT DIRECT TO—
ALEX BURNS LTD.
85, SHAFTESBURY AVENUE, LONDON, W.1

RUDY ELLIS
(Son of the late WALLIS ELLIS, of Stockwell)
Would like to buy
secondhand instruments
for cash.
133, FRIARGATE, PRESTON, LANCs.

THIS WEEK'S SPECIALS
Bb CABART CLARINET, h.p., simple system, secondhand, no case, £2.
A HAWKES "SUPERIOR" CLARINET, h.p., Albert system, in good condition, no cap, complete in case, £2 5s.
PIETRO PIANO ACCORDION, 34/80/2, in condition as new, in case, £10 10s.
For further particulars, write or call—
BRON'S ORCHESTRAL SERVICE,
47, Gerrard Street, London, W.1.

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.
WRITE: BOX No. 1024, c/o
"Melody Maker."

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

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. 29, 1941 Vol. XVII. No. 401

Your Diary for 1941—
REVISED PRICES: 3/03, 4/33, 6/83.
Obtainable from "The Melody Maker,"
93, Long Acre, London, W.C.2 (Postage 3d.),
or from STATIONERS, DEALERS, Etc.

NEWS FROM THE NORTH

REMEMBER "Syd Mac" of Liverpool? Well, you wouldn't know, but he's now Pte. S. McDermott of the Durham Light Infantry and drummer in the Regimental Dance Band. This is led by Norman Walker on alto and clarinet, with Cpl. Jones on piano, Harry Alton on trumpet, F. Artie, bass, and Tommy Ball, tenor. Presumably the others still remain stripeless, although this is not apparent in Syd's letter.

Syd says that the battalion actually bought him a kit of drums, and the combination is finding itself pretty busy with three regular dances a week at its own camp and one for the R.A.'s a mile or two away.

Syd says that at the R.A. camp he discovered a marvellous girl singer, but unfortunately he forgot to ask the name of this star in embryo.

Incidentally, Syd would like Mr. Lorraine, of the Liverpool branch of the M.U., to get in touch with him.

* * *

Bill Collis and his Band, who have been playing at the Birmingham Palais, are wanting to get fixed up. As the boys are all exempt, this should be a chance for some hall to get fixed

up with an efficient combination, as they are all ready to go anywhere.

* * *

Artie Williams, new leader at the Rialto Ballroom, Liverpool, has added a novachord to the combination and since the organist also doubles accordion, the appeal of this band is definitely increased.

Artie, who by his name is necessarily a clarinet player, is scoring heavily at this former home of Billy Cotton.

* * *

Mrs. Wilf Hamer, who leads her band at the Grafton Rooms, Liverpool, says that the customers call persistently for the Conga and that the "accented fourth beat gets them." Two newcomers to this band in a drummer and a bass player seem to be discoveries.

* * *

Drummers seem to be the favourite meat of Southport fans for after Jock Cummings had to oblige with three encores when he visited the Palladium, George Fierstone had a great personal success when Harry Roy played the same theatre.

Local record shops report record sales for swing discs, which seems to suggest that something has happened to South-

port since I last played on the Haig Avenue ground . . .

* * *

Well-known Liverpool contesting band, Norman Trafford's Bandits, have all been called up now, but a new band retaining the old name has been formed.

Pianist Syd Kirkness, who once played for Hawkins and impressed the "Hawk" so much that the tenor wizard offered to take him back to America, has joined the R.A.F. where he is not getting much chance to use his musical talents.

* * *

Former Northern Daily Express man, Jasper Long, has fixed himself up with an Army band, and is no doubt telling the boys of the time when duettists Rawicz and Landauer played on his home piano.

* * *

Halifax flatfoots have something more than fallen arches now, for they have formed a low pitch, s.p., g.b. (sorry, I thought this was the ad. page!) twelve-piece dance band.

This is led by Constable Mindenhall on fiddle and alto, and it will be a consolation to local delinquents that if he arrests them they were probably once charmed by his broadcasts on the old 2LO station. He also spent two years at the Carlton Restaurant, Cardiff.

* * *

Brass players are at a premium these days, so here's a couple of Liverpudlians who want to get fixed up. One of them is David Bruce, who has played with various well-known Northern bands at the Grafton Rooms, Carlton, Rochdale, Bolton Palais, etc.

David is 31 and medically Grade IV, so is not likely to be called up, and he also says that a young pupil of his who is in the same medical category can come with him as 2nd trumpet.

Northern leaders finding difficulty with their brass sections might be interested, and here is David's address: 149, St. John's Road, Liverpool. S. R. N.

BLITZ HITS CLYDE BUT ROY HITS TOPS

CLYDE SIDE'S recent blitz gave some of the boys their first experience of the rigours of war. A few palais bands carried on well-past the usual closing time, while many Friday night gigsters could get no transport and arrived home just in time to start the "day" job.

However, says we, we may as well get used to it; as the old wife says, "It'll be worse before it's better."

Even starting under the handicap of the after effects of Glasgow's first serious blitz, Harry Roy and his band opened up to splendid business at the Playhouse, both matinee and evenings being well supported.

Early in the week a Dancing Championships event brought out a huge crowd, and business certainly looks like being maintained during the band's season.

ROY BOYS

Harry is in his usual energetic form, while rhythm fans were interested in the appearance of Joe Crossman and Don Barrigo, whose previous Glasgow visits remain in the memory. Old-timers, too, were pleased to see Jimmie Lonie, who played up here in the early days of the Playhouse and the Plaza.

Domestic news from the Playhouse chronicles that Harry Cowan, who had been playing tenor with the resident band, is now with Maurice Winnick, who has been holding auditions recently in Glasgow and Edinburgh. Harry's place has been taken by tenor man Tobias, who thus quits his previous job at the Locarno Club.

Jack Hastings, who took over the band at the West End Ballroom on the departure of Netta Pringle, only remained a few days as leader. He has now left, and the band is being led by Gerry Fitzgerald (trumpet).

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:
Small Orch. 12 mths. 6 mths. 12 mths. 6 mths.
Full Orch. 36/- 18/- 24/- 12/-
Trio 24/- 12/-
Piano Solo 20/- 10/-
Overseas Terms on request.

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

I enclose £.....s.....d. for SIX/TWELVE

MONTHS for.....combination

NAME.....

ADDRESS.....

M.M. 29/3/41

C & C'S PROUDLY PRESENT

ANOTHER SMASH HIT IN

OVER THE HILL

BACKED BY

ALL THE BEST

A ROLICKING 6/8

STILL A No. 1 FAVOURITE

ONLY FOREVER

BACKED BY

AIN'T IT A SHAME ABOUT MAME

THE BEAUTIFUL FOX-TROT BALLAD

TWO LITTLE TEARS

BACKED BY

SHOW ME THE WAY TO GO HOME

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

H
I
T
S

16/-

From "The Hit Parade, 1941,"
A Republic picture, starring
FRANCES LANGFORD & KENNY BAKER

1. WHO AM I

2. IN THE COOL OF THE

EVENING

3. SWING LOW, SWEET RHYTHM

4. MAKE YOURSELF AT HOME

★ READY MID-APRIL ★

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

NAME.....

ADDRESS.....

M.M. 29/3/41

The
House of
Hits!

CAMPBELL

CONNELLY

10 DENMARK ST.

LONDON · W.C.2

Temple Bar 1653

Printed in Great Britain by VICTORIA HOUSE PRINTING CO., LTD., 57, Long Acre, W.C.2, for the Proprietors, MELODY MAKER, LIMITED, and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2. Registered at the G.P.O. as a newspaper. Post Free all over the World. 17s. 4d. per annum; 8s. 8d. for six months; 4s. 4d. for three months. Registered for transmission by Canadian Magazine Post. Agencies for Australia and New Zealand: Gordon and Gotch, Ltd. For South Africa: Central News Agency, Ltd. By way of Trade The MELODY MAKER shall not, without the written consent of the publishers, be lent, resold, hired out, or otherwise disposed of except at the full retail price of 3d. Nor shall it be lent, resold, hired out, or otherwise disposed of in a mutilated condition or in any unauthorised cover or affixed to or as part of any publication or advertising, literary, or pictorial matter whatsoever.