

# Melody Maker

incorporating "RHYTHM"

Vol. XVII. No. 408

MAY 17, 1941

THREEPENCE

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and  
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## "NO ROOM" FOR AMBROSE ON THE AIR! After A Terrifically Successful Season, B.B.C. "Can't Fit Him In"

AT 6.30 TO-MORROW (SATURDAY) NIGHT, AMBROSE AND HIS ORCHESTRA ARE ON THE AIR, THEIR LAST APPEARANCE FOR A LONG TIME TO COME. THE B.B.C. HAS FOUND IT NECESSARY TO INFORM AMBROSE THAT SINCE GERALDO, JACK PAYNE, AND BILLY TERNENT ARE REGULARLY ON THE AIR, PLUS A BAND OF THE WEEK, THEY FIND IT IMPOSSIBLE TO FIT HIM IN.

So perhaps the most famous dance band leader this country has ever known will be lost for a long time to the vast public which has looked up to him as possibly England's greatest contribution to modern dance music.

The Melody Maker can only deplore this decision, and suggests that the B.B.C. simply cannot afford to leave Ambrose out of its programmes, confident in the opinion that this is the wish of the entire British radio public.

In saying this, of course, we are not implying any criticism of the excellent programmes consistently being put over by Geraldo, Jack Payne and Billy Ternent, but we feel strongly that there should always be room for the best bands, and Ambrose ought to be added to the regular list.

It is additionally regrettable that this decision should have been made, because Ambrose has built up his latest combination with a great deal of trouble and he now has possibly the finest vocal team that he has ever had.

Ambrose considers that in Ann Shelton he has the greatest female vocal discovery of the last decade, an opinion with which we are inclined to concur.

### REGRETTABLE ABSENCE

He has, too, a combination of musicians who are standing up nobly to the tremendously high standard which Ambrose has always kept. His radio programmes have been representative of the finest in British dance music, and the public has heartily endorsed his last four weeks on the air.

Let it clearly be understood that Ambrose himself is quite satisfied that the B.B.C. has no wish whatever to keep him off the air, and that their decision has been dictated solely by the fact that other excellent combinations have contracts which cannot be broken.

The Melody Maker, however, can only repeat that Ambrose is such an intrinsic part of our dance music that, at a time when an index of British morale is the standard of its entertainment, his absence from the radio is more than regrettable.

### LE SUIVI WANTS TENOR

THERE is an excellent chance for a tip-top tenor player at Le Suivi, which was undamaged in last Saturday's raid, apart from broken windows, and where Sid Phillips's Quintette is herding in the customers in phenomenal fashion.

Don Barrigo left to go in the Army last Saturday, and there is also a new pianist in this outfit since Bert Barnes left, presumably to spend a holiday in his native Midlands.

Billy Munn played at the club all last week, but, owing to his war duties during the day, he found it impossible to carry on and meanwhile Phil Roberts, who used to play the Grosvenor with Billy, has been filling in.

Drummer Max Abrams, of the Suivi combination, is now a Warrant Officer in the Harrow A.T.C. and has created something of a record by training a bugle band in a week!

Max had a band-practice every night, and last Sunday the new band proudly turned out on parade.

Max informs us that he shortly expects to get his commission, and the whole affair brings back memories of his youth as a drummer in the Boys' Brigade in Glasgow.

Tenor players who feel good enough to join Sid at Le Suivi can reach him through this office.

### GERSHWIN FILM

FILM of George Gershwin's life, tentatively titled "Rhapsody in Blue," is to be filmed by Warner Bros., and Ira Gershwin, lyricist brother of the composer, will arrive shortly in Hollywood to collaborate in it with screen writers Wally Klein and Aeneas MacKenzie.

## NEW NORTHERN DANCE BAND CONTESTS: NORTH BRITAIN FINAL MOOTED

IN SPITE OF WAR CONDITIONS, NORTHERN BANDS ARE TO HAVE A CONTEST SEASON OF CONSIDERABLY GREATER SCOPE THAN IT WAS BELIEVED WOULD BE POSSIBLE.

To the All-Lancs Championship, held at Rochdale on March 28 last, and the All-Yorks Championship, due to take place to-night (Friday, May 16), at the Municipal Hall, Keighley, is now to be added yet another Northern area contest.

IT WILL BE THE ALL-CHESHIRE DANCE BAND CHAMPIONSHIP, AND IS SCHEDULED TO TAKE PLACE ON FRIDAY, JUNE 20, NEXT AT THE PARR HALL, WARRINGTON.

NOR IS THIS THE END OF THE STORY.

IT IS HOPED TO PRESENT ON FRIDAY, JUNE 27, OR THE FOLLOWING FRIDAY, A GRAND NORTH BRITAIN, 1941, FINAL.

Bands placed first, second and third in the aforementioned All-Lancs, All-Yorks and All-Cheshire Championship will all be eligible for this North Britain Final, which will be held at a Northern town, yet to be selected, which will be most convenient for the majority of those bands having to travel to it.

The "M.M." hopes to be able to announce the exact date and place within the next two or three weeks.

For this good news, bands have to thank that enterprising contest organiser, Lewis Buckley.

### ALL-CHESHIRE

He is now busy completing arrangements for the All-Cheshire event, and bands wishing to compete in it should apply to him immediately at 107, Broadway, Royton, Oldham, Lancs, for entry forms.

Dancing will take place from 8 p.m. to 1 a.m. to the competing bands, supplemented, of course, by a house band. Tickets, obtainable at the door, will be 2s. 6d., and all the usual diplomas and prizes will be available, in addition to the Melody Maker Bannerette of Honour.

Meanwhile, don't forget the All-Yorks to-night at Keighley. Doors open at 8 p.m., and dancing will continue to 1 a.m.

Edgar Jackson and Richard Valery will be the judges.

No fewer than eleven bands are entered.

## BLITZ NEWS

AS far as can be ascertained last week's very fierce blitz on London didn't claim any victims in the dance band profession, but two well-known people, in Victor Silvester and Elma Warren, part owner of the Nuthouse, suffered a severe shaking.

Mrs. Warren had her West End flat partially wrecked and Victor Silvester is going around with a face which suggests he has been doubling the ring with strict tempo.

Fortunately, both he and Mrs. Warren are physically all right, although naturally a little chastened by the experience.

### GREENE SISTERS SWITCH

THE Greene Sisters inform the Melody Maker that their May 19 appearance at Edinburgh has at the last moment been switched to Nottingham, where they will be appearing at the Empire Theatre.

This date is to be followed by Manchester on May 26 and Newcastle on June 2, with other G.T.C. dates to follow.

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## BLAKE LEADS NEW JIG'S BAND

LEADING the new Band at Jig's Club in Wardour Street is Cyril Blake, young old-timer trumpet player, who first came to England with the famous Southern Syncopated Orchestra and has since played with most of the West End club bands.

With him is the sensational electric guitarist Lauderie Caton, Clinton Maxwell on drums, and Errol Barrow on piano.

All these, excepting Maxwell, play with Cyril at the Havana after they finish at Jig's, while the drummer is with Don Marino Baretto at the Conga.

Jig's is now the mecca of West End jamsters, and Leslie Hutchinson and other ex-members of the Ken Johnson Band have been sitting in nightly.

Cyril Blake and the boys have an extensive repertoire of West Indian calypsos, apart from the swing style which they feature for dancing at Jig's, and these should be an interesting proposition for the B.B.C.



## EDGAR JACKSON Reviews the New Swing Discs

## ANOTHER JAZZ ALBUM

THIS week's review introduces Decca's latest Jazz Album (\*). It is entitled American Jam Music (†), and when I tell you that its title faithfully describes its contents, you will realise that English Decca executive, Harry Sarton, who compiled it, at least started off on the right road.

Nor should the fact that the performances are anything from two to eight years old cause you to feel that Mr. Sarton failed to continue along the path of righteousness on which he originally set out.

There are many grand sides which have become none the worse because they failed to get a place in the supplements when they were new, even though their sojourn on dusty shelves has been almost as great a reflection on recording companies' enterprise as it has been a loss to us jazz enthusiasts.



Taking the discs in order of their catalogue numbers, we come first to:

## SLAM STEWART AND HIS ROYAL RHYTHM BOYS.

\*\*\*Beat It Out, Bumpin' Boy (Gilmore, Williams) (v) (Am. Decca 64647) (Recorded October 23, 1939).

\*\*\*In A Shanty In Old Shanty Town (Little, Siras, Young) (v) (Am. Decca 64645) (Recorded October 23, 1939).

(Decca F.7804—2s. 5½d.)

ALTHOUGH issued in America merely as by the Royal Rhythm Boys, there can be no doubt that the addition by Decca here of Slam Stewart's name to the title of the group is justified. No one but Slam plays screwy hot bowed-bass choruses like these.

On hearing, too, the guitar solos, many may think that Slam's erstwhile partner, Slim Gaillard, was also on the date, and that actually these performances are by our old friends, the Slim and Slam combination.

In fact, however, Slim and Slam split up about the end of 1938 or beginning of 1939, and my personal opinion, for what it is worth, is that the guitarist is one Billy Moore.

But be this as it may, the fact remains that the guitar playing is worthy of Slim, and that the records are on much the same lines as the old Slim and Slam presentations. With their singing to add to Slam's bass, the guitar solos and some more than average piano work (possibly by a player named Jimmy Prince), they are on the same superficially frivolous lines, but behind the atmosphere of inconsequence the stuff is good.

These lads know instinctively what it's all about, and that's worth all the acquired understanding, even when it does introduce quotations from Sinding's *Rustle of Spring*.

\* Six discs, complete in Album, 18s. 5d., or separately at the usual price of 2s. 5½d. each.

† Jam: Extemporised jazz (side, if you think any authority necessary, Cab Calloway's "Hepster's Dictionary").

## BOB CROSBY'S BOB CATS.

\*\*\*\*Coquette (Lombardo, Green, Kahn) (Am. Decca DLA.1062) (Recorded November 13, 1937).

\*\*\*\*You're Driving Me Crazy (Donaldson) (Am. Decca DLA.1064) (Recorded November 13, 1937).

(Decca F.7805—2s. 5½d.)

Matty Matlock (clart.); Eddie Miller (tenor); Yank Lawson (tpt.); Warren Smith (tmb.); Bob Zurke (pno.); Nappy Lamare (gtar.); Bob Haggart (bass); Ray Bauduc (drums).

BOB CROSBY'S modernised Dixieland swing is heard to fine advantage in these two scintillating sides by the Bob Cats section of his full band.

Both sides follow much the same routine—all-in first and last choruses, with second and third devoted to solos. Matlock, Miller, Lawson and Smith are all featured, and if their solo contributions have nothing on the ensemble choruses, that merely means how good the latter are.

Which must suffice for this platter, because I am endeavouring to cover this whole Album of twelve sides this week.



## JOHN KIRBY AND HIS ONYX CLUB BOYS

\*\*\*By The Waters Of Minnetonka (Lieurance) (Am. Decca 64712) (Recorded October 28, 1938)

## RED NORVO AND HIS ORCHESTRA

\*Polly Wolly Doodle (Clare, De Sylva) (V by Trio) (Am. Decca 60301) (Recorded January 6, 1936) (Decca F.7806—2s. 5½d.)

64712—Kirby (bass) with Russell Procope (alto); Buster Bailey (clart.); Charles Shavers (tpt.); Billy Kyle (pno.); O'Neil Spencer (drums).

60301—Norvo (xylophone) with Don McCook (clart.); Herb Haymer (ten.); Slew Fletcher (tpt.); Eddie Sauter (melophone); Dave Barber (gtar.); Pete Peterson (bass); Bob White (drums).

THE Kirby side differs slightly from many of the better-known records by this group. Although Billy Kyle takes a terrific twelve bars solo, this fast version of the well-known *Minnetonka* is conspicuous less for solos and more for the way in which the band works as an ensemble to provide what may best be described as a big band treatment in miniature.

Nevertheless, the neatness and agility for which the outfit has long been renowned are as apparent as ever, and if the presentation leans in some ways towards the symphonic, you may still take it that the outfit swings every bar in the best meaning of the word.

Norvo's *Polly Wolly Doodle* is a quiet, restrained performance. For all the nice phrasing it starts off on somewhat "commercial" lines and then goes into a vocal trio which though competent is not exactly exciting.

Still, things improve later when Red Norvo's xylophone is heard and the band goes into the sort of thing which is more in the spirit of jazz.

On the whole, however, this is perhaps the least outstanding side in the Album.



## WINGY MANNONE AND HIS ORCHESTRA

\*\*\*Tar Paper Stomp (Mannone) (Am. Champion 16951) (Recorded possibly about 1933)

\*\*\*Tin Roof Blues (New Orleans Rhythm Kings) (Am. Champion 17059) (Recorded possibly about 1933)

(Decca F.7807—2s. 5½d.)

Wingy Mannone (tpt.) with possibly Hoagy Carmichael (pno.); Gene Krupa (drums); et al.

IF you think *In The Mood* was a new tune when it came out under that name, hear Wingy Mannone's *Tar Paper Stomp*, and you'll find yourself having another think.

For the rest, both sides are typical small American white band busks of average merit. Wingy plays his usual capable trumpet and the clarinet has moments that are worth hearing, but neither side is a great record, any more than it is helped by the recording.

## MOUND CITY BLUE BLOWERS.

\*\*\*High Society (Piron, Williams) (Am. Decca 60223) (Recorded February 17, 1936).

\*\*\*Muskrat Ramble (Ory) (Am. Decca 60224) (Recorded February 17, 1936).

(Decca F.7808—2s. 5½d.)

SINCE its inception in 1924 the title "Mound City Blue Blowers" has covered various personnels, but always the blue-blowing of Red McKenzie, who has been looked upon as the leader of the group, has been a feature of the records.

In these two sides, however, McKenzie is conspicuous by the apparent absence of anything from him that is audible, so possibly he had nothing to do with this particular session.

Anyhow, McKenzie or no McKenzie, the sides have their points.

*Muskrat Ramble* (of which title Bob Crosby's crowd made such a grand record on Decca F6067) is conspicuous for a growling trumpet solo which has a good deal more than its forceful robustness, some good get-off clarinet work, and a more than usually capable tenor player and an ensemble that swings the right stuff in the right way.

This may be gin-mill music, but it's got what it takes. And that goes for the old New Orleans street parade opus *High Society*, in which the aforementioned clarinet and trumpet again share honours with the ensemble.



## SIX BLUE CHIPS (Am. N.)

\*\*\*Cheatin' Cheech (Am. Decca 60357) (Recorded poss. by late 1936)

\*\*\*Steel Roof (Am. Decca 60356) (Recorded possibly late 1936)

(Decca F.7809—2s. 5½d.)

THE worst of these albums of oddments is that they spring on wretched reviewers records of which they know nothing and give them no time to write to American contacts for details.

Here's another disc for which I not only have no personnel, but by a group of whose existence I have never even heard.

But while that may be one up against me, it's nothing against the records. This band may not be a world-beater, but it's got its points.

It plays cleanly, and if its soloists do nothing to get unduly excited about, at least its work as a whole has the right outlook and is musically competent.

The slower *Steel Roof*, a blues, is with its pleasant piano, trumpet and guitar solos, the better side.

And that completes the review which, although sketchy because of space considerations, will, I hope, give you some idea of an album which, taken by and large, is at least worth your consideration.

## TRUMPET TIPS-39

ONE of the hardy annuals of trumpet queries is: *If I double on another instrument, will it affect my trumpet playing?*

The answer depends on (a) the doubled instrument (b) on what system you play the trumpet.

As for (a) the answer is that none of the reed instruments has any effect, although it is unlikely that you will attain a really first-class tone. Trumpet players' lips are seldom flexible enough.

If it's another brass instrument that you want to double (such as the trombone), the answer is closely coupled with (b). If you play pressure system trumpet, then ANY other instrument will affect your playing, and a large-mouthpiece one particularly so.

But if you use proper non-pressure methods on both trumpet and trombone, then it is the considered opinion of many experts that neither will affect the other. There are many outstanding doublers of both to prove this.

But don't make the cardinal error of trying to double the trombone before you can play the trumpet properly (or vice versa.) You should only attempt a double when you have learned all there is to know about the first instrument.

## OUR RECORD COMPETITIONS

## Readers Vote the Best Blues Discs

HERE is the result of the first of our regular weekly series of gramophone and record competitions (G1), announced in the "M.M." for April 19 last.

According to the verdict of the majority, the TWELVE BEST RECORDS OF GENUINE SLOW BLUES are, in order of merit according to the number of "mentions" each received:—

1. *West End Blues*—Louis Armstrong (Parlophone R.448).
2. *Relaxin' at The Touro*—Muggsy Spanier (H.M.V. B.9145).
3. *Blue Mood*—Teddy Wilson Quartet (Parlophone R.2741).
4. *Blues of Israel*—Krupa's Chicagoans (Parlophone R.2224).
5. *Basin St. Blues*—Charleston Chasers (Parlophone R.1356).
6. *Heartbreak Blues*—Coleman Hawkins (Parlophone R.1766).
7. *The Blues*—Artie Shaw (Parlophone R.2790).
8. *Knockin' A Jug*—Louis Armstrong (Parlophone R.1064).
9. *Beale St. Blues*—Lang-Venuti Orchestra (Decca F.5883).
10. *St. Louis Blues*—Bessie Smith (Parlophone R.2476).
11. *Dee Blues*—Chocolate Dandies (Parlophone R.1138).
12. *Blues Jumped A Rabbit*—Jimmy Noone (Parlophone R.2303).

Red Norvo's *Blues In E Flat* (Parlophone R.2241), Woody Herman's *Chips' Chips' Blues* (Brunswick 63118) and the Mound City Blue Blowers' *One Hour* (H.M.V. B.8952) would have tied for thirteenth place had there been one.

Others well backed were Bessie Smith's *Backwater Blues* (Parlophone R.2481), Henry Allen's *Patrol Wagon Blues* (H.M.V. B.6377) and Eddie Condon's *That's A Serious Thing* (B.4987).

Well, although some pedants may feel that some of these records are genuine blues only in the broader sense of the term, and that, as one entrant put it:—

"I am sorely tempted to give a list of twelve Bessie Smith records, but I see the competition is to be judged by popular vote," the list, we think, gives a very fair answer to that oft-asked question: Which are the best dozen or so blues records on sale to-day?

The winner of the competition is:—Gunner ARTHUR SINCLAIR, R.A., whose address in the North of England cannot, of course, be printed.

His entry gave eight "correct" titles, and a P.O. for 5s. is being sent to him.

No other entry included more than seven titles from the winning list, though many reached this figure.

## THIS WEEK'S COMPETITION

This week's competition is as follows:—

## ON WHICH DISCS TO-DAY ON SALE IN THIS COUNTRY ARE THE TWELVE BEST TENOR SAX SOLOS BY BUD FREEMAN?

For the entry which conforms most nearly to the opinion of the majority, the "M.M." will give the usual prize of 5s. cash.

All entries must be marked G5 in the top left-hand corner of the envelope and addressed to the MELODY MAKER, 93, Long Acre, London, W.C.2, to reach us not later than Monday, June 2 next.

Result will be published in the "M.M." for June 14 next.

Meanwhile, watch for the result of competition G2—Short definition of "Ragtime," "Jazz" and "Swing," explaining the difference between them—in next week's "M.M."

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HOW DEEP is the OCEAN	arr. Haymes	SLEEPY TIME GAL	arr. Murphy
HOW MANY TIMES	arr. Haymes	DARK TOWN STRUTTERS	arr. Murphy
MARIE	arr. Jenkins	CHINA BOY	arr. Murphy
MISS ANNABELLE LEE	arr. Clinton	CLARINET MARMALADE	arr. Murphy
REMEMBER	arr. Clinton	HOT LIPS	arr. Murphy
WHAT'LL I DO	arr. Kresa	I'll See You in My Dreams	arr. Murphy
RAMONA	arr. Mason	I'm a DING DONG DADDY	arr. Murphy
THAT NAUGHTY WALTZ	arr. Levy	In a Little Spanish Town	arr. Mason
ALICE BLUE GOWN	arr. Skinner	WABASH BLUES	arr. Murphy
BEALE ST. BLUES	arr. Dale	WANG WANG BLUES	arr. Murphy
SWEET GEORGIA BROWN	arr. Dale	MY BLUE HEAVEN	arr. Murphy

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I Never Knew (Roses Grew)	arr. Haymes	I Never Knew (I Could Love)	arr. Murphy
BOUNCING BALL	arr. Case	ANCHORS AWEIGH	arr. Skinner
CHANT OF THE JUNGLE	arr. Murphy	BIRD OF PARADISE	arr. Murphy
RHAPSODY JNR.	arr. Murphy	PAGAN LOVE SONG	arr. Murphy
SINGIN' IN THE RAIN	arr. Murphy	LINGER AWHILE	arr. Murphy
TEMPTATION	arr. Clinton	Stamping at the Savoy	arr. Murphy
BACK BAY SHUFFLE	arr. Murphy	WONDERFUL ONE	arr. Skinner

Shine On Harvest Moon	arr. Skinner	How Am I To Know?	arr. Murphy
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M.M. 17/5/41



# NAPOLEON'S CONQUEST OF JAZZ

by  
B. M. LYTTON-EDWARDS

TO my amazement, a young man of my acquaintance who "took up" Jazz a few months ago, and who has what I consider the right ideas about the Golden Age, phoned me the other day to say he'd just "discovered" the trumpet playing of Phil Napoleon and was he delighted!

I need hardly explain that I was not amazed because he was delighted, but I found it difficult to understand how, in his extensive delving into period jazz, and correspondence with numbers of old-established fans, he'd failed to pay homage to Napoleon before.

It rather makes me wonder if, before a name is a Name in Jazz, it must figure in an output of great quantity as well as (or instead of!) great quality. Otherwise, why isn't Phil Napoleon's Name—and I mean Name—more often spoken?

## GOLDEN AGE PEAK

For if it is conceded that quantity has nothing to do with it, then I propose to the Meeting that Napoleon merits his place in jazz fame on the strength of one record alone: *Lovey Lee*, by the Original Memphis Five (Brunswick 3713), which is undeniably one of the most superb examples of gentle jazz ever to be waxed.

When that record was made, jazz was at its peak, according to Golden Age (and Lytton-Edwards) standards. But even at that time *Lovey Lee* was outstanding, and not merely post-humously, as it were.

Almost equally attractive was the backing, *How Come You Do Me*, while for other items glorified by Napoleon's sensitive musicianship I need only refer you to *Great White Way Blues* (Actuelle 10505), *Go Joe Go* (H.M.V. B.5331), or *My Kinda Love* (Victor 38057).

There are others; not many, but we have conceded above that quantity is not the yardstick. Definitely worth knowing, this guy Napoleon.

Worth knowing, but not easy to

know. My first encounter with him took place in the drive of his Long Island home. I said: "How d'you do?" politely to a pair of feet, just visible beneath the chassis of a luscious Packard. Despite entreaties from Miff and Leila Mole, who'd aimed at presenting me, he refused to emerge, saying he was far too oil-stained.

On another occasion, I found him a charming host; a stocky, poised, dark-complexioned man, with twinkling grey-green eyes, and a marked reluctance to talk about himself. I felt glad then that I'd dragged so many personal facts from him on the first occasion, with the substantial tonneau of his car between us to mask his manly blushes.

Phil Napoleon was born in Brooklyn, New York, in 1902, and actually was one of those infant prodigies whose taste for music is apparent almost from their cradles.

## 16-YEAR-OLD LEADER

At the age of five he was playing cornet solos in all the leading theatres of the Eastern States. The jazz craze got him good and early and when he was 16 he formed his own unit, "The Original Memphis Five."

He shared the management with Miff Mole and Frank Signorelli, and together they participated in quite a long series of successful stage appearances for, unlike most of the recording groups of that time which lived and died on the wax, the "O.M.F." was a flesh-and-blood unit.

For seven years they built up an imperishable reputation, and turned out a host of good records, mostly on the Pathé Actuelle label, though there are others on Regal (*Loose Feet*—9407B) and Victor (*Bass Ale Blues*—19805), etc.



A new picture of  
PHIL  
NAPOLÉON

In 1926, Phil Napoleon accepted a lucrative position as house conductor and soloist. In the latter capacity he played with all the best bands; sometimes broadcasting in as many as 19 different programmes in a week.

He recorded with B. A. Rolfe, Leo Reisman, and Frank Black, playing trumpet on the latter's *Rhapsody In Blue*, scarcely less famous than the Whiteman version, and featuring that most intriguing of pianists, Oscar Levant.

Currently, Phil kept a recording combination going on Victor, under his own name; later, in 1931, the celebrated "Napoleon and his Emperors" came into being, including both the Dorseys and Eddie Lang, and creators of the evergreen *Anything* (H.M.V. B.4955).

There are glimpses of Napoleon, too, on some of the Cotton Pickers, Rube Bloom's Bayou Boys, New Orleans Blackbirds, and Miff Mole's Molers. If you've wondered who plays the neat, classy, streamline trumpet that hits a true note without effort and skates happily over the thinnest of trumpet-ice with these bands, you've been listening to Phil Napoleon.

## MULTI-HOT

Besides trumpet, he plays a little hot trombone, a little hot tuba, a little hot piano—"not so hot," he says.

Although Phil hasn't been to the foreground in jazz recordings for some time, his classic trumpet is still in great demand in the States. The bulk of his work is on commercial lines, but he still sits in with the boys for a spot of the real thing once in a while.

He's made a number of film shorts, but if they've been released in this country, I've had the bad fortune to miss them.

Napoleon's nomination for the greatest jazz "Great" is Miff Mole, a preference he shares with many of the great Swingsters, including Tommy Dorsey.

I'll be interested to see if any of the fortunate young trombonists now studying under Miff will be able to reproduce something of the authentic Mole style in all its splendour—Miff can still dish it out himself, so maybe they'll get the knack. None of his imitators way back ever succeeded.

If you tell Napoleon that he might classify as a Jazz Great himself, he tells you, without any coyness, that any fame he's gained is directly due to his wife, Victoria, whose unfailing judgment and good taste have provided him with the right success formula.

## HIS NAME

But, apart from that, Phil has what it takes, including pluck. Imagine him at the ripe old age of 14 securing his first record date to play solo cornet with an all-star band. He persuaded himself they couldn't be very "all-star" if he, comparatively unknown, and under-age, had been given the high-spot.

Yet, when he walked into the studio he found the band was composed of men he'd often heard performing—his boyhood idols in fact! It needed a lot of grit to go ahead with his solo after that, but he came through all right.

"Well, fairly all right," he says modestly, "but don't ask me what happened to my vibrato."

Although he's unaware of any Corsican or French forbears, his real name is Napoleon. "An embarrassing one," he confided. "Why?" I said, making a very feeble joke after a very high highball. "You, too, are a leader of men, in your own way."

"Tisn't that," Phil said, the grey-

green twinkle to the fore. "The time it embarrassed me, I'd arranged to take my band to a City Institution to amuse the inmates; the sick and insane. Well, a few days before this voluntary concert, I went along to fix the details, and was shown into the Medical Superintendent's room, where I waited so long I began to think they'd forgotten me.

"I still think they had, for presently several guys in white coats—presumably doctors—came into the office together. They looked rather blankly at me, and one of them said: 'Who are you?' I answered very nicely: 'I'm Napoleon'.

"They all gave me very funny looks, and I suddenly remembered the old gag about the nuts who always imagine they're Napoleon—and, believe it or not, I went quite cold. Fortunately, the Superintendent arrived just then and saved me from a padded cell!"

## DON'TS FOR DANCE BANDS—28

DON'T CLUTTER YOURSELF WITH EQUIPMENT—No. 2.

We got up to the rhythm section last week, and I concluded by saying that they were the principal offenders. Any pianists who may have read that are probably going round with pained expressions. But they are just as guilty as the rest. Their weakness is music. Although they groan and moan about it, they love burdening themselves up with stacks and stacks of music.

I've already said that each player should carry his own parts, and if the pianist (who is often the leader) insists on cutting down the contents of the books, it will leave him with nothing to carry at all (or nearly nothing). Which is as it should be, for, as leader, he should have his hands and wits free for tickets and what not.

The guitar player often likes to take an electric guitar as well as a rhythm guitar, with sometimes an antediluvian G banjo thrown in, just to show how much he knows. The answer here is "CUT." If you're very good on the electric guitar, then take that only. If not, stick to the ordinary chord box.

The drummer—well, now, there's a villain of baggage for you! There's no holding him—he just loves being an amateur Carter Paterson.

His kit should consist of one bass drum (say, 28 in. x 15 in.) in waterproof cover, and one spare case (or suit case). What he can't get in the spare drum case he should leave behind.

The bass player? Poor fellow—what can he do about it?

## RHYTHM CLUBS

No. 150. Meetings of the Ilford and East Ham Rhythm Club are held every Tuesday at 7.30 p.m. at Herbert's School of Dancing, 738, Barking Road, near Boleyn. East Ham, and all information can be had from the Secretary, Jack A. E. Surridge, 133, Katherine Road, E.6. On May 20, Ken Othick will present a recital of rare discs, and there will be sessions by the Jack Surridge String Quintet and the Club Jam Group.

No. 151. To-morrow (Saturday) the Dewsbury Rhythm Club meets to hear Ronald Wraith introducing the members of the Ellington Orchestra. It is very much hoped that the Leeds and Bradford Rhythm Clubs will visit Dewsbury some Thursday, and they are invited to write V. M. Thornes at "The Gables," 172, Wakefield Road, Dewsbury.

No. 155. The Watford Rhythm Club met on May 7 to hear J. Turnell continue his recital on "The Blues," and E. Paterson followed with a recital entitled "Mr. Polo Takes a Solo." Next meeting on May 21 at "The King's Head Hotel," High Street, Watford, at 7.30 p.m. Visitors are welcome.

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# An Evening in New York with Jack Harris, Ray Noble & Roy Fox

by LEONARD FEATHER



## First Stop: La Conga.

**L**A CONGA is another of those ever more numerous and popular Latin-style night clubs, situated just off Broadway at 51st Street. You walk down a wide staircase into a smartly decorated entrance-hall, and if you're not greeted by the percussive welcome of a rumba band the alternative is the music of Jack Harris and his Orchestra.

On this occasion the alternative was presenting itself. Jack himself, ever the sociable and lionised maestro, was off the stand talking to some customers while the band amused itself taking some *ad lib.* choruses.

A nice little combination, attuned to the musical tastes of a sophisticated crowd without descending to schmaltzy bad taste.

"Things are coming along pretty well," declared Jack. "This is a nice spot; we've been here nearly three months now and we'll probably stay quite a while yet."

Bill Sniderman is still with him, now in his sixth year with Jack, playing fiddle and guitar and arranging. The pianist, Payson Re (yes, just like that. Re), writes some nice stuff, too.

And there's the celebrated Johnny van Eps on tenor; Jimmy English on alto, flute, bass clarinet and what not; Harold Hener on tenor; Bart Wallace playing some useful get-off trumpet; a competent drummer and bass.

The band has neither the dimensions nor the pretensions of Jack's English band, but it's doing a more than adequate job of fulfilling la Conga's requirements.

Jack's English friends may be surprised to hear that his marriage has broken up and that Charlotte Harris went away recently to get a divorce. Outside of that, everything is under control in the Harris camp.

## Second Stop: Strand Theatre.

**J**UST a few blocks away, in one of New York's biggest cine-variety houses, the eternal Nobleman of jazz was getting ready to do his stuff for the midnight show—the last of five shows in a long and laborious day. It was Ray Noble's first visit to New York in so long—best part of two years—that one hardly knew what changes to expect. But a visit backstage soon provided the reassuring knowledge that he and Bill Harty are still the same two genial guys and are still doing an excellent job of running a first-class band.

"We have a few other theatre dates to play after this," said Ray, "then we have two weeks in a country club in Cincinnati and we go back to California in the Spring for the Coconut Grove job. After that, San Francisco."

"And we've got a recording date here for Columbia next Monday," chimed in Bill. "We're making two new originals of Ray's *Grecian Melody* and *A Bit Of Blarney*; and Irving Berlin's new one, *Little Old Church In England*; and *Mocking Bird Lane*."

"That reminds me," I said, "have you any idea how many records of Ray's *Cherokee* were sold altogether, including all the different versions?"

RAY NOBLE and his Band as they appeared on the stage of the Strand Theatre, New York.

"That's a difficult question. Charlie Barnet's record alone sold nearly 100,000, and there was the Jimmy Dorsey one, and Count Basie's, and Ray's own and several others. Must be somewhere near the half-million mark, I imagine."

"Who publishes your songs now?" I asked.

"I'm still not contracted to any one publisher," answered Ray to my surprise. "I believe it's wiser to stay independent. Of course, we had to go off the air during the early stages of the ASCAP fight, because I'm a member of PRS, which is affiliated with ASCAP; in fact, my band was the first to cancel its broadcasts."

While we were chatting, Bill switched on the radiogram-cum-recording-machine and put on a record. It was Ray's own arrangement of *A Handful Of Stars*, one of his recent Columbias. "Listen to this trumpet player," said Bill.

I listened, and sat up with a start. Featured throughout the record is some of the most beautiful Bix-like horn I have heard in recent years.

## WATCH JOHNSON

"His name's Harry Johnson," said Ray. "I found him on the Coast. I really believe he's one of the greatest in the business."

And take it from me, Ray is right. If that record is released in England, grab it.

Going round to the front of the house I watched the stage show and again thrilled to Johnson as he took a couple of glorious solos in Ray's Gershwin medley. Only Hackett and a select few have ever combined that tonal quality with such perfect phrasing and expression.

There were other surprises in the show, too. Ray has a fine hot clarinet man in Don Bonné, a great trombonist in Earl Hagen (ex-Tommy Dorsey man, who wrote one of Noble's best recent waxworks, *Harlem Nocturne*), and an alto man named Jack Dumont, whose solo work was featured on the same record.

Here's the complete, up-to-date line-up: Carl Poole, Earl Penney, Harry Johnson (trumpets); Bill Schaeffer, Earl Hagen (trombones); Jack Dumont, Don Bonné (altos); Ray Parkinson, Bud Smith (tenors); Jack Marx (tenor and violin); Jimmy Cathcart, Sam Middleman (violins); Max Chamitov better known as "the mad Russian" from Joe Marsala's Band (piano); Bill Harty (drums), and Manny Stein (bass). George van Eps left three months ago and Ray has followed the fashion of eliminating guitar entirely, except for records.

Then, of course, there are the three charming chicks known as Lynn, Lee and Lou, the first two of whom are twins and all three of whom decorate the show both visually and orally.

It's a solidly musical, versatile band, measuring right up to the high standard Ray set for himself with that memorable original group which included

show, which hang up on the wall at the entrance without any captions, as if it would be a vulgar concession to convention to inscribe their names.

And downstairs—yes, it has to be a downstairs place—you find a surging mob of socialites flocking to the tables and the bar and cramming the dance floor. Yes, Roy Fox has found himself a high-class spot.

It's difficult to pass judgment on this band, because the acoustics in the place make it almost impossible to sort things out unless you're right on top of the bandstand, but at one point I did hear some of the boys getting off on some fairly enterprising blues riffs.

Roy himself, urbane and calm as ever, seemed to be unchanged by the passage of years and the variety of experience his travels have visited on him. With him was his personal manager, George Coogan, uncle of the one and only Jackie.

"We opened here the same night Jack Harris opened at la Conga," said Roy. "We were supposed to leave this week, but I believe we'll be staying for another month. The first three weeks we had a radio wire on the Columbia network, and the fan mail really rolled in splendidly. It was very encouraging."

Maybe the names of Roy's boys aren't too familiar, but they're the kind of men who have been doing yeoman service around town for many years in

jobs of this kind. The altos are Larry Tice, doubling on fiddle and flute; Hy Miller, who plays oboe, English horn and flute; tenors are Justin Gordon, who also handles a bass clarinet, and Phil Walzer, who's handy with the flute and fiddle, too.

Bobby Jones plays trumpet; Cornel Tanasy is the pianist and arranger; Al Wagner contributes another fiddle; and the rhythm is completed by drummer Jules Mendelssohn and bassist Norman Small. But wait, that's not all: there's a harp, Sam Amorosi.

And a girl singer, Kay Kimber, who played Walter Huston's daughter in the film *Dodsworth* and has appeared in several Broadway musical shows.

Not what you'd call a solid-sender combination; but a good band of its kind, just as the Harris and Noble groups are good of their kind, too.

## FORCES' LETTER-BOX

L/Cpl. E. Mills, R.E., writes that he and his friend lost their B flat trumpet and clarinet during the evacuation from France, and have no money with which to buy new ones. If any readers can spare them these instruments so that they can once again form a band, they will greatly appreciate it and will cover all costs of postage, etc.

A.C. Hughes writes on behalf of five of his pals from a station five miles from the nearest cinema, asking if anyone could spare them an old wireless set of any description, so that they can obtain some little entertainment in their isolation.

Gunner Jack Wale, R.A., and four others are in the common predicament of being stuck out in the wilds of nowhere with plenty of talent but an insufficiency of cash or instruments. Jack asks if any readers can help with a kit of drums and a string bass that would enable them to provide themselves with entertainment.

Pte. F. Reader, of the Foresters, writes that they are trying to form a dance band and want to obtain or hire an alto sax. Anyone having such an instrument to spare would earn these boys' very sincere gratitude.

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.

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# BRAND'S ESSENCE

by  
PAT BRAND

REGISTERING the other day for war-work was glamorous VIVienne PAGET. But if what Mr. Bevin tells us is true about calling up the "leisure girls" first, then I don't think we'll be losing Vivienne for some considerable time to come.

For her record since returning to this country from blitzed Warsaw, where she lost everything she possessed, is almost exhausting to recall, and proves that leisure is something of which she has everything but!

Reg. Pursglove, Felix Mendelssohn, Harry Roy, Ken Johnson, Stephane Grappelly, Barney Gilbraith, Jack Jackson, Eric Winstone, Sid Phillips—these are some of the bandleaders whose stands and sessions have been graced by her presence in the past twenty-one months.

She aired with Jackson on his first broadcast from the May Fair on October 16 last year, and was continually with him until just recently, when you have been hearing her with Eric Winstone over the wavelengths. With Jackson she did innumerable R.A.F. hospital shows, and appeared at as many as four different factory concerts week after week.

But if we are to be deprived of her on Home and Forces, let me recommend her for the Intelligence Service. For she can speak four languages fluently.

And if I were an enemy big-wig, Vivienne would wheedle me only too soon out of all my secrets!

Looking through the files of *Morie Wit* for 1923 I came across this one, which my esteemed colleague on Page Eight seems unaccountably to have missed:—

Q. Why did the chicken cross the road?

A. Because it's ajar.

Or have I turned over two pages at once?

Anybody wondering where saxist DAVE STEPHENSON has got to? Because a line from him a hell of a distance away (still in the British Isles, but only just), where he's apparently employed in increasing our daily and nightly bag of Nazi 'planes, has lifted the veil of secrecy that has shrouded him since joining the Army.

But Dave, who was with Payne for four years, Hylton, Somers and Winnick, and at the London Casino at the outbreak of war, is wondering what's happened to DAVE SHAND.

And the queer thing is that if Dave meets Dave, which is quite likely, Dave S. will have to salute Dave S. Or, to make it simpler, saxophonist will have to salute saxophonist.

Or to make it so simple that even I can understand it, Stephenson will have to salute Shand, because the latter is a Second-Lieutenant (also in the R.A., I believe).

And now that Dave is Done, let's take it that Night is Through and hurry on to the Dawn.

Freelancing back in Town after her long tour with Harry Roy is JULIE DAWN, who brought her dog in to see me last week.

The dog, to my disgust, seemed to prefer the attentions of my distinguished colleague on Page Eight, but I turned the essence on to Julie and learned that since her return she's lost little time in getting back on the changing map of London.

For in addition to prolifically recording for Harry Leader, she is also featuring on all Jack Jackson's broadcasts.

But then came the blow, for what should Julie do but to proceed, of all things, to sing the praises of another vocalist, and a male one at that!

It seems that she went to buy a piano the other day from an evacuating household, and to demonstrate its

quality a young man sat down and played it. He played one of Julie's recorded numbers. Julie started to croon, and presently the young man joined in.

The fact that he's Welsh should explain why Julie was immediately impressed. And now she won't rest until 23-year-old TONY ROSS gets going in as big a way as herself.

Biting back my chagrin, I can only pass on the news to bandleaders looking for a male singer and hope that my distinguished colleague on Page Eight got as good a story out of the dog.

There is a certain high Army official who is very proud of his regimental band, and takes a great personal interest in it. He was present the other day at an audition the bandmaster was holding, and listened intently as each applicant stepped up to do his stuff. I am assured that what followed is absolutely true.

A private, on being asked what instrument he played, replied "Sax and clarinet, sir," and the bandmaster handed him a clarinet and a piece of music and told him to play it.

After playing a few notes, the private broke off and pointed out that the clarinet he had been given was a Simple System instrument, whereas he was used to the Boehm system.

Puzzled by the professional jargon, the official asked the bandmaster to explain what the lad was talking about, which the bandmaster did, as simply as possible, telling him that the boy was used to playing an instrument with more notes than the one belonging to the regiment.

"What?" bellowed the official, indignantly leaping to his feet. "More notes? Bandmaster, find out at once who's been taking some of the notes off our instruments, and report him at once to me!"

A short while ago, you may recall, song-writer MICHAEL CARR invited members of the song-writing profession to a meeting, with a view to combating some of the difficulties that branch of the profession is up against.

Not one turned up.

A short while ago Michael Carr invited members of the profession to the "White Lion" to drink with him for the last time before he joined the East Surreys.

Everyone turned up. Except Michael Carr.

May I humbly apologise for what one of my readers very kindly describes as "one of my very few mistakes."

This is in regard to Roy Rich's signature-tune. In the issue of May 3 I said that this was *Intermezzo*, played by Mantovani and Sidney Torch, on Decca F.7661.

In point of fact, it's *Intermezzo* played by Mantovani and Sidney Torch on Decca F.7563.

The confusion arose through the identical titles. F.7661 is the *Intermezzo* from "Cavalleria," and the one that Roy Rich uses is *Intermezzo* (*Souvenir de Vienne*) on F.7563.

After all, I was only 98 out!

Before I close, have you heard the story of the Sapper who went round London after a blitz night looking for an unexploited blonde?

Incidentally, before my distinguished colleague on Page Eight starts knocking, let me hasten to add that the Sapper was, strangely enough, not an accordionist. Although he will be by the time this joke gets into Page Eight!

SINCE Don Barrigo, ace tenor man, left Harry Roy, he has been playing with Sid Phillips' grand little outfit at Le Suivi, and doing a great deal of recording and broadcasting around town.

But now comes the news that he is to change his dress suit for khaki, since this week he has been called up in the Pioneer Corps.

All his many friends and fans will wish him the very best of luck in his new sphere.



Photo:

Stanley Nelson

## TWO AMBROSE STARLETS

THE broadcasts by Ambrose and his Orchestra, which have been taking fans by their ears lately, have featured a battery of star vocal talent, and above we publish a photograph of the two newest additions to the line-up.

ANN SHELTON (on left) is, of course, no newcomer to the band. She joined it exactly a year ago this week, and, in that year, has soared to vocal stardom—so much so that, talking about her, Ambrose told the MELODY MAKER: "She's far and away the most outstanding singer I've ever had, and, in my opinion, there's never been anyone in this country to touch her."

This high praise from so famous a picker of stars is all the more remarkable when one learns that Ann, for all her mature voice, is only 17 years old, and won't be 18 until November 10. Born in Dulwich, she always wanted to be a singer, and it was an audition that she gave to Leonard Urry at the Chelsea Palace (when she sang *Let The Curtain Come Down*) that started her on the road to fame.

Leonard approached Am-

brose about her, Ambrose was more than impressed, and, under his able coaching, she has made enormous progress. Apart from her broadcasts and records with Bert, she records solo for Rex, and, last week, appeared in the Marcel Helman film "Jeannie," singing a new song, *What's In A Name?*

Modest to a degree, and charmingly unassuming, Ann has never been out alone in her life, and goes everywhere with her brother Bill. Her hobbies are riding, rowing, swimming and darts, and she has a "crush" on the Navy.

In fact, the ambition of her life (apart from singing in America when the war is over) is to "adopt" a ship. Well, how about it, you Naval readers? Write to Ann; she'll be thrilled to hear from you.

DOREEN VILLIERS (on right) joined Ambrose only a week ago, and, in her own words, "I still can't believe it." She's 18 years of age, lives at Enfield (Middlesex), and started singing with the Norman Burns Swingtette. She made a big personal hit with that outfit at the Jack Butterworth Ball, and after-

wards sang with Harry Leader and the St. Regis Quintette. Doreen is a natural swing singer, and her favourite chirpers in that line are Billie Holiday and Frances Langford.

Strangely enough, her hobby is billiards, at which she wields a nifty cue, and while she agrees with Ann that the Navy is a very fine Service, her own particular favourites are the night fighters and searchlight units.

There also should have been on this page a picture of EVELYN DALL, who is now starring in the new Vic Oliver film, "He Found A Star." Unfortunately, the picture didn't arrive in time for this week's issue, but, for the many fans of this terrific artiste, we'll publish it as soon as possible.

Add to these three names the names of MAX BACON, SAM BROWNE and LES CAREW—none of whom needs any introduction to readers—and it will be seen that Ambrose's vocal talent is most formidable, which makes our front-page news that Bert is to finish his broadcasting season this Saturday all the more surprising.

## CLASSICS OF JAZZ

No. 24.—"Boogie-Woogie Stomp" and "Nagasaki," by Albert Ammons and his Rhythm Kings (Brunswick 02187) . by Bill Elliott

SEEMS that I've only got to mention a future feature in this column and everybody gets very impatient. I said some weeks back that a boogie-woogie disc was on its way, and, after a week, letters started pouring in asking "What about it?"

Well, here it is. I personally think it's the best example of boogie-woogie (hereafter referred to as b-w) available over here in the general lists. I know there is some grand stuff on Blue Note, but I get into trouble if I talk about unobtainable records.

### SOLO AND BAND

Although billed as Albert Ammons and his Rhythm Kings, this is really a case of piano solo with band accompaniment. The line-up is:—Guy Kelley (trumpet); Dalbert Bright (alto and clarinet); Albert Ammons (piano); Ike Perkins (guitar); Israel Crosby (bass); Jimmy Hoskins (drums). That is in the

case of *B-W Stomp*. Ammons gets off in good style with a rolling intro., straight into a seventy-two bar solo. Notice the neat four-bar break between the intro. and the start of the actual chorus. Prominent behind Ammons is the rhythm section with Israel Crosby shining on bass.

### RIFING

I shall be devoting some space to his bass-playing in the future, so we'll let it go at that.

Clarinet takes the next solo and gets well into the spirit of things, and the same goes for trumpet who follows. Good open trumpet, although one gets the feeling that the tempo is a little fast for him.

The last three choruses are ensemble rifing with the piano driving through and urging the clarinet and trumpet to greater efforts. We end with a cliché very dear to the hearts of certain Rhythm Club members.

*Nagasaki* is also in fast tempo, but this side gives the band more chance to shine. After the piano introduction, trumpet gets off for a first chorus, but this time the pace is rather too much, and what would have been a great solo (Kelley can phrase with the best of them) is just ordinary.

Bright on alto follows, and he really goes to town, absolutely revelling in the tempo. The same remarks go for piano and guitar who follow.

### GOOD GUITAR

I particularly like the guitarist, who gets a terrific lift into his solo.

The ensemble take over for the rest of the record and play numerous choruses, using some grand riffs. Listen to the way the piano and clarinet cleverly link up each different riff chorus.

Yes, this is an inspiring bunch to listen to; as they would say in Harlem: "Man, thou sure rock the joint."

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# A "DISCONTENTED SPIRIT" WITH "NO EXISTENCE" HAS HIS SAY

by  
**"MIKE"**

I AM very bad about opening my mail; particularly in war time. So I owe an apology to Mr. R. M. Taylor, of Nottingham, for having only just read a letter he wrote to me on April 28. And I hope, too, that he will forgive me if I answer his letter through the medium of this column.

Actually, the subject of Mr. Taylor's letter ties up in a way with what I have recently been discussing: enthusiasm for, interest in and liking for jazz.

Mr. Taylor has very kindly asked if I would become the Hon. President of his local Rhythm Club ("Hon." stands for Honorary, not Honourable, by the way. I'm no Japanese Bandman).

Well, now, there are many practical difficulties in the way of accepting a position of this kind; I must ask Mr. Taylor to excuse me if I do not accept, though I would like to wish his Rhythm Club every success.

## "NO REAL EXISTENCE"

In the first place, I have no real existence outside the pages of this paper. From time to time my writings have been attributed to all kinds of people—a fact which has annoyed the attributers far more than it has me, for among the authors credited with (or accused of) writing this column have been almost every well-known public figure from Max Bacon to J. B. Priestley.

Curiosity is a common human failing, and it is never more stimulated than by a pseudonym. One can never persuade the curious reader that it doesn't matter a damn who writes this column; it is a matter which concerns only the Editor and me, and that only because we like to see that the monthly cheque is sent to the right person.

"Mike," you see, has absolutely no existence outside these pages. He doesn't write in any other paper; his concern with jazz begins and ends with the couple of hours needed to write this column. He has no social existence, no identity card, not even a ration book.

He is little more than a somewhat discontented spirit which hovers and wanders aimlessly, searching vainly after truth and enlightenment in the vague world of jazz.

So I ask Mr. Taylor: How can a spirit become an Hon. President of a Rhythm Club? Unless the Rhythm

Club itself is merely an Idea, still less can I send a photograph of "Mike," which is another thing the Hon. Secretary of the Notts Rhythm Club has asked me for.

Spirit photographs are all very well in their place, but they have little decorative value, and I fear that a spirit-portrait of "Mike" would be extremely nebulous to look at.

There is one thing which Mr. Taylor asks for, however, which I can give him. He asks me—if I should consent to accept the Hon. Presidency of his Club—for my views on how a Rhythm Club should be run. And even though I have had to decline his offer of an official post, I would, nevertheless, like to give my views on the said subject.

My ideal rhythm club would be a most luxurious affair, I must confess. I have never actually visited one myself, but I gather from the reports of Rhythm Club proceedings which I read in the "M.M." that a good deal of the business takes place in public.

A chap comes along with a lot of records, gives a recital on some topic or other and there is a general discussion afterwards. Perhaps after the discussion there is a jam session.

## "I APPROVE SEMI-PROS"

Now, of all the things that happen in Rhythm Clubs, I consider the jam session to be the most important. Though I cannot imagine anything more like hell to have to listen to, I am, nevertheless, in favour of encouraging this form of making music.

And for that very reason: that it does encourage people to make music for themselves instead of letting other people do it all for them.

Perhaps from a strictly Trade Union point of view I should disapprove of the semi-pro., but from a musical point of view I approve.

The growth of the gramophone, the radio and the small flat virtually killed home music-making after the last war. Families no longer had pianos in the home. Where once the piano had been an essential feature of nearly every home in the country, the idea of

possessing one has come to be dismissed on the grounds that nobody in the household can play one.

The idea that somebody in the household might learn to play one never occurred to anybody. Why should it, after all, when by turning a knob you can get all the music you want? Indeed, the lack of general interest in home-made music has become so common that few people even keep a piano nowadays in the hope of a friend visiting them and being able to play it.

One reason for this, of course, may be that the radio provides a higher standard of performance than the ordinary person in the ordinary home can hope to achieve.

Forty years ago, only a fraction of the music played in public was ever heard by the average man. Nowadays it is brought right into the room for him, and he can judge for himself how well or badly he plays when he sits down at the piano and strums.

## IDEAL RHYTHM CLUB

If he is self-conscious about it, he will probably pack up and sell the piano; with the result that his children and grandchildren may well be brought up without the means to make music in the home.

The Rhythm Club jam session, as I see it, provides a commendable outlet for amateur instrumentalists who want to get together and play jazz.

But in my ideal Rhythm Club I would prefer to see a little less jam about the session. The Rhythm Club should be a training ground for the young arranger and the young composer.

Nothing more encourages those who write music than an actual hearing of what they have written, and it is these people who need encouragement if jazz is to have any future at all.

No. 154. On May 18, at 3 p.m., the Hornchurch Rhythm Club members, after meeting outside the Kingswood Café, in Hornchurch Road, will foregather at 15, Hyland Way (off L.P.T.B. Garage), to discuss future policy. All swing fans invited and asked to bring instruments.

No. 166. The Rotherham Rhythm Club will hold its first meeting on May 19 at 7.30 p.m. at the Brecks Hotel, Wickersley Road. Each member has been asked to bring his favourite discs, on which he will give a short talk, and it is hoped to end the meeting with a Jam Session. All details from Alan Rippon, 7, Cowrakes Lane, Whiston, Rotherham.

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# UMBRAGE!

TING-A-LING, ting-a-ling, ting-a-ling... Yes, readers, it's the Bad Humour Man in person.

At tremendous expense, not to mention great personal risk, I bring you once again an exclusive interview with this week's personality in paragraph. Step up JACKIE ("Open House") HUNTER, the page is yours.

"Hallo, threepence-wasters. This is Jackie Hunter speaking under protest. This Winstone fellow thinks he's finally got me cornered. And has he? Listen, you don't think I'm doing this of my own free-will, do you?"

"Here I am minding my own business in the studio after spoiling a perfectly good programme just by sticking up for myself, when up comes the old accordion man himself to tell me he wants an interview."

"Says he can't help it, but a guy called Ray Sonin told him he had to do it. Who is this Sonin fellow, anyway? And why should I be interviewed by the MELODY MAKER?"

"Look at my pal Eric. He's just been on the programme, too. Why make him work overtime? He's tired and in no condition to be pencil twiddling at this time of night. Look at him—worn to a shadow—I bet they take away his rations, too."

"What's that? Why am I called Umbrage? DON'T CHANGE THE SUBJECT. Where do you think we are? On page six?"

"It's guys like you make guys like me like guys like... I don't get it."

"Listen, I never saw such a racket, anyway, as the entertainment business. No one cares if you have talent. You have to be pretty."

"My mother said to me a long time ago, 'Droopy, don't go into the entertainment business, you've got such a pretty face.' And to think I didn't believe her."

"At that time I was young and stupid. I'm not young any more. So I went into the entertainment business, and what did I get out of it?"

"Glamour? Uh, uh, just plain Umbrage."

"Sure I got a spot in Open House. I make tea for the boys, pass out the programmes, wash and iron Gerald's shirts, and if the programme runs short of material they even let me sing. But they never let me finish."

"It's the engineers down there. They're jealous. They're spies for the programme that comes after us. But, one night, my opportunity came. Yes, it knocked on the door of the studio just like mother said it would and walked straight in."

"WELL, THEY CALL IT OPEN HOUSE, DON'T THEY? Why keep opportunity out? Everybody else gets in on a free pass."

"Well, to cut a short story into practically nothing, the boss comes up to me and says, 'Jackie, anything goes tonight, so we're going to let you sing.'"

"Now I figure there's SOMETHING MIGHTY FUNNY GOING ON HERE. The songs are called, *Other People's Babies* and *Why Am I Always the Bridesmaid?* and simply because I go to the boss in MY OWN QUIET LITTLE WAY and point out to him that these numbers don't suit my type, he says, 'Umbrage, if those songs are good enough for *Frances Day* to sing, they're good enough for you.'"

"So I keep on in the same QUIET STRAIN and point out to him that they are dame's songs. And the boss says, 'WELL DAME THEM' very loud in my ear, practically breaking my ear drums."

"So I say, GO ON, YELL AT ME! SCREAM AT ME! BULLY ME! MY

## Personalities In Paragraph by ERIC WINSTONE

NERVES DON'T MATTER. So he asks me what I'm whispering about, and I say I'm ashamed to be on the programme. So he suggests I take a rest.

"Well, I go all quiet like and start in thinking about my Sarah, and wishing she was here, because she would understand me, when up comes the announcer and says, 'Listen Umbrage, if you will just keep quiet we'll let you sing any song you like.' See? THE CUNNING OF IT. Tells me to keep quiet and he'll let me sing. IT CAN'T BE DONE."

"So they all get round me and say, 'Jackie, you're wonderful, you're marvellous, you make us happy.' But I see through them right away. They're trying to make me conceited. Trying to give me a swollen head so people will point to me in the street and say 'THERE HE GOES. POOR FELLOW. HIS HAT DOESN'T FIT.'"

"Oh, so now this Winstone guy's gone to sleep on me—as usual I'm not allowed to finish—I suppose, when this goes to press, the rest of the column will be filled up with Second Hand Instruments for Sale."

"IT DOESN'T MATTER ABOUT ME! I CAN GO ON HIDING MY PAIN BEHIND A MASK OF GAIETY! NOBODY CARES WHAT HAPPENS TO ME."

EDITOR: "What's the matter with this guy, anyway? Just because he's Jackie Hunter, does that mean he can kick my staff around? Of course, nobody asks my permission on this page. I'M JUST THE BOSS." Say, is this stuff catching?"

Genial forty-seven-year-old HARRY COMPTON, Old Contemptible and popular personality at the Cinephonic Music Company in Dean Street, made a sensational come-back to radio vocalising during Herman Darewski's week as B.B.C. Resident Band Leader, singing under the name of Jack Bartlett.

Several days afterwards, in the company of Miss Ethel Levy, Secretary to Carroll Gibbons, he was asked whether he knew the identity of the new singer who had recently been on the air, and upon confessing that it was actually himself, was immediately asked to sing with Carroll Gibbons in six of the following "Saturday Diversion" programmes.

Good going, Harry...

In town on leave last week Gunner DESMOND HART spent most of his spare time round the music publishers, collecting orchestrations for the new and talented little combination he has formed at the camp where he is stationed.

The outfit, which, incidentally, sounds like a band of bandleaders, consists of Bernie Bromwich (late leader of band at Southend Kursaal) on saxophone and clarinet; George Neilson (late leader from Glasgow) on saxophone, trombone and accordion; John Tweedie (late conductor of the Pearce Opera Company), piano; with Desmond leading on accordion, and two boys (names unknown) on drums and second saxophone respectively.

Recently with time to spare in small country village, Desmond walked into local hall, to find a dance in progress



How does one take Umbrage?

The answer is supplied by the picture here which actually shows JACKIE HUNTER in the process of taking same!

The hat and gentleman's natty tie are, of course, essential. Nobody can take umbrage properly unless he is dressed for the part!

with an amateur accordion band supplying the music.

Recognised by a reader of the MELODY MAKER, he soon progressed from the position of innocent onlooker to that of featured guest artist, playing with the outfit on a borrowed instrument, and also playing several solos, amongst which was his new composition titled *Lillian*, named after his charming wife.

Sounds like a local Accordion Day without the Central Hall...

Speaking of bands, and accordion bands in particular, another small outfit which, with any degree of luck, may make quite a name for itself is a trio playing at the Co-operative Hall, Cranford, led by a young accordionist named ERIC, who, unfortunately, omitted to include his own surname when sending me the information.

Consisting of himself on accordion, playing solid rhythm, friend Andrew Skilts on second accordion playing single note extemporisations, and Bert Humphries on drums, they are rapidly making a name for themselves as leading swing stylists in the neighbourhood. By the way, Eric, next time you write, better let me have your surname, or we may get muddled...

New boogie-woogie epic by KEN WILLIAMSON, titled *Rock It Out*, seems headed for popularity.

Already featured by Harry Parry and the Rhythm Club Sextet on recent airing, the number undoubtedly possesses certain something that may well make it an interesting proposition for accordionists who use more than chord work in their left hand. Don't ask me where you can get a copy.

Have only original manuscript, with which I refuse to part, but maybe inquiries addressed to Ken at 6, Whinney Hill, Durham City, will solve the problem...

With sincere apologies to the many readers who so kindly write to me at the MELODY MAKER office, without, I must confess, always receiving an immediate reply, I propose to devote some space this week to the acknowledgment of certain back correspondence that has been on my conscience now for some time. First, Miss BLANCHE COLEMAN, of 56, Erniecroft Road, Chester, who, in reply to recent paragraph on personnel of Ivy Benson's band and Cupid, writes:—

Being loath to lead Cupid astray, I would like to tell you that I recently resigned my position as first tenor saxophonist with Ivy a month ago, as it was not convenient to stay on in Glasgow with the band. Should be glad if you would mention that I am now open for offers in and around Manchester.—Yours truly,

Blanche Coleman.  
Thanks for information, Blanche. Hope you get fixed soon. But, tell me, what has Manchester got that Glasgow hasn't?

JACK ANDREWS, of 127, Shirehall Crescent, Sheffield, writes:—

I have been reading a lot in the MELODY MAKER about swing, and I would like to draw your attention to a band I discovered the other day called Shep Fields and his Rippling Rhythm.—Your Reader,

Jack Andrews.  
Thanks for the letter, Jack... Yes, I discovered Sheppy and his Ripples myself some time ago, and liked it too. Must confess I fail to see the connection between the band and swing music, as he is definitely one of America's premier commercial outfits. Don't

forget, though, a band is none the worse because it plays a straight tune once in a while.

But don't tell the local rhythm club I said so.

My sympathy and your sympathy to current heart-ory of GEORGE WARREN, of 61, Eighth Avenue, Newcastle-on-Tyne, who writes thus:—Recently sent song titled *YOUR CIGARETTE CASE IS MY SOUVENIR* to well-known artist, who recommended me to forward it to publishers. Enclose replies from several firms. In each case it is the same story. Can you tell me whether an English songwriter has a chance if he is unknown?—Yours sincerely,

George Warren.  
Don't get discouraged, George. If things don't always click at once. In the music business it is the first twenty years that are the worst, and any day you may find an offer for one of your songs stuffed in the letter-box together with the morning mail and final notices.

Have played your tune over, and it is definitely above the average; but I'm afraid it usually takes a real world-beater to get an unknown writer started. Maybe the next song you write will be just that.

## RHYTHM CLUB NEWS

No. 9. At the second meeting of the Erdington (Birmingham) Rhythm Club, on May 9, Cliff Brown gave a recital of the Brunswick Chicago Album, which was followed by a Jam Session with Eric Beresford and Fred Pearson (clar.); Cliff Brown (tp.); Cliff Smith (tr.); Pete McCann (piano); George Noley (drums). Meetings every Friday at 7.30 p.m. at the Church House, Erdington High Street.

No. 22. The May 12 meeting of the Nottingham Rhythm Club included a record recital on "Singers in Jazz." On May 15 a Jam Session by club members was the feature.

No. 159. At new premises at the "King's Arms," 242, High Road, Wood Green, N.22 (opp. "Fishmonger's Arms"), the secretary of the Finsbury Park Rhythm Club will conduct a record auction on May 21, at 7.30 p.m., which will be followed by a Jam Session. The club team were unfortunate to lose the Rhythm Bee Competition against the N.W.3 Group by only one point, but hope to reverse this decision at the return meeting. The Club Jam Group will appear at the No. 1 Club on May 18, and will visit the N.W.3 Group on May 16.

Bradford. On May 11, the meeting of the Bradford Rhythm Circle was opened by a recital on Teddy Wilson by Alan Holgate, and a Jam Session followed, led by Jack "Hot Lips" Newell on trumpet. Guitarist Roy Plomer and drummer Peter Berry featured in solos, and the meeting ended with the first round of the Rhythm Bee. Next meeting, on May 18, will be held at 2.30 p.m. in the Limbless Ex-Servicemen's Room, King's Arcade, Market Street, Bradford.

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# "DETECTOR" On War Time Radio

## THE RHYTHM CLUB HAS A GUEST

RADIO RHYTHM CLUB reached a new high last week when, in response to a suggestion made in this column a while ago, Harry Parry presented the first of a series of guest stars who will appear with his Radio Rhythm Club Sextet whenever it takes turn for duty at the club's meetings.

This first guest was none other than Dave Wilkins, coloured trumpet soloist from the late Ken Johnson's band.

Enviably a reputation as Wilkins may have won for himself by his work with Johnson's band, I am forced to the conclusion that it needed this speciality spot he was given with this small group of Parry's to show us all what a really grand player he is.

Warming up through *Honeysuckle Rose*, by the time he came to his second number, *I Got Rhythm*, he seemed really inspired, and the music that came from him would not have disgraced even the great Cootie.

Moreover, the presence of Wilkins seemed to have a particularly good effect on Parry and his Sextet.

They were better than ever—so enthralling, in fact, that it was only afterwards that I realised what a blatant plug for his records Harry had managed to make the airing.

The trouble with bands that have regular airings over a long period is that one is apt to take them for granted, and, if GERALDO hasn't been mentioned in my columns recently, it's because he

maintains such a high standard that he leaves me with just nothing to criticise.

But I think it ought to be placed on record that, in eight months of continuous broadcasting, Gerry has never once departed from the flawless standard he has set himself, and the work that goes on behind the scenes to produce his programmes—always with something new and interesting—must be colossal.

If a cat may look at a king, then a humble radio-critic may surely congratulate a band-leader... and mean it!

**ERIC WINSTONE AND HIS ACCORDION QUINTET** seem to be setting up a new record for speed in achieving popularity.

Unknown a month ago, they have so impressed the B.B.C. that by last Wednesday week they had reached the stage of two broadcasts in one day.

Well, it's O.K. by me. The star of the outfit may still be vibraphone wizard Roy Marsh, but Winstone's nice accordion style added plenty to the proceedings. His playing in these broadcasts was head and shoulders above what he did in his Quintet's first records recently issued by Decca.

**JAN BERENSKA and HIS ORCHESTRA** in "Midland Music Makers" last Thursday week (May 8) gave the perfect example of the absurdity of asking a straight orchestra to play jazz.

Called upon to take a solo in a number called *J. B. Stomp*, the trumpet player can only be said to have put the finishing touch of corn to what was never more than a rather lamentable performance.

It was all none the less a pity because, when playing the kind of music for which it is designed, this outfit can be really good.

Aided by the delightful singing of Marjorie Westbury in, for instance, *How Happy I Could Be*, it was most attractive.

**JACK WILSON and HIS VERSATILE FIVE** provided the previous day an almost equally deplorable example of what happens when instrumental groups are called to present items that do not suit them, though in this case the debacle was perhaps due more to the fact that the title of the broadcast suggested something that the combination was never even trying to do.

I refer to "Melody and Rhythm" in the Forces programme on May 7.

The melody was there all right, but the rhythm was conspicuous by its almost complete absence.

I wonder what the B.B.C. thinks listeners expect when they see the word "Rhythm" in a programme title?

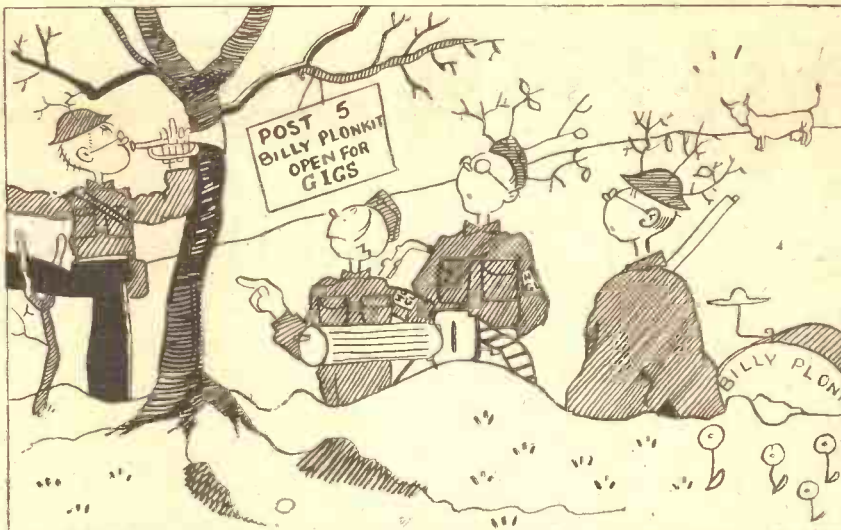
**MILDRED BAILEY** was the subject of one of the best gramophone programmes we have had lately.

As usual, the script was more suitable for the ordinary listener than the jazz fan, but I have no quarrel with Denis Gallimore's statement that Mildred is the greatest of all white jazz singers, any more than I have any complaint to make against the choice of titles.

Here, in reply to many requests, is the list of the records and their catalogue numbers: *Rockin' Chair* (Vocalion S.88); *Is That Religion?* (Brunswick 01544); *Downhearted Blues* (Parlophone R.2257); *What Kind Of Man Is You?* (Eddie Lang's Orchestra, Parlophone R.840); *More Than You Know* (Vocalion S.42); *When Day Is Done* (Brunswick 12106); *Harlem Lullaby* (Brunswick 01544).

Here, too, in response to numerous enquiries are the titles and numbers of the last three records broadcast in "Rhythm On Records" on Thursday, May 8 last: *Xavier Cugat's Nueva Conga* (H.M.V. B.9126); *Lemona Cuban Boys' Rhumba Tambah* (Decca F.6059); *Fats Waller's Ain't Misbehavin'* (H.M.V. B.D.5415).

Manchester and Salford. All interested in the formation of a Rhythm Club in this district should write to Dave Field, 10, Hilton Street, Salford, 7.



BILLY PLONKIT: "The enemy are advancing. Red, give 'em a short burst on your cornet, an' if that don't stop 'em, we'll have to resort to the machine-gun."

### DRUM DOPE—37

AN extraordinarily large number of drummers write in asking how they can get "a good solid foundation of drumming." This has been dealt with before in this series, but in view of a fresh crop of letters it is worth while skimming over it again.

The essence of it all is, of course, practice. You just can't get anywhere without it. Don't overdo it—say, half an hour a day—but it must be EVERY DAY. Use a rubber pad if you haven't got anywhere except the house to practise in.

Practise the daddy-mummy—it is the basis of all beats. Do the flams and drags and the paradiddle—further than that you needn't go—the flam-stroke-drag and so on are mere wrist benders. Get a nice even roll—don't press the sticks to close the roll, otherwise it will never really be any good.

If you don't know what the above-mentioned beats are, get any one of the hundreds of books on drumming—they all give them.

And there's your basis. Half an hour a day for three months and you ought to be well on the way to technical proficiency.

Then there's your reading. That's just a matter of practising any kind of music, anytime, anywhere. And keep at it. A good tip is to reverse the usual procedure, i.e., play a rhythm out of your head and then write it down.

As for style—well, records are the only answer here. Soak yourself in the best records, as indicated by the "M.M." critics.

And that's really all there is to it!

### No. 1 RHYTHM CLUB TO MEET TWICE WEEKLY

IN spite of travelling difficulties, 150 people arrived at the No. 1 Club last Sunday, and were rewarded for their efforts by a sparkling Jam Session in which Lauderick Caton and a host of West End stars really went to town in an hour's fine entertainment.

Jimmy Holloway's repeat of his recent B.B.C. Bechet broadcast was also a great success.

Next week brings another great innovation in the shape of a Hot Band Contest, and this should prove a most interesting afternoon, as seven bands have entered—four from rhythm clubs and three from other sources.

Each band will play four numbers—a blues, two of their own selection, and one number selected by Bill Elliott which will be disclosed to them at the last moment.

The judging will be done by the audience, so here's a chance to hear some good jazz and judge a band contest at the same time.

In view of the difficulty of accommodating the huge crowds every Sunday, and in response to many requests, it has been decided to run a series of mid-week meetings of the No. 1 Club as well as Sunday afternoons.

The first of these will take place at the "Bag of Nails" on Wednesday evening, May 21, from 7.30 to 10.15 p.m., and as this is in licensing hours, the bar will be an added attraction.

Although there will be the usual record recitals and a jam session, the meetings will be more informal than Sunday afternoons, and members are invited to bring along any discs they would like played and discussed.

### LOSS'S AIR SHOW

JOE LOSS and his Band will take part in a special radio show devised by Philip Brown called "How's About It?" on the evening of May 30.

This is described as a "radio pick-me up," and will be compered by Philip Brown himself.

Joe and the boys, incidentally, are the band of the week at the B.B.C., commencing May 26.

### Classified Advertisements

CONTINUED FROM PAGE 10, COLUMN 4.

### ENGAGEMENTS WANTED

**CLIFF ROGERS**, "swing pianist," doubling accordion; also can supply band, gigs or perm., afternoons, evenings; also syncopation swing-style tuition.—48, Thorpe Road, Walthamstow.

**PIANIST**, own home.—LES DAVIES, Archway 2196 after 6.0.

**DRUMMER**, young, prof., exp., exempt Service, requires regular evening work.—MOORE, 60, High Road, W.4. (Chiswick 1146.)

**SAX.**, clarinet, vocalist, requires gigs. N.W. preferred. Reserved. Band if required.—PINNER 2854.

**YOUNG TRUMPET** requires contact amateur or S.P. musicians for band practice.—Write, "TRUMPET," 5, Fairfield South, Kingston, Surrey.

**PIANIST**, available Tuesday, Thursday mornings or afternoons. Straight or dance.—M. CLIFFORD, 6, Powerscroft Road, Clapton, E.5.

**EXPERIENCED** versatile Pianist desires permanent job. Exempt.—Present address, LEN VALE, 26, Oakfield Road, Shrewsbury, Salop.

**EXPERIENCED** Drummer (exempt) requires gigs or perm., evenings.—EMBURY, 4, Ida Road, Tottenham, N.15. Clissold 5000.

**DRUMMER**, dance or straight; library, car; experienced; can supply band.—TOM LANGHAM, 71, All Saints' Avenue, Maidenhead.

**STRING** bass, dance or straight; experienced and reliable; evenings only.—STREATHAM 3043.

**WELL-KNOWN SAXOPHONE SOLOIST** doubling on CLARINET, used to dance work and recording. London work preferred.—Phone: PRIMROSE 0609.

**ANYONE** want tenor, alto clarinet? Young, exempt. Straight, dance. No hots, no busing.—Box 2794, MELODY MAKER.

**STRING** Bass, free gigs or perm. Own car.—RON CROXEN, POPESGROVE 2581.

**DRUMMER** and trumpet, together or separate; cars, mike, library.—Phone: SOUTHALL 2885.

### INSTRUMENTS WANTED

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

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

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

### DON BOWLES

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

### 288, HIGH STREET, CROYDON

**LOW** pitch Boehm A sharp clarinet; state condition, make, price, etc.—LIONEL MARKSON, 19, Merryrest Avenue, Giffnock, Glasgow.

**WANTED**, Otto Link tenor sax mouthpiece.—Write, HANCOCKS, 69, Limbrick Avenue, Coventry.

**WANTED**, spot cash, saxophone, accordion, clarinet; by appointment.—WARNER, 120, Amhurst Road, Hackney.

### MUSIC WANTED

**WANTED**, good S.O. library.—RONALD HALL, 29, Salvin Terrace, Fishburn, Stockton-on-Tees.

### Band Bookers' Guide

Minimum price - 7 insertions £1

**HOWARD BAKER AND HIS BANDS**  
69 Glenwood Gardens, Ilford, Essex  
VALENTINE 4043

**Eddie Roberts & HIS BAND**  
ANY SIZE BAND, ANYWHERE IN ENGLAND.  
Communications 1  
86 Watton Gdn., EC1. Phone HOL 5211 or BARNET 3214

**VICTOR LIONELS DANCE BANDS**  
Now at your Service. 5-10 Piece. Moderate Terms.  
FREE after 7 o'clock p.m. Weekdays.  
FREE Saturday Afternoons.  
FREE All day Sunday.  
Telephone: TOT. 5221. All Coms. to Managers: 32, KINGS ROAD, EDMONTON, N.18.

**THE RON SCARLETT QUINTET**  
First-class Outfit free for Evening Engagements. Moderate Charges.  
Manager: L. BUNKER. Phone: COL. 8370.

**LEON PAULA'S (6-10) DANCE BAND**  
WAXLOW 2406  
The Dance Band for Dancers  
433 GREENFORD RD., GREENFORD, MIDD.

**GEORGE BRIGHTWELL'S BAND**  
ON L.C.C. PARKS ANY COMBINATION. APPROVED LIST. ALL FIRST CLASS.  
89, LAKESIDE ROAD, N.13  
PALMERS GREEN 5377



# CLASSIFIED ADVERTISEMENTS

Continued from  
page 11.

## ALEX BURNS' BARGAINS! BRITAIN'S BEST

SOPRANO SAXOPHONES		£ s. d.
LYRIST, Artist Model, newly repadded	9 0 0	
ONN, Artist Model, brown pads, perfect	12 0 0	
AWKES, Excelsior, Curved Model, as new	10 10 0	
WARTLITZER, U.S.A., Curved Model, as new	12 0 0	
Bb ALTO SAXOPHONES		£ s. d.
HULLER, Artist Model, wonderful instrument, as new	14 0 0	
DEARMAN, Artist Model, newly plated and repadded lowest tone, as new	20 0 0	
LYRIST (famous French make), Artist Model, a wonderful instrument, beautiful tone, as new	22 0 0	
SELMER 22, Famous Model, newly plated and repadded with brown pads, as new	24 0 0	
BUESCHER, Artist Model, new brown pads	23 0 0	
BUESCHER, Artist Model, newly plated and repadded with brown pads	23 0 0	
MARTIN HANDCRAFT, Artist Model, brown pads	25 0 0	
IAN-AMERICAN (made by Conn), Artist Model, newly repadded brown pads	25 0 0	
CONN, Artist Model, wonderful condition	25 0 0	
CONN, the Very Latest Model, octave key underneath, present price about £70; a marvelous instrument, used a few times, most wonderful tone	42 0 0	
BUESCHER, Gold Lac., as new, with new brown pads	25 0 0	
DEARMAN, Artist Model, newly Gold lacquered, brown pads, as new	10 0 0	
CONN, Gold Lac., the Very Latest Model, octave underneath, a wonderful sax., a gorgeous tone, present price about £65; used only a few times	40 0 0	
BUFFET, medium pitch, every improvement, rollers descended to low Bb, cut 2-octave keys, newly repadded	10 10 0	
Bb TENOR SAXOPHONES		£ s. d.
PARAMOUNT, Prof. Model, fine condition	18 0 0	
PARAMOUNT, Prof. Model, newly repadded brown pads, fine instrument, as new	21 0 0	
IAN-AMERICAN CAVALLER (made by Conn), newly repadded brown pads	23 0 0	
FR 26 (Tefano Model), in very fine condition	26 0 0	

EVERY INSTRUMENT (complete with case and accessories) ready for the most exacting Solo Player, tested by our specialists, finally TESTED and GUARANTEED by ALEX himself.

DEARMAN STANDARD, Artist Model, in wonderful condition		£ s. d.
DEARMAN MAESTRO, Artist Model, newly plated and new brown pads, wonderful instrument, as new	25 0 0	
DEARMAN NEW SUPER, Artist Model, as new	26 0 0	
SELMER 26, Famous Model, newly repadded with brown pads, as new	30 0 0	
CONN, Artist Model, new brown pads, lovely tone	25 0 0	
CONN, Artist Model, newly plated and repadded with brown pads	30 0 0	
BUESCHER, newly overhauled, brown pads	32 0 0	
HOLTON, Famous American make, Artist Model, newly silver-plated at new brown pads	30 0 0	
BOOSEY, Prof. Model, newly silver-plated, high pitch	11 0 0	
Bb BARITONE SAXOPHONES		£ s. d.
TRIEBERT (famous make), Artist Model, new, slightly showcase soiled	30 0 0	
LEWIN, Artist Model, with Baritone stand, as new	20 0 0	
INVICTA, Artist Model, as new	13 0 0	
KENE GUNOT, Prof. Model, new	22 0 0	

PIANO ACCORDIONS. Complete with Cases.		£ s. d.
FRANCESCO, 26 piano keys 12 bass keys 2 voices	3 10 0	
ROYAL STARLINE, 26 1/2, in good condition	4 10 0	
SOERAMO, 26 24/2, in good condition	5 10 0	
ALVARI, 26 24/2, new, slightly showcase soiled	5 10 0	
PURATONE, 31 24/2, as new	5 10 0	
ESTRELLA, 25 24/2, as new	6 0 0	
ESTRELLA, 34 36/2, like new	9 0 0	
CASALI VERONA, 34 36/2, octave coupler, as new	19 0 0	
CARLO ROSSI, 34 38/2, new	12 0 0	
ALVARI, 34 48/2, in wonderful condition	8 0 0	

Hundreds of other instruments in stock. State instrument required.

## ALEX BURNS LTD 116, SHAFTESBURY AVENUE PICCADILLY, LONDON, W.1

Phone: GERard 3796. Hours: 10.30 till 4.30 p.m. Not Saturdays. Appointments Arranged.

### INSTRUMENTS ON 5 DAYS' APPROVAL

Cash in full returned if not more than satisfied. Saxophones Heavily Silver Plated, Frosted and Burnished Finish, Pearl Tips, etc. Low pitch unless otherwise mentioned.

HONNER VERDI I, 34 48/2, as new		£ s. d.
HONNER VERDI I, 34 48/2, Nac. Grille, etc., as wonderful instrument, as new	12 10 0	
CASALI VERONA, 34 48/2, push coupler, Nac. Grille, in lovely new condition	14 0 0	
CASALI VERONA, 41 120/2, in fine condition	12 10 0	
SOPRANI, 41 120/2, in new condition	17 0 0	
HONNER TANGO III, 41 120/3, good condition	17 0 0	
BOESINI, 41 120/3, push coupler, Nac. Grille, as new	16 0 0	
GERALDO, 41 120/3, push coupler, Nac. Grille, as new	17 0 0	
MARENZI, 41 120/3, push coupler, indicator, Nac. Grille, as new	19 0 0	
HONNER TANGO III, 41 120/3, push coupler, Nac. Grille, a wonderful instrument	29 0 0	
SETTIMIO SOPRANI, Cardinal, 41 120/4, push coupler, Nac. Grille, fine condition	22 10 0	
PAOLO SOPRANI, 41 120/4, push coupler, indicator, Nac. Grille, as new	27 10 0	
CORONADO (World's famous), 41 120/4, 3 push couplers, 2 in treble, 1 in bass, 3 indicators, Nac. Grille, as new	30 0 0	
BOCHERINI GRAND, 41 120/4, 3-push couplers, 2 in treble and 1 in bass, with 3 indicators, a most wonderful instrument, as new	33 0 0	

TRUMPETS.		£ s. d.
Every Trumpet silver-plated, frosted and burnished finish, quick change slide, pearl finger tips, unless otherwise mentioned.		
ATLANTIC, Streamline Model, as new	6 10 0	
TRYSAVILLE, Lamy, Paris, splendid condition	6 10 0	
BROADWAY, Streamline Model, as new	7 10 0	
WARTLITZER, Streamline Model, as new	8 0 0	
ZENITH PICCADILLY, Hawkes' Product, very modern style, used only a few times, as new	13 10 0	

## YOUR INSTRUMENT TAKEN IN PART EXCHANGE

CRITERION, the very latest style, modern, just as new, a lovely instrument		£ s. d.
SIOMA (World's Famous Make), Streamline, new	15 0 0	
SIOMA, slightly showcase soiled, new	17 10 0	
SIOMA, gold lacquered, streamline, as new	14 0 0	
JOHN GREY, artist ideal, streamline model, gold lacquered, a wonderful modern instrument	9 0 0	
MANHATTAN, Streamline, gold lacquered	7 0 0	
RADIOTONE, Streamline Model, new	20 0 0	
MARTIN HANDCRAFT, as new	30 0 0	
TRIEBERT IMPERATOR (World's Famous), the very latest type, modern, a wonderful instrument, new	15 0 0	
TRIEBERT IMPERATOR (World's famous), as new	6 0 0	
BOOSEY, famous make, rotary change, as new	7 10 0	
MAJESTIC, Rotary change to A, new, slightly showcase soiled	12 10 0	

CLARINETS, low pitch.		£ s. d.
Bb French make, 14 keys, 2 rings, as new	4 10 0	
Bb SIOMA, 15 keys, 4 rings, 4 rollers, patent C sharp, as new	8 0 0	
Bb SIOMA (as used at the B.B.C.), 15 keys, 4 rings, 4 rollers, patent C sharp, new	10 10 0	
Bb BUISON, 15 1/4, covered holes, as new	10 10 0	
A SIOMA, 15 1/4, used at the B.B.C., new	10 10 0	
Bb BESSON (famous make), Boehm system, as new	12 0 0	
Bb SIOMA, Boehm system, as played at the B.B.C., new	13 0 0	
Bb SIOMA, Boehm system, new, slightly showcase soiled	15 0 0	
Bb SIOMA, Boehm system, covered holes, new	20 0 0	
Bb SELMER CONSOL, 16 1/4, patent C sharp. This is a special instrument much superior to the usual console, with a special shaped case, as new	10 10 0	
Bb HAWKES, Hawkes' Excelsior, Albert system, high pitch	3 0 0	



LONG LIFE TO NEW REEDS  
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This truly amazing preparation, finally developed by the largest laboratories in the world, is worth its weight in gold. Three "REEDEXED" reeds will last as long or longer than 30! Invest immediately in a bottle. 2/9 PER BOTTLE. Postage 3d. extra.

Famous Precision Reeds  
Clarinet 1 1/2. Alto 1/2 each. Tenor 1/3 each.  
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Special Offer!

REEDEX  
1/9 per bottle ONLY, with order for six reeds. "Reedex-ed" reeds 3d. each extra.

## LEW DAVIS OFFERS Tenor Sax M'pieces

(Pre-War Prices)	£ s. d.
Pennsylvania (Various Lays)	0 10 6
Joe Crossman (Various Lays)	0 19 6
Paramount	1 10 6
Martin (Metal)	1 15 0
George Evans	2 5 0
Billy Amstell	2 5 0
Pat Smuts	2 5 0
Chu Berry Special	2 17 6
Hymie Shertzer	2 17 6

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

### MUSICIANS WANTED

TRUMPET or sax. for melody; must be good reader and busker; regular weekly gigs in and around Basingstoke.—Apply, PEMBER, 41, Cumberland Avenue, Basingstoke.

WANTED, tenor sax.; permanent; safe area.—JACK CANNON, Palais de Danse, Bury. Tel. 1822.

ALTO, doubling violin, for good permanent job in safe area; start now.—LEVETT, Empress Ballroom, Dundee.

SAXES and other instrumentalists required; established semi-pro. outfit; engagements and prospects for keen men willing to rehearse.—MANAGER, Enterprise 3986.

WANTED immediately, first alto sax.; good reader and used to dance work; permanent and comfortable job.—RUBE SUNSHINE, Victoria Ballroom, Nottingham.

ALTO preferably doubling clarinet; also Trumpet, for semi-pro. swing band.—Phone: VINCENT, Reigate 3773, after 7 p.m.

TRUMPET, good reader, for London Palais. 6 gns.—Phone after 7.30 p.m., Gladstone 3188, or write 146, Ashford Court, N.W.2.

WANTED, String Bass for stage band. Terms, experience, etc. M.D. S.H. Keep it Dark Company. May 19, Palace, Abercrombie, Sheffield; May 26, Theatre Royal, Barnsley.

### INSTRUMENTS FOR SALE

E FLAT alto sax. John Grey, L.P., plated, just overhauled, burnished keywork, Buescher mouthpiece, brown pads, high F, low B flat rollers, in case, £16/6 or nearest offer; must be sold.—JACKSON, 37, Portman Street, Rowbarton, Taunton, Somerset.

DRUMMERS' crystal flash kit, 28 x 15 b/drum, 14 x 6 s/drum, two cymbals, accessories, 18 gns.; ditto Carlton, black and white pearl finish, with cases, 16 gns.; ditto standard finish, 14 gns.; another, 28 x 12 black and gold b/drum, pearl and gold s/drum, 14 x 6, accessories, 12 gns.; another, 26 x 8 b/drum, 14 x 5 plated s/drum, accessories, cases, 6 gns.—115, Longwood Gardens, Ilford. Val. 1528.

£5,000 stock of piano-accordions, trumpets, saxes, ukes., banjos, etc.; best offer; quickly.—SAMUELS, Manchester Street, Liverpool.

### INSTRUMENTS FOR SALE

CYMBALS.—Imitation Turkish, paper thin, 8-in. sting 7/6. 10-in. 12/6. 11-in. 13/6. 12 in. 15/6; secondhand Rassel, 30/-; 10-in. Avedis Zildjian, secondhand, 30/-; Zilco's, 10-in. 40/- 11 in. 45/-—LEN WOOD, 59, Frith Street, W.1.

DRUMMERS' supplies and repairs.—Change of address: LEN WOOD, 59, Frith Street, W.1.

PREMIER console, perfect, £6; metal snow shoe with cymbals, 25/-; Keech 3-octave xylophone, P.P. £9; Premier glitter snare drum, £5.—JOHNNY FROST, 6, Meard Street, W.1.

ALTO, low pitch, £12/10; also B flat clarinet, Albert system, £2/10; offers wanted tenor sax.—27, RAVENSCROFT ROAD, Beckenham.

BUESCHER soprano, S.P.G.B., like new, gift, £9.—105, Lime Grove, Ruislip, Middlesex.

### ENGAGEMENTS WANTED

STRING bass requires permanency; London contract terminating May 18.—Contact MOORE, Locarno, Streatham Hill.

PIANIST requires gigs, afternoon or evenings; read or busk; library.—Telephone: PUTNEY 5557.

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

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

GUITARIST-VOCALIST now free for gigs or perm.; first-class musician.—AL FERDMAN, Hendon 7520.

WALTER HARDING  
PIANIST now available for gigs; car and library.—Phone: PROSPECT 5312.

CONTINUED ON PAGE 9, COLUMN 4.

## F&D's GUARANTEED BARGAINS

Every Instrument is complete with plush lined case, and all accessories.

Guaranteed to be in Perfect Playing Order.  
Your present instrument taken in Part Exchange.

Phone: TEM Bar 9351. OPEN SATURDAYS 9-1 p.m.

TRUMPETS & TROMBONES.		£ s. d.
AMBAADOR, silver-plated, rotary change	8 5 0	
MANHATTAN, s.p.g.b., slide change to A.	4 10 0	
BOOSEY, silver-plated, rotary change	8 5 0	
HAWKES (World), slide change to A	10 10 0	
PEPPER, silver-plated, slide change to A	10 10 0	
BEAON, brass laq., slide change, fine instrument	13 10 0	
F.D.H., special brass laq., streamline	13 10 0	
BEAON, silver-plated, rotary change	18 10 0	
NEW BRUNSWICK, laq., slide change, bargain	14 14 0	
CRITERION, s.p.g.b., patent valve casing, slide change	16 10 0	
BESSON, gold laq., Proteano model, perfect	21 0 0	
WASHINGTON TROMBONE, s.p.g.b.	18 0 0	
WHITEHALL TROMBONE	12 12 0	

CLARINETS.		£ s. d.
NO NAME, Bb, Albert system, l.p.	5 5 0	
ALBERT, Bb, Albert system, l.p.	5 5 0	
ALBERT, Bb, Albert system, l.p.	7 0 0	
MARTIN-FRERES, Bb, Albert system, l.p.	7 7 0	
DORE, Bb, Albert system, l.p.	8 8 0	
MARTIN, Bb, Boehm, l.p.	16 16 0	
MARTIN-FRERES, Bb, Boehm, covered hole, l.p.	21 0 0	

SAXOPHONES.		£ s. d.
ADOLPHE ALTO, silver-plated, l.p.	16 14 0	
DENVER ALTO, s.p.g.b., l.p.	22 10 0	
SELMER ALTO, s.p.g.b., Model 22.	25 10 0	
LEWIN ALTO, s.p.g.b., re-padded	25 10 0	
PAN-AMERICAN ALTO, laq., l.p., brown pads	30 0 0	
BEVERLY silver glitter, super snare drum	12 12 0	
CONN TENOR, laq., perfect condition	43 0 0	
SOLMER TENOR, s.p.g.b., new	43 0 0	

DRUMS.		£ s. d.
APEX, deep model, nickel-plated, snare drum	8 8 0	
APEX, black and chrom., snare drum	7 7 0	
APEX, glitter gold and chrom., snare drum	8 8 0	
HAWKES 30th CENTURY ALTO, s.p.g.b.	12 12 0	
PREMIER KIT, 28 x 15 bass drum, complete	16 10 0	
APEX KIT, 28 x 15, trap table, etc.	22 10 0	
LEEDY KIT, storm pearl finish, perfect outfit	25 0 0	
CARLTON, blue and silver glitter, console, Tunable Tom-Tom, 2 Zildjian cymbals, complete with covers and cases	34 0 0	

ACCORDIONS.		£ s. d.
SIOMA, 34 piano keys, 36 bass	11 0 0	
FRONTALLINI, 48 3/4, storm pearl naq.	12 12 0	
HONNER CARMEN, 34 piano keys, 24 bass	13 12 0	
SIOMA, 40 base, 34 piano keys, octave coupler	14 10 0	
SETTIMIO SOPRANI, 120 3/4, 41, snare coupler	16 16 0	
MARENZI, 120 3/4, 41, curved keyboard	17 17 0	
GERALDO, 120 3/4, 41, white naq., perfect	19 19 0	
SOPRANI, 120 3/4, 41, white naq., coupler slide	19 19 0	
HONNER VERDI III, 120 3/4, condition as new	21 0 0	
DELFINI, 120 3/4, 41, powerful tone	24 15 0	
HONNER, 120 3/4, 41, Organetta curved keyboard	25 0 0	
SCANDALLI, 120 3/4, 41, black and chrom. streamline	29 0 0	
HONNER MORINA, 120 3/4, 41, 3 couplers, pre-war price	66 0 0	

GUITARS.		£ s. d.
COLETTI, 'cello built, powerful tone	7 7 0	
KALAMAZOO TENOR, Sunburst finish	9 9 0	
PARAGON, round hole, flat top	12 12 0	
GRONWELL G.B., carved top and back, F holes	15 0 0	
GIBSON L.75, F holes, 'cello built	17 17 0	
GIBSON L.75, round hole, grand tone	25 0 0	
ABBOTT-VICTOR DE LUXE, F holes	31 0 0	
GEINSEAW, double soundboard resonator	34 0 0	
GIBSON L.4, Grover machines	40 0 0	
GIBSON L.5, pre-war price	72 10 0	

ELECTRIC GUITARS.		£ s. d.
ABBOTT-VICTOR ELECTRIC HAWAIIAN CONSOLE		
GRAND. Twin 8-string keyboards, silver glitter and chrome finish, complete with amplifier	50 Gns	
DOUBLE SIX CONSOLE, unscratchable black or white finish, complete with amplifier	55 Gns	

We are Sole Distributors of ABBOTT-VICTOR & PRODUCTS, as used by Roland Peachy, Ray Ballie, Joe Denis, Syd Jacobson.

SPECIAL INTEREST TO MILITARY BANDS.  
We have a number of re-conditioned Drums (Guards Pattern and Regulation), also Bugles, etc.  
SEND FOR SECONDHAND LIST.

## FRANCIS DAY & HUNTER LTD. 138-140 CHARING CROSS RD. W.C.2

### INSTRUMENTS FOR SALE

#### MICROPHONE AND AMPLIFIER CO.

ALL types of amplifiers supplied. We have many orders to supply to H.M. Forces. Let us give you a price for your amplifier, microphone, etc. We specialise in repairs.

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

HONNER Verdi 3, 41/120/3, push coupler, £15.—28, Compton Road, Hayes, Middlesex.

25-INCH Parsons tympani for sale, needs new head, what offers? or exchange for low pitch E flat Sousa.—25, Oxtoby Way, S.W.16.

### INSTRUMENTS FOR SALE

#### DRUM BARGAINS!!

FULL supplies in stock at LEN WOOD'S, 59, Frith Street, W.1. 10 per cent. discount to members of H.M. Forces. No H.P. terms.

### WANTED

WANTED, mess jackets, blouses, etc., sets (ten upwards), stage curtains.—Particulars, condition, Box 2789, MELODY MAKER.

## Advertisers— Please Note!

Revision of Classified Advertisement Rates on and after May 31st next. Commencing with our issue for May 31st, our classified page(s) will be presented in a new and more concise manner, and all ordinary classified announcements will be charged at the rate of ONE SHILLING PER LINE, for not less than three lines, instead of 2d. per word, as now.

A line will average five words. Under this new arrangement, therefore, the minimum charge for any one advertisement under the following headings will be Three Shillings—

- ENGAGEMENTS WANTED
- MUSICIANS WANTED
- INSTRUMENTS FOR SALE
- INSTRUMENTS WANTED
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92 Long Acre, London, W.C.2



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# Elrick Leaving Glasgow

ON May 31, George Elrick is finishing his very successful season at Dennistoun Palais, Glasgow, and will then take his band on a twelve weeks' tour.

Appropriately enough, he opens up on June 2 with a week at his home town, Aberdeen; then follows a week at Dundee, some one-night stands and visits to other towns.

Vocal talent accompanying the band will be croonettes Primrose Orrock, Brenda and Lorna Martin (the last two, incidentally, are not related).

It is much too early, of course, to talk of next winter's arrangements at Dennistoun, but, all going well and blitzes permitting, it is quite on the cards that George will be back again at this hall, where the management's enterprise in booking him has been so successfully rewarded.



Les Levy, noted Medway leader, and his bride.

## MEDWAY NEWS

THAT personable young Medway leader Les Levy had several interesting things to tell me when I ran across him recently (writes Norman H. Frank).

First and foremost was the fact that he married Miss Kitty Mardon at Chatham recently, and the accompanying picture shows him and his attractive bride. Les's pianist, Charlie Swan, played the organ voluntary at the ceremony.

Les has now been resident at the Go-op. Hall, Chatham, for four years, and his contract has been extended to take in the summer season this year.

Having had to refuse much work owing to clashing of dates, he has now formed a second outfit which operates under the name of the "Swing Rhythms."

This dispenses "sweet" music led by accordionist Jack Cox, the rest comprising: Betty Black (piano), Cyril Hopper (alto, clarinet), Albert Pope (drums), and Ted Hook (bass).

In his original band Les has lost multi-instrumentalist Dick Campbell to the Services, and replaced him with a former member, trumpeter Fred Peddler.

The other boys are: Charlie Swan (piano), Jim Todman (alto), Harold Pickavance (second alto, trumpet), Ron Tree (drums), Maurice Kent (bass), while Les himself plays tenor sax and, with Harold Pickavance, handles the vocals.

For big band work, the two combos combine under Les's baton, as at the recent very successful Sunday concert they gave for the troops.

\* \* \*

With the introduction of the new summer time, the curfew on Medway entertainment has now been altered, and dancing can now go on until 10.30. All halls in the district are now operating to this time.

\* \* \*

The Central Hotel, Gillingham, boasts a competent resident dance orchestra under trumpeter-violinist Brian Garton.

The dance hall at this venue only opened again around Christmas time, and since then has done well with its own week-end dances and high quality private functions.

Former leader of the New Jubilee Band, Vic Byles, plays piano in Garton's combination.

## for Tour

### HUGH HINSHELWOOD'S GLASGOW GOSSIP

Residence at Dennistoun has not prevented George from getting around on Sundays, a concert at Carlisle being his most recent venture.

On the closure of his three weeks' season at the Playhouse, Sydney Kyte took his band into the Beresford Hotel for a fortnight.

It is seldom that this newest of Glasgow's hotels makes the headlines with musical arrangements, but perhaps Sydney's booking foreshadows a more ambitious policy.

Business at Barrowland Ballroom is still on the "four-figure" scale, music now being provided by two bands, the original Gaybirds being reinforced by the "Fledgelings."

#### MICKEY ON LEAVE

A well-known figure reappeared in Glasgow for a short leave the other day, Mickey Palombo looking up his old pals at the Playhouse. Mickey has not been long in finding a use for his horn, and has teamed up in the unit band with Billy Sutherland, who used to lead the band at Dennistoun Palais.

As a result of his home visit, the Playhouse resident band are travelling to play at a big Sunday concert for the troops, and Duggie McBrayne (leader), who has had plenty of experience in the "entertainment" line, is getting up a snappy show for the boys.

A few short weeks after the death of Will Lindley was reported, Harry Broad's Band, at the Gaiety, Ayr, lost still another member in the person of Bill Cummings (trumpet), who died owing to kidney trouble.

Bill was a North of Scotland man, played with Maurice Scott at Dundee, and latterly migrated to Glasgow, where he was well known as one of Louis Freeman's variety and dance men.

West Coast variety shows will provide the usual amount of work this summer, and it ought to be mentioned that the rates for these jobs are now much higher as a result of the strenuous efforts of the M.U., who have never ceased their attacks on these one-time strongholds of parsimony.

### PIONEERS HAVE SWELL DANCE BAND

THE Pioneer Corps—or rather the 5th Battn. of it—is certainly doing some excellent pioneer work in Lancashire with a fine dance band, and a concert which it gave recently at the Ormskirk General Hospital showed that the ensemble can rank with the very best dance orchestras in the Services.

Here is the personnel: Harry Gerrard (first alto, clarinet and vocalist), Len Phillips (second alto, clarinet and violin), Jim Jackson (alto and clarinet), Laurie Gold (first tenor and clarinet), Charlie Ollier (second tenor and clarinet), Bill Turner (first trumpet), Dick Kyte (second trumpet), Bert Tebb (trombone), Harry Thornley (violin and arranger), Jack M. Liberson (violin), Len Brennan (violin), Hirst Topham (piano), Jimmy Snell (bass and arranger), Bill Bailey (guitar), Al Simister (drums), Lou Lewis (accordion), Ronnie Taylor (accordion, piano and arranger). There are two female vocalists, and these are A.T.S. Joan Williams and A.T.S. Sergt. Williams.

Incidentally, Sergt. Williams' singing is very highly regarded, and both Bert Ambrose and Geraldo are interested in her.

The conductor of the band is Lieut. B. S. Ansell, and they are in terrific demand. Lord Derby insists on them for his private functions at Knowsley Hall. Most of the men have been with well-known leaders at some time or another.

The leading violin is Harry Thornley, formerly with the Hallé Orchestra, and he is also one of the arrangers.

## Melody Maker

Incorporating 'RHYTHM'

MAY 17, 1941 Vol. XVII. No. 408

### MEN WANTED

THE Playhouse, Glasgow, had a visitor the other day in the person of Jack Ansell, who used to conduct Louis Freeman's resident orchestra at Glasgow Alhambra Theatre.

Jack is now a corporal in a Pioneer Corps stationed somewhere down south, and he has some interesting news for local boys.

Jack is already in charge of an eight-piece band attached to the unit, and he has now received the sanction of his chiefs to form a 14-piecer, which, when everything is organised, will be given plenty of work.

Now Jack particularly wants to hear from Glasgow men who are registered, about to register, or who expect to be called up soon, and who may fancy joining up with him. He can promise congenial surroundings and plenty of the kind of work they have been used to. Those interested should write to him, c/o Louis Freeman, 55, West Regent Street, Glasgow.

### MORE MEN WANTED

ALTO and tenor players and a trumpet are urgently wanted by Nat Bookbinder for his six-piece outfit at the Casino Ballroom, Warrington.

Dale Farndale, a Leeds boy who has figured with Michael Flome at Harrogate's Hotel Majestic, is currently leading on drums, and a "discovery" is a Huddersfield girl pianist, Alma Daniels. Nat, who auditioned Alma (she had never previously been a professional musician), was so impressed that he signed her up at once.

Band lines up this way: Dale Farndale (drums, leading), Alma Daniels (piano), Hector Collins (alto), Jimmy Wheeler (tenor), Bram Rooney (trumpet), George Lattimer (trombone).

The last-named, incidentally, came to the Casino from Nat Gonella.

### LES ALLEN HELPS WAR WEAPONS WEEK

PLAYING the week at Scunthorpe, Les Allen slipped over to Warmsworth, near Doncaster, last Saturday (10th), to open the Yorkshire town's War Weapons Week.

Les was introduced as a young Canadian who was seeing the war through in the Mother Country, and he made a speech in which he told how, in his letters home, he impressed upon his Canadian friends that people here were not, as some of them seemed to think, spending their days and nights in funk-holes.

He cited his experiences in Birmingham, where he played during a bad blitz period to record houses, as an example of how Britain was keeping its chin up.

Les was presented with a steel key, nearly 2 ft. long, with a "W" for the ring and "L. A." woven into the other end, as a memento.

He had the satisfaction of learning that on the first day Warmsworth had already made £4,000 of its projected £7,500.

No. 165. The Southall Rhythm Club is now well under way, and meets every Friday at 7.30 p.m. at the Featherstone Road Senior Boys' School. On May 16 highlights are a discussion by J. L. Wright, of Southall, and B. L. Sandfield, of Greenford, on Bix Beiderbecke and Louis Armstrong. There will be the weekly record raffle, the disc being Ellington's *Chlo-E*.

N.W.3 Group. In the inter-Club "Rhythm Bee" on May 9, the N.W.3 Group scored 121 points, beating the Finsbury Park Rhythm Club by one point. Finsbury were represented by Fred Jack, Arnold Burke, Ivor Burke, Dennis Daines; and N.W.3 by Eric Preston, Toby Hancock, Rick Sylvester, Ron Chappierfield. Rex Harris was question-master. The Jam Session featured Harry Parry, with Alex Lindsay (violin), Ted Snoad (clar.), Peter Howe (alto and clar.), Cyril Leveson (piano), Al Ferdman (gtr.), and Chas. Francis (drums). Next meeting on May 23, at the "King of Bohemia," Hampstead High Street, will include Rex Harris as recitalist, the Finsbury Park Jam Group, and record sale and auction.

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