

# Melody Maker

INCORPORATING RHYTHM

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JUNE 21, 1941

## PAYNE AIRS DANCE PIANIST'S SYMPHONY

ON Wednesday evening of this week, Jack Payne, leading a forty-five piece orchestra, rounded off two and a half years' unselfish work on the part of one of the best-known pianists in the business—Bob Busby.

It was in 1938 that Bob conceived the idea of writing a Symphony in a modern form and since then, in between the stacks of arrangements that he has done for Jack Payne and other bands, he has laboured unceasingly at this work.

Written entirely as a labour of love, the Symphony has just been completed and, when Jack

Payne heard of it, he immediately decided to give it its first performance.

Much credit goes to Jack for his initiative, since he persuaded the B.B.C. to allow him to augment his Orchestra specially for the occasion and, in his "Moods Modernistic" programme on Wednesday night of this week, the opus was given its first public performance.

### PAYNE CONDUCTS

Entitled *Symphony Modernistic (Four Moods In Thought)*, the work consists of four movements—*Agitation* (in 6/8); *Pathos* (adagio, 4/4); *Caprice* (3/8); and *Abandon* (allabreve). Jack Payne personally conducted the performance on Wednesday, and his augmented orchestra included sixteen strings, six brass, three horns, two flutes, two clarinets, two oboes, bassoon, four saxes, harp, percussion, etc.

## SIDNEY KAPLAN GIVING HOLBORN EMPIRE HISTORY ON THE AIR

EXCLUSIVE to the MELODY MAKER comes a story that will be welcomed by every leading dance band in the country.

Important theatre locale, the Holborn Empire, now unfortunately blitzed and a pathetic shadow of its former self on the spot where once it stood proudly representing all the best in the variety world, now returns to life on the radio.

Sidney Kaplan, noted M.D. of the Holborn for so many years, has hit upon the idea of building his memories of this grand old theatre into a radio programme to be entitled "Come With Me To The Holborn."

He intends to present his personal survey of the ten happy years during which he benevolently reigned there.

### ATMOSPHERE

Interspersed with records of the stars and bands who appeared there, will be Sid's welcome reminders of Monday morning rehearsals and riotous between-show gatherings with Hylton, Ellington, Gerald, Ambrose, the Washboard Serenaders, and other famous bands.

Sid hopes to be able to bring to the mike the records of every single band which appeared there, plus, of course, discs of the top-line variety acts who graced its bills.

Sid told the MELODY MAKER that he is endeavouring to put over the air not merely a succession of records, but a sincere effort to recapture something of the atmosphere which was uniquely the Holborn.

The script for the show is in the hands of youthful Denis Norden, manager of that upcoming suburban house, the Watford Town Hall Music Hall, where Sid is now resident M.D.

The first broadcast of the series will be on Tuesday, July 1, at 5.15 p.m. (Forces wavelength). The series is a weekly one and if ever a programme is assured of a large, attentive public among the dance band fans—this is it.

## Coloured Pianist in Straight Stage Part

FROM playing piano in a swing band at Jig's Club, Wardour Street, to acting in "The Time Of Your Life," the newest hit play by that deliberately obscure American writer William Saroyan. That is the recent history of Willie Wilson, a fine young pianist from the West Indies, who intrigued quite a lot of the fans around the West End with his rhythmic piano.

Willie is touring with the Old Vic Company, and playing the part of Wesley, "a coloured boy who plays a mean and melancholy boogie-woogie piano."

Willie hasn't been letting any opportunities go of sitting with the bands at the towns the show has visited, and had a great time with Jack Cannon's outfit at the Palais de Danse, Bury.

Also he is using some of his own boogie-woogie numbers in the show.

### 7-Year-Old Krupa—Sunday

ENORMOUS interest has been created by the story in last week's issue about Victor Feldman, the seven-year-old boy drummer, who is undoubtedly the greatest percussionist find in years.

Every drummer and fan in London seems to be waiting for a chance to hear this phenomenon, and so a packed house on Sunday afternoon at the No. 1 Rhythm Club is certain.

The meeting will be held at the Bag o' Nails, Kingly Street, W.1, and will commence at 3 p.m.

Hit-writer Manning (*Nightingale*) Sherwin has teamed up with Gaumont-British script-writer Val Guest in the writing of the musical score for the new "Hi, Gang!" film, featuring all the favourites of the very successful radio show. The film goes on the floor at the G.B. Shepherds Bush studios on July 23, with Louis Levy and his Orchestra providing the music.

# 'M.M.' Brainwave Gives Fireman Break With Philharmonic

ZERO hour in the Jack Hylton office. Eileen Joyce unavailable, and two performances of George Gershwin's *Rhapsody In Blue* scheduled for the London Philharmonic Orchestra at the Coliseum this week. In desperation, Jack picked up the 'phone and rang the "Melody Maker" office. "Who can you think of to play the *Rhapsody in Blue*?" he asked me. I reeled off the names of several famous rhythm pianists... Billy Mayerl... Arthur Young... Bert Barnes... but none of them, it appeared, was available (writes Stanley Nelson).

### FIXER-UPPER

No, even the MELODY MAKER, which has become the employment agency for the business, fixing crooners, drummers, saxists and (occasionally!) trumpet players was stumped.

Then, after I had put the

phone down and tried just once more to find a trumpet player, I suddenly remembered that, some weeks ago, Pat Brand and I had thrown away our usual Sunday afternoon siesta to go down to the Coliseum Theatre, Harrow, to hear the local A.F.S. band in a variety concert in aid of their Comforts Fund.

### HYLTON IMPRESSED

One of the items in this excellent concert was a solo performance of the *Rhapsody* by the pianist of the orchestra, Ronnie Bird. Frankly, I was surprised at the technique and interpretative ability shown by this 32-year-old auxiliary fireman. I must confess that, although I have been knocking around the business for more years than I care to remember, I had never heard of him.

Well, it was an idea, and I immediately rang Jack Hylton and told him. That shrewd Boltonian wasted no time in getting Ronnie Bird up to his office and introducing him to Dr. Malcolm Sargent. Ronnie went through the score with Dr. Sargent, who enthusiastically engaged him.

So on Wednesday afternoon I sat with Maurice Burman in the darkened auditorium of the London Coliseum, probably more nervous than Ronnie, who paced up and down at the back of the huge Coliseum stage as the orchestra went through the



Ronald Bird, photographed by the "Melody Maker" just before his appearance with the London Philharmonic Orchestra at the London Coliseum.

series of items which preceded the *Rhapsody*.

At last the time came, and this fair-haired, slim young fireman seated himself at the piano at which the great American virtuoso, Louis Kentner had been playing only the day before. He seemed nervous, naturally, but from the entry of the piano I realised that, in the words of

(Please turn to page 2)

## JACK NATHAN BUSY IN R.A.F.

HOME in Town on leave last week-end was Jack Nathan—formerly with Roy Fox, and now Corporal Jack Nathan, R.A.F.—and very pleased with life because in addition to the hot five-piece band he is running at the Midland camp where he is stationed, Jack also has charge of a thirty-piece brass band.

With Jack leading on piano in the swing combination are: Leo Wright (trumpet); Bill Lodge (alto); Fred Wicks (tenor) and Teddy McVey (drums).

As Jack rightly says, all he needs now is a symphony orchestra, and by the time he has finished his R.A.F. career he will be able to claim a really all-round experience.

## Fretlist Jack On Leave Is Back

FOR a week from Monday next, Hatchett's patrons will again have the thrill of hearing former Swingtette guitarist Jack Llewellyn playing with the Dennis Moonan outfit.

Now stationed in a West of England town, Jack and his guitar had a narrow escape recently when a 500-lb. H.E. fell outside the cottage where his wife had gone to join him.

Luckily, both managed to crawl out from the debris, badly shaken but unharmed. "Plenty of bomb dust inside the guitar," Jack told the MELODY MAKER, "but otherwise all right, thank goodness."

He is looking forward to meeting his old colleagues in the business during this spell from duty, and asks them to contact him at Hatchett's.

Guitarists will be glad, too, to know that he will be in a position to give a few lessons before returning to the Marines.

## BOWLLY AIR TRIBUTE

REGINALD Burston will present a programme of gramophone records as a tribute to the memory of Al Bowly on the Forces programme next Thursday (26th), at 2.35 p.m.

This offering will consist of some of Al's most characteristic recordings from the early days when he first came to this country.

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SIERRA SUE

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I SHALL SEE YOU TO-NIGHT (Waltz)

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M.M. 24/6/41.



TO-NIGHT (Friday)  
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DANCE BAND CHAMPIONSHIP  
at the  
PARR HALL,  
WARRINGTON  
Dancing 8 p.m.—1 a.m.  
TICKETS: 3s. at doors.

Organiser: Lewis Buckley, 107, Broadway,  
Reyton, Oldham, Lancs. Judges: Edgar  
Jackson, Richard Valery and Nat Bookbinder.  
House-band: Warrington Collegians.

Further details of the GRAND NORTH  
BRITAIN FINAL, at the Palais de Danse,  
Ashton-under-Lyne, Lancs., on July 18,  
will be given shortly.

## Mr. and Mrs. Reub Silver in New Show

AT the Metropolitan, Edgware  
road, London, this week,  
the Ancaster Theatrical Pro-  
ductions' revue, "Glamorous  
Desires," is giving Reub Silver  
fans the chance of hearing this  
brilliant recording and broad-  
casting pianist in every aspect of  
his work.

For both he and his wife,  
Marion Day, are given little  
spare time throughout an even-  
ing of first-rate entertainment,  
playing both off-stage and on.

High-spot of the first half is  
Reub's own act, and it is no  
small tribute both to his talent  
and his knowledge of the stage  
that he can at one moment  
have a packed house singing to  
his easy rhythmic pop-playing,  
and next impose dead silence  
throughout an outstanding  
arrangement of *Smoke Gets In  
Your Eyes*.

### VERSATILITY

Marion and he get together  
here in a manner that not only  
shows an amazing sympathy  
between their playing, but also  
illustrates her astonishing ver-  
satility on sax, accordion, clar-  
inet and piano, ranging from  
classical to popular and swing  
numbers.

And, with a foreknowledge of  
what can be expected from  
some pit orchestras, the pro-  
ducers have seized upon the  
talent under contract to them  
to use these two on one piano  
off-stage to accompany such  
tricky production numbers as  
*Solitude* and *Down Argentina  
Way*.

"Tin Pan Alley," in the  
second half of the bill, again  
gives both Marion and Reub  
a chance to scintillate, and  
should certainly appeal to  
readers by reason of its setting  
in a typical music publisher's  
office.

With Harry Angers and  
Oswald Waller as starring  
comedians, acrobatic and  
comedy dancers Eddie Ready  
and Joy, and vocalist Claire  
Hartley prominent in a lavishly  
dressed and lively show, Lon-  
doners look like losing Reub  
and Marion to the provinces for  
some considerable time to come.

Next week, they travel to  
Cardiff, with a week at Bristol  
following.

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## Fireman's Break with Phil. Orch.

(Concluded from page 1)

the film dialogue writers,  
"everything was gonna be all  
right." And it was.

Ronnie played like a virtuoso  
of twenty years' experience, and  
received the acclamation of the  
audience at the close.

"Yes," he confessed to me  
afterwards, "it's the first time  
I have ever played with a sym-  
phony orchestra, although I did  
have a season with the late Al  
Davison at Hastings, when we  
played symphonic stuff. I have  
played with Jack Padbury at  
Oddenino's, and just before the  
present war I was with Teddy  
Somerfield's Orchestra at the  
Sporting Club, Monte Carlo."

### LOVES SWING

Ronnie was taught piano by  
his uncle, Mr. H. Walder, and  
although he passed some  
examinations at the London  
College of Music, he had no  
academy training.

He loves swing—and can play  
it, too—with Fats Waller and  
Teddy Wilson as his favourites.  
But the spontaneous handshake  
which Dr. Sargent gave him at  
the end of his performance and  
the enthusiasm of the members  
of the famous orchestra were  
the biggest thrill he has ever  
had.

In the audience were his col-  
leagues of the A.F.S. Band at  
Harrow, undoubtedly one of the  
best of its kind in the country.  
The band broadcast some weeks  
ago, and Ronnie himself  
appeared as solo pianist in  
"Saturday Diversion" with  
Carroll Gibbons recently.

Ronnie will appear again with  
the Philharmonic to-morrow  
(Saturday) evening.

## LETTERS

WITH reference to my article  
"Portrait of the Lion," which  
you so kindly published in last week's  
"M.M.," I should like to point out  
that the drawing by Bernard Green-  
baum, which illustrates the article,  
is actually of the wrong Willie Smith.

Mr. Greenbaum's drawing is of  
Willie Smith who plays alto sax with  
Jimmy Lunceford's Orch., and not of  
Willie, "The Lion."

Turning to the results of your  
weekly Competition No. G5—Bud  
Freeman solos—I should like to draw  
your attention to the article on Jimmy  
McPartland by Ralph Venables in the  
"M.M." for week ending February 15,  
1941.

Mr. Venables discloses the fact that  
Bud only played on two of the sides  
by McKenzie-Condon's Chicagoans,  
namely, *China Boy* and *Sugar*, being  
replaced on *Nobody's Sweetheart* and  
*Liza* by Milton "Mezz" Mesriow.

Yet I see that *Nobody's Sweetheart*  
rates third place in the Bud Freeman  
solos! And *Liza* is, to quote your-  
selves, "well backed!"

Again, in announcing Competition  
G9—Benny Carter alto solos—we are  
told to remember "a number of Cole-  
man Hawkins' Octet sides on H.M.V."

I'm afraid one would not look to  
these discs to supply examples of  
Carter's alto, for on this session he  
played only trumpet. No doubt the  
writer is confusing the Hawkins' Octet  
with the All-star Jam Band discs made  
in Paris in 1937 for the French  
"Swing" label and since issued over  
here by H.M.V.

Liverpool. ARTHUR PARKER.

EDITOR'S NOTE.—Sorry, but our  
filing system seems to have slipped  
up. All photographs are filed here—  
and when our artist was asked to  
illustrate the Willie "the Lion" Smith  
article, he went to the right folder  
where the wrong photograph had been  
filed. We plead guilty, abase our-  
selves suitably, and thank Mr. Parker  
and the dozens of other correspond-  
ents who have pointed out the  
matters raised in his letter.]

THE results of your recent Bud  
Freeman competition intrigued me  
more than a little, for one of the  
twelve records selected does not  
contain any Freeman at all.

I refer to the Chicagoans' version  
of *Nobody's Sweetheart*, and even  
Bill Elliott will now admit that he  
was mistaken in giving the credit to  
Freeman.

I note, too, that *Liza* was also a  
popular vote with your readers, and  
one wonders what Mesriow must  
think in the unlikely event of his read-  
ing that two of his best solos were  
cited as Freeman's finest.

His thoughts will probably run on  
much the same lines as those of  
Bernie Bayley when the latter gen-  
tleman reads in your "Who's Who"  
(same issue) that Frankie Trumbauer  
is to be heard in Ed Lang's Orchestra.  
Lianthony. G. V. VENABLES.

## GOOSSENS TO DEBUT NEW ELIZALDE OPUS

SCHEDULED for performance  
by the B.B.C. Symphony  
Orchestra, under Clarence Ray-  
bould, Fred Elizalde's *Sinfonia  
Concertante* has been selected  
for September introduction to  
America by Eugene Goossens  
and the Cincinnati Symphony  
Orchestra.

The B.B.C. airing had to be  
cancelled owing to the policy of  
the Corporation not to under-  
take the performance of any  
new works during the war, so  
the score was sent to Goossens,  
who had expressed a lively in-  
terest in the music of the former  
Savoy leader.

The whereabouts of Fred  
Elizalde are at present unknown,  
but he was living in France at  
the time of the capitulation.  
Nothing has been heard of him  
since.

## Harmonica Star In Dutch Army Band

RECENTLY in Town was  
harmonica-ace Max Gel-  
dray, on leave from the Nether-  
lands Army and taking the  
opportunity of renewing ac-  
quaintance with the capital's  
night-music life.

Max is stationed in the North  
Midlands and has gathered  
about him a small personnel  
that is proving sensational  
wherever it appears. Trumpet  
and clarinet is James Groot-  
kerk, on piano is van de Koning,  
and Kees van Dyck completes  
the line-up on accordion, with  
Jan Posener comping and  
vocalising.

A recent visit of these boys  
to the Ritz, Manchester, where  
Ralph Green's Swingtette are  
installed, resulted in Ralph per-  
suading them to take the stand  
for a half-hour's solid impro-  
visation which brought the  
house down.

## BASS FINDS R.A.F. ALTO ACE

FROM former well-known  
West End bassist Russ  
Allen, now in the R.A.F., comes  
news of the further success of  
the Montrose R.A.F. Dance  
Orchestra led by ex-Sydney  
Kyle drummer-xylophonist, Al  
Clarke.

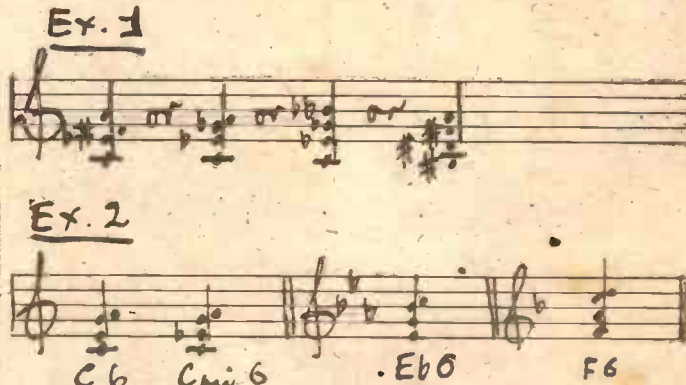
This was the occasion of the  
Band's first appearance in the  
Garrison Theatre, Dundee, and  
was also the first time they had  
featured their own new alto  
discovery, Cyril Glasson, a  
London boy, of whom Russ  
writes glowingly.

"A grand Pete Brown tone  
and quite similar style," he  
reports, "although he hasn't  
even heard friend Brown play.  
Nevertheless, in a very short  
while, he should develop into  
something quite terrific, and I  
am keeping him in mind for  
the time when I return to 'the  
good old civic days'—when,  
of course, the R.A.F. becomes 'the  
good old Service days'!"

What may be the first Air Train-  
ing Cadets' Band is in process of  
formation in the 382 (Westminster)  
Squadron. All that holds it up is lack  
of instruments, and Cpl. Eric Hibbs  
writes to ask if any readers can help  
them in any way. Write to Cpl.  
Hibbs at 12, Croydon House, Wootton  
Street, Waterloo, S.E.1.

The Major Commanding 218 Coy.  
Pioneer Corps states that he intends  
augmenting the Company Dance  
Band, and wishes to hear from profes-  
sional musicians in the Pioneer  
Corps, especially sax, trombone and  
trumpet players.

No. 150.—A well-attended meeting  
of the Ilford and East Ham Rhythm  
Club on June 10 was devoted entirely  
to the Blues, and Bill Elliott gave the  
record recital. This successful meet-  
ing was concluded by a Jam Session  
featuring Len Wood (tenor), Ken  
Franklin (clarinet), Zeke Harris  
(piano), Jack Surridge (bass), and  
Tommy O'Callaghan (drums). At the  
next meeting, on June 24, Jack  
Surridge will introduce his campaign  
for better jazz with a recital entitled  
"The Birth of Jazz." Wally Moffat  
will also give a recital, and the club  
jam group will perform.



## Arranging Axioms

I THINK we had better devote  
an article to the harmonic  
aspect of arranging in particu-  
lar, and dance music in general,  
at this point.

You will remember that I said  
in the first article in this new  
series that a complete harmonic  
knowledge is not essential to  
make efficient arrangements, but  
it definitely is essential to know  
how to use the chords found in  
our dance music.

Now when the majority of the  
reviewers of records in our dance  
music talk about "screw" har-  
monies they generally refer to  
chords which even Brahms  
would have thought old-  
fashioned and Debussy simply  
archaic.

### BEHIND THE TIMES

Get it firmly fixed in your  
minds that, harmonically, dance  
music—even at its most ad-  
vanced—has been ages behind  
the times. That is why, in fact,  
you don't need all the harmonic  
resource at your finger-ends in  
dance arranging.

But you must know how to  
use the chords found in the  
music you will be called on to  
arrange. What are these  
chords? Major, minor, domi-  
nant and diminished sevenths  
with ninths (which can be con-  
sidered as decorations of the  
seventh), and the augmented  
chords.

Obviously, it is not a life's  
work to learn this lot. Many  
tunes can be harmonised with  
just the tonic, subdominant  
(fourth degree) and dominant  
chords alone. These are the  
most important of all, for it is  
on the 1st, 4th and 5th degrees  
of the scale that major triads  
are obtained.

The melody note can be con-  
sidered either as a chord note—  
when it is either the root, third,  
fifth, seventh or ninth—or as a  
passing note when it is not har-  
monised. The major and minor  
triads will be obvious to you, but  
the diminished chords are some-  
thing of a snag.

### DIMINISHED CHORDS

Theoretically, this chord is  
the dominant minor ninth with  
the root omitted. Thus in C  
this would be B, D, F and A  
flat. The root, of course, is G.  
These diminished chords are  
often spelt wrongly in dance  
music, but this is justifiable in  
order to make them easier to  
read.

An important point about the  
diminished chords is that there  
are only three of them, but  
these may be written in so many  
ways that this chord is rightly  
called the "Clapham Junction"  
of music, for you can get any-  
where from it.

Ex. 1 shows this clearly. Added  
notes are a commonplace of our  
dance music, and the almost  
sickeningly familiar added sixth  
is really the seventh formed on  
the sixth degree of the scale.  
Ex. 2 gives you some of these.

I will try to outline more of  
these chords in future.

## OUR RECORD COMPETITION

IN the opinion of the majority,  
as ascertained by our Record  
Competition G6, the twelve best  
guitar choruses on records are,  
in order of popularity:—

1. Eddie Lang in *Freeze an' Melt*—  
Ed. Lang's Orch. (Parlophone R448).
2. Django Reinhardt in *Japanese  
Sandman*—Dicky Wells' Orch. (H.M.V.  
B8826).
3. Teddy Bunn in *I Got Rhythm*—  
Five Spirits of Rhythm (Parlophone  
R2662).
4. Lonnie Johnson in *Mahogany  
Hall Stomp*—Louis Armstrong's Orch.  
(Parlophone R571).
5. Carmen Mastren in *Swingin' On  
That Famous Door*—Delta Four  
(Brunswick 02273).
6. Charlie Christian in *The Sheik  
Goodman Sextet* (Parlophone R2753).
7. Eddie Condon in *Nobody's Sweet-  
heart*—McKenzie and Condon's Chica-  
goans (Parlophone R643).
8. Teddy Bunn in *Four or Five  
Times*—Jimmy Noone's Orch. (Vocalion  
S209).
9. Django Reinhardt in *Tea For  
Two*—French Hot Club Quintette  
(Decca F7568).
10. Teddy Bunn in *Melancholy*—  
Dodd's Chicago Boys (Vocalion S231).
11. Dick McDonough in *Blues*—Jam  
Session Ensemble (H.M.V. B8580).
12. Dave Barbour in *Sugar Plum*—  
Teddy Wilson's Orch. (Vocalion S23).

W. R. Crossley, of Rotherham,  
and Mr. Arthur Parker, of  
Liverpool, tie with six "correct"  
results each, and as a special  
concession will each receive 5s.

Many competitors spoil their  
chances by including guitar solo  
and duet records by artistes  
such as Eddie Lang, Carl Kress  
and Dick McDonough. The  
competition (see M.M. for May  
24) distinctly said choruses.

### THIS WEEK'S COMPETITION

Which do you consider the  
best twelve piano solo choruses  
on records to-day on sale in this  
country?

### MELROSE SAX and CLARINET FOLIO

Containing 12 Famous Nos., arr. for  
Sax, Clarinet and Piano Accompaniment ... 5/-

### DICK SADLER'S

Modern Plectrum Guitar Playing ... 5/-

### BENNY GOODMAN'S

125 Jazz Breaks for Sax and Clarinet 4/-

### LOUIS ARMSTRONG'S

125 Jazz Breaks for Cornet ... 4/-

Hot Choruses (44) for Cornet ... 4/-

### MELROSE SONG and DANCE FOLIO

of 16 Hot Nos., arr. for Uke, Piano,  
Violin, C Melody Sax, Voice ... 2/6

### HOT NOTES

Modernistic Piano Solo

Selection of World Famous Stamps 1/6

### BLUE NOTES

Modernistic Piano Solo

Selection of World Famous Blues ... 1/6

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# HAS GERSHWIN A PLACE IN JAZZ?

WHEN New York first heard *Rhapsody In Blue* it was natural that the bulk of musical critics should slide into their complimentary seats prejudiced against it before ever that challenging, unconventional opening, clarinet whoop smote their ears. For the *Rhapsody* was a jazz composition; Paul Whiteman's was a jazz orchestra.

And even though these same critics subsequently peppered their reviews with eulogistic adjectives: though Gershwin was hailed as a genius and creator of a new musical form—the link between jazz lovers and the intelligentsia—neither of these opposing camps has seemed to agree.

Musical snobbery has never really allowed the *Rhapsody* to live down the jazz label, and its perennial vitality all too seldom invades the concert programme. Yet quite recently one of our leading symphony orchestras proudly introduced a modern work, the exhilarating quality of which was largely derived from Charleston rhythms.

Would its gifted composer swoon if confronted with the evidence of his debt to jazz? Or would he merely wink and confide that it is quite easy to have symphony orchestras perform the Charleston—provided that you don't call it the Charleston!

## CONCERT JAZZ

Similarly might not Gershwin's *Rhapsody*, less blue and symphonically orchestrated and presented from the start, to-day hold an honoured place in the concert repertoire? Not that it hasn't got along very nicely without that honour in its more colourful form, for it must be one of the most performed musical works ever written, and one of the best loved—even if it is jazz. But is it?

Certain jazz critics say not. Panassie cuttingly describes it as "music which dimly resembles jazz by reason of tunes distantly related to jazz." He argues that, since true jazz is improvisation—which the *Rhapsody* is not—the least said about the latter the better.

In other words, the jazz addict should not admire—or even examine—a musical form which is admittedly (though distantly) connected with the music he loves.

Though true jazz is undeniably improvisation, I fail to see why it should forbid appreciation of—call it untrue jazz if you like—or music with a jazz flavour; the composing of it; the orchestrating and playing of it.

## ADMIRATION

If the jazz lover can derive maximum enjoyment from, say, Teddy Wilson's tune-weaving round the theme of *I Got Rhythm*, yet find no pleasure in the original tune itself being coaxed from a piano by Gershwin's nimble brain and fingers; if he is moved by a Bix improvised solo, yet completely indifferent to Bix's rendering of the written trumpet passages. In Gershwin's *Concerto in F*—well, that's just too bad!

But my many contacts with the swing-record buying public have proved that they are far from being as hidebound as that. The appreciation of jazz is not infrequently accompanied by a sincere admiration for Gershwin—though it derives less from the controversial *Rhapsody* than from such evergreens as *Lady Be Good*, *I Got Rhythm* and *Liza*.

Last year an American recording company issued some albums, each devoted to the works of a famous songwriter.



One of the few pictures of George and Ira Gershwin taken together. They are seen here working on the music for Fred Astaire's film, "Damsel In Distress."

The coloured singer was the same; the swing accompaniments provided by the same artists.

In England there was a brisk demand for one album only—the Gershwin album—two large orders for which were eagerly snapped up by the swing fans. This shows that the name of Gershwin on a record label means something to the jazz public.

It's remarkable, for when a good tune is exploited on a good swing record the trend is to give all credit to the musicians who play it; none to the guy who wrote it.

Unless a composer has taken active part in swing records, like Carmichael, Ellington and Waller, etc., the swing fans don't know what his name is and care less. Gershwin seems to be the exception.

## NO SWINGSTER

Brilliant pianist though he was, George could never be described as a swing musician. Yet his feeling for jazz was deep and intuitive, and many of his tunes have that something which invites improvisation. Panassie's swing-or-nothing brotherhood will grant him that much.

In fact, they generally concede that he had genius for songwriting, but turns thumbs down on his more ambitious works which they do not understand.

One such—an English critic—once told me peevishly: "Gershwin's the best songwriter in the world. Pity he doesn't stay on his own side of the fence."

Coming from a man steeped in the traditions and licences of jazz, that seemed the narrowest pronouncement I'd ever heard. The very basis of the jazz creed is that free rein should be given to musical imagination; that a man must play what he feels inside him. Well, Gershwin felt more; had to give expression to more than jazz bound down by dance tempo.

We'll imagine him one night—or early morning—wearily deciding to read himself to sleep. The book is DuBose Heyward's *Porgy*. In a few minutes George has forgotten all about sleep, and he's still reading when dawn comes.

The story of crippled Porgy's love for Bess; the menacing, knife-toting Crown; all the coloured and colourful inhabitants of Catfish Row and the incidents in their lives: the picnic with its semi-ribald sermon; the moonlight fight with knives; the waiting for a murdered husband; the great tidal-wave that threatens to drown the cluster-

by  
**B. M.  
Lytton - Edwards**

B. M. Lytton-Edwards has written a musical biography of George Gershwin, which will be produced by Charles Maxwell for the Forces programme, Sunday, June 22, 4.50-5.30, and will include several piano solos recorded by Gershwin himself.

ing, praying Negroes—all this has fired George's musical imagination.

What a subject for the first Negro opera—his opera!

The story called for music with a genuine American-Negro atmosphere. It must be jazz, but jazz—plus. Just visualise the absurdity of confining it to blues, stomps and fox-trot rhythms!

Gershwin's own idiom: jazz divorced from the dance tempo, was the ideal medium, and the opera, *Porgy and Bess*, is a great, dignified and original work; finest of all his music.

Some of the songs are familiar to you already, *I Got Plenty O' Nuttin'*, *Summertime*, *It Ain't Necessarily So*. I trust you've enjoyed them, with or without benefit of improvised jazz.

## WITHOUT TRADITION

Gershwin himself described his major works as "music without tradition" and he was known to remark, "What do I care about jazz?" He didn't in the least mean to high-hat jazz, but to indicate that his composing aspirations could not be limited by its narrower confines.

He was keenly interested in swing-improvisation, especially on piano, and had particular liking for the playing of Joe Bushkin and Art Tatum.

On one occasion, when an audience of musicians had at first been thrilled and later wearied by Art's inexhaustible improvisations on *Liza*, George leaned on the piano entranced long after the others had drifted away. He was no mean extemporiser himself, and many of his impromptu variations were captured on some excellent recordings for Columbia.

His understanding of rhythm was profound, and Gene Krupa

George himself varied the prescription with *Concerto in F*, 2nd *Rhapsody*, etc., while numerous suites and concert items emanating mostly from America, have followed where he led.

## JAZZ PLUS

His original style is so firmly established that whenever we see a film depicting New York's life; whenever those familiar views of skyscrapers, Fifth Avenue or Broadway flash on the screen, the background music is unfailingly derived from *Rhapsody In Blue*.

As surely as the blues music represents the South, so does Gershwin's idiom represent New York.

Not improvised jazz, certainly; but jazz plus—the theme song of Manhattan.

## Rhythm Clubs

No. 41. The June 15 meeting of the Leeds Rhythm Club heard George Bolam on "British and American Jazz—a Comparison." The record raffle was won by Mr. Carter, the prize being Shaw's *Concerto for Clarinet*. The Jam Session comprised Messrs. Davies, Scott and Allman (drums); Jeff Chappell and Cliff Gray (piano); R. Davis and H. Wormald (gtrars.); S. R. Gough, (alto), and F. Hinderwell (clar.).

No. 65. The second meeting of the Manchester and Salford Rhythm Club on June 10 nominated the Supporting Board, and Morton Savage (Chairman) discussed the Record Library, Literary Circle, etc. Other officers are Dave Fields (Sec.); Len Kane (Entertainment and Recruiting Officer); Zena Sherman (Treas.); and the Committee comprised Fred Carr, Maurice Kay, Joe Thornton and Nite Sherman. Joe Thornton gave a recital entitled "Blue Dilemma," followed by a session on the piano by Harry Klass, and also by Bert Winston. Meetings held every Tuesday at 8 p.m. at the Lesser Hall, Higher Broughton Assembly Rooms, Salford, 7.

No. 171. The first meeting of the Whitstable Rhythm Club was held on June 15, and a following meeting will occur on Sunday next (June 22). Details from R. Chandler, "Hillside," Bayview Road, Whitstable, Kent.

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# RADIO AMATEURS FLOP

## War Time Radio Reported By

### "DETECTOR"

RADIO Rhythm Club's much-vaunted first amateurs' night, held last Wednesday week, has unfortunately to be written off as just another good idea messed up.

As usual, you can lay the blame on the producers of the broadcast more than on the performers.

It's true that some of these young amateurs seemed to have more ambition than talent, while others were obviously suffering from nerves.

The Stokes Brothers, for instance, already on their way up the ladder as a result of their success in a Jack Hylton "Youth Takes a Bow" audition held by the "M.M." last year, quite failed to do themselves justice.

#### "DISCOVERIES"

Nevertheless, the airing produced its quota of "discoveries" who have every chance of making the grade.

An excellent pianist, Donald McQuennie, appeared in the first turn; a good guitarist in J. Crewe's Trio which came on fourth; and in the last group a tenor player, Dorian Hill, who would still be outstanding if judged by professional standards.

But even these better youngsters were, to a great extent, wet-blanketed by the dull, unimaginative way in which the whole show was presented.

The more I hear of Harry Parry's announcing, the more I realise that it's just as well he's a good clarinet player.

But I'm not laying all the responsibility on Harry's compèring, trite and uninspiring as it was.

Whoever produced the show

was equally, if not more, to blame.

The whole thing could have been built into quite a thrilling half hour by (as just one suggestion) the introduction of the competitive spirit. A small prize could have been awarded for the best act. Adjudication could have been in the hands of a small committee of experts whose presence in the studio would have meant something to both the performers and the listeners.

Or better still, an audience could have been provided to act as judges. In fact, the whole affair just shrieked for an audience to give it atmosphere, even if it hadn't been called upon to do anything in the way of judging.

But nothing like this was attempted. The young performers were just pushed on old, with nothing to help out he often inevitable insufficiency of inexperience, and at the end something happened which couldn't have done more to how them at their worst even if it had been designed with that one end in view.

All the turns were lumped together and allowed to perform a jam session.

With the available instrumentation—mostly pianos, guitars and drums in hopelessly unsuitable proportion—a jam session would have been difficult enough to put over with the best professional musicians.

With these amateurs it was just a ghastly row.

Oh jazz, what crimes are committed in thy name! And what a name all this must give you with the average listener who may be fool enough to think that because anything comes over the air it must be authentic.

corny, it showed good musicianship and intelligent rehearsing. Trust Ronnie to make a good job of anything he attempts.

Another broadcast which showed the hand of the musician with a greatly improved combination was Mantovani's last Saturday.

Strings and all the usual other devices for making dance music sound sugarily effective were employed, but here, again, the playing showed a nice understanding of style and for all its "commercialism" was anything but corny.

This is all most satisfactory, for in the past Mantovani's music has not always been entirely free from the legit. jerk and when it got hot often became real rooty-toot.

## TRUMPET TIPS

THERE'S a device known to most old hands of the trumpet, but which may be new to the tyro. It is described variously as "fake fingering," "ghost notes," and so on.

In essence the trick is based on the fact that there is more than one way of producing most notes on the instrument.

Every trumpet player knows these (if he doesn't, any printed tutor shows them), and it is merely a question of practising them sufficiently until you can switch from one fingering to the other with lightning rapidity.

The way in which it was used so extensively about four years ago, when it was the prevailing craze, and this paper carried special feature articles about it, was to play a series of quavers on one note, alternating the fingering for each quaver.

This produces a peculiar "ghost-like" quality, owing to the fact that, although the pitch of the note remains the same, the circuit of the air through the tubing is rapidly altered. The pitch is the same, but the quality alters.

Normally, this alteration of quality isn't sufficient to be noticed, but the alternation between one and the other draws attention to, and exaggerates, the slight difference.

It's a stunt that can be used with great effect just now and then in a solo or a solo break.

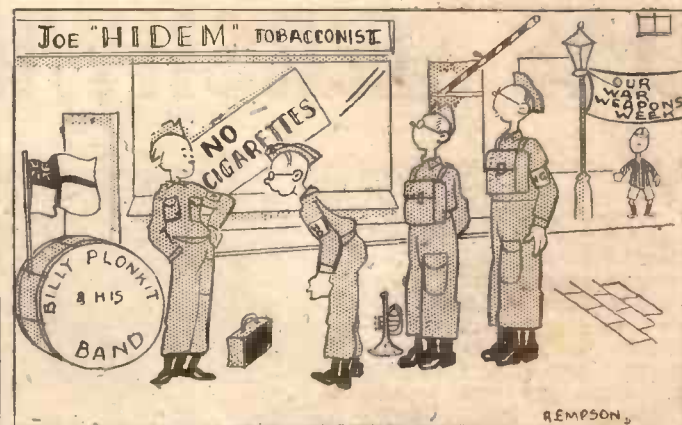
It is simple, doesn't demand much technique (especially if you work it out in advance), and produces an agreeable sense of surprise in the average listener, who can't quite make out how you do it and gathers it is something to do with an invisible mute.

Try it on your next gig.

No. 112. The June 23 meeting of the Batley Mill Lane Youth Group Rhythm Club will include Secretary R. Wraith's recital on "What to Look for in Jazz," and the usual Jam Session will conclude the meeting. Details of plans for this growing Club from R. Wraith, 3, Jack Lane, Hanging Heaton, Batley, Yorks.

No. 151. Yesterday's meeting of the Dewsbury Rhythm Club was conspicuous for B.B.C. recitalist Dennis F. Gallimore's first talk to the Club, on "The History of Boogie Woogie." A visit from the Leeds Rhythm Club resulted in combined Jam Sessions "Sunday Jazz Jamboree" has been planned for July 6, to run with a two-hour break from 2.30 till 10 p.m., further details of which will be announced later.

No. 163. The Twickenham Rhythm Club met on June 15 to hear a miscellaneous recital by Syd Pettit, and a Guessing Competition was won by John Edwards and Bill Francis tying. The Jam Session included Pim Philipson and John Weston (saxes); Bill Francis (piano); Syd Pettit (drums). Next Sunday, Len Greening will give a talk entitled "An Introduction to Jazz."



BILLY PLONKIT: "We're following the Scots Guards in our War Weapons Week march through the village this afternoon, fellers, so I think we'll cut out our 'Without a shirt' endings in case we throw out their regimental band."

## COMMERCIAL CORNER

### New Records Reviewed by "CORN"

OSCAR RABIN and His Band are lucky in having in Beryl Davis and Diane, two of the best girl singers in the country.

Beryl proves the truth of this remark as far as she's concerned in the band's record of *I Ain't Got Nobody*, the song which Judy Garland sings in the film with Mickey Rooney "Strike Up The Band."

With a neat and happily not overdone little spot of dialogue at the start to create the right atmosphere for her, Beryl manages to get just the right shade of sentiment without forgetting that little matter of style. In its way, this side is quite a presentation in itself.

The coupling is *I'd Know You Anywhere*, from the film "You'll Find Out." Not perhaps quite so effective, but pleasant enough (Rex 9981).

Diane gets her turn in the tuneful *Waltzing In The Clouds* from "Spring Parade," which is coupled on Rex 9980 with *It's Foolish—But It's Fun* from the same film.

Beryl Davis sings again in this one and manages to make a good job of what after all is, as regards its words, a good idea pretty badly followed up.

And having stressed the vocal angle of these discs, perhaps I ought to add that the band's part in the proceedings is equally satisfactory. This outfit of Rabin's is more than capable when it comes to straightforward dance music.

Carroll Gibbons and the Savoy Hotel Orpheans have this month bestowed their drawing-room elegance mainly on film and show tunes.

There are *Who Am I?* from "Hit Parade of 941" and *It's Always You* from "Road to Zanzibar" on Columbia FB2624, and on Columbia FB2625 Cole Porter's *Do I Love You?* is coupled with Eric Maschwitz and Michael Carr's *A Pair Of Silver Wings*, from George Black's "Black Vanities," which at the Victoria Palace is London's No. 1 box-office attraction.

These are the sort of things to take along when you go to spend an evening with the girl friend. And if they don't make the girl friend fall right side down, you can still amuse yourself listening to that lovely tone of the low brass which is a feature of most of the sides.

Ann Shelton has also done the Maschwitz mash song, *A Pair Of Silver Wings*, and *Who Am I?* (Rex 9984).

Egged on by Jay Wilbur's Serenaders, with their sentimental strings, this chicken seems to have plenty of oomph and a great deal of style for a mere seventeen-years-old. I hate to think how I sang when I was seventeen. . . .

Billy Cotton and His Band, who can always be relied upon to make a good job of a comedy number, are not likely to lose their reputation over *I Love My Work* (Rex 9983). It isn't that they do so much with the song, but what they do they do well.

Also the side is by no means unrhythmical, a remark which applies also to *I L—I Love You So on the reverse*.

Which reminds me!

Harry Roy and His Band have for some time been receiving the publicity benefit (if any) of what some enterprising ballyhoo merchant has hit on the bright idea of describing as (vide labels) "Swing With A Swing."

If this is meant indirectly to infer that a good deal of other so-called swing music isn't—or, I should say, doesn't—swing, I'm very much inclined to agree. But why Harry Roy should be chosen as the bright example for pointing this out is something I am not so clear about. His band swings neither more nor less than most of our other outfits can—when given the chance to do so.

However, as far as "commercial swing" goes in this country, I've little to complain about in Harry's *Wednesday Night Hop* and *Big Noise From Winnetka* from the film featuring Bob Crosby's Band "Let's Make Music" (Regal-Zonophone MR3480), even though Crosby's boys do seem to have said the last words on the latter title in their records of it on Decca F7005, and more recently Decca F7836.

Harry's other efforts are *Falling Leaves* and *Tumbling Tumbleweeds* (Regal-Zonophone MR3437), which the band plays with reasonable efficiency, and (on MR3479) *I Want My Mama* and *It's Always You*.

Harry himself is the vocalist in the *Mama* opus, and it's the best of these four sides. These bright numbers suit the band best. Also somebody plays a good tear-up piano solo in it.

## Another Krupa!

LAST week we discovered a seven-year-old Krupa. Now there is one in the East End who is seventeen, and he is playing drums and leading a combination which has a growing reputation.

This is Cecil Winston, who leads a five-piece combo at the Trinity Hall, Bow.

The combination is: Stanley Best (alto and clarinet), Johnny Briggs (trumpet), Bill Davies (piano), Phil Minx (violin), and Cecil on drums. The band plays at this venue three nights a week, and is doing much to dispel the gloom which London's East End suffered at the beginning of the intensive raids.

## DECCA ALBUMS

### No. 38 JAM MUSIC

SLAM STEWART and His Royal Rhythm Boys

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In a Shanty in Old Shanty Town★

BOB CROSBY'S BOB CATS

F7805 Coquette★  
You're driving me crazy★

(a) RED NORVO

and His Orchestra

(b) JOHN KIRBY and His Onyx Club Boys

F7806 (A) Polly Wolly Doodle  
(B) By the Waters of Minnetonka★

WINGY MANNONE and His Orchestra

F7807 Tar Paper Stomp★  
Tin Roof Blues★

MOUND CITY BLUE BLOWERS

F7808 High Society★  
Muskrat Ramble★

SIX BLUE CHIPS

F7809 Steel Roof★  
Cheatin' Cheech★

Six 10-inch records complete in album 18/5 including purchase tax.

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"O.d Time Dance Music"

FREDDIE

"SCHNICKELFRITZ"

FISHER and His Band

F7378 Isabella and Mariechen—Waltz  
Tinker—Polka

F7379 Cuckoo—Waltz  
Muziky Muziky—Polka

F7380 Old memories—Two Step  
Our Katy—Polka

F7381 Herr Schmidt—Novelty Dance  
Dancing Hour—Schottische

F7382 Oh, Susannah—Schottische  
They're off—Two Step

Five 10-inch records complete in album 15/11 including purchase tax.

★No vocals. Single records 2/-, tax 5d

DECCA RECORDS

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# LEW STONE EXCELS HIMSELF: GOODMAN'S 'HYPNOTIC' STOMP

THE LATEST SWING RECORDS REVIEWED

## BENNY GOODMAN AND HIS ORCHESTRA.

\*\*\*Henderson Stomp (Fletcher Henderson, Arr. Henderson) (Am. Columbia CO29064) (Recorded approx. November, 1940).

\*\*\*Nobody (Film: "Strike Up The Band") (Edens, Arr. Sauter) (V. by Helen Forrest) (Am. Columbia CO29062) (Recorded approx. November, 1940). (Parlophone R2794 — 3s. 8d.)

29064—Goodman (clart.) with Skippy Martin, Gus Bivona, Bob Snyder, George Auld, Jack Henderson (reeds); Alec Fila, Jimmy Maxwell, Irving Goodman, Cootie Williams (tpes.); Louis McGarity, Red Gingle (trmps.); Fletcher Henderson (pno.); Mike Bryan (gtar.); Arthur Bernstein (bass); Harry Vaeger (drums). 29062—As above, except Bernie Layton (pno.) in place of Henderson.

YOU'D hardly call Fletcher Henderson's *Canadian Caper* a rag. Henderson Stomp emotional, would you?

But wait till you hear this record. It's almost hypnotic. You realise all the while that at the best the tune has more dazzle than depth, but you just can't get away from the hold it gets on you.

Of course, the answer is that it isn't the tune at all, it's the way it's put over.

That may seem a platitude, because in jazz it generally is the way a tune's put over that counts most in the long run.

But "put over" generally means such a free translation into the jazz language that the original melody becomes little more than an excuse for telling the story in your own way to such an extent that often the plot becomes in the end your own too.

Henderson Stomp, however, is hardly the sort of tune that lends itself to that sort of thing. It was written as a jazz composition, and is one of those rarities in jazz which you either play for the sake of the tune, or you don't play it at all.

### GOOD JAZZ

Fletcher's own new arrangement of the opus which Benny features here may put the accent on the orchestration, but it still sticks to the tune so closely that we are back where we started from—with a tune that begins and ends with being a blood relation of the ragtime era, but only distantly connected with jazz, yet it has to be played for the sake of its melody or not at all.

Yet Benny and his band not only swing the number in the true jazz style, but do so with such fire that to hear the side becomes a highly emotional experience.

And when you've recovered from the thrill and are able to consider the record more cold-bloodedly, you'll find that it's still good jazz.

This band of Goodman's can do more than combine feeling with an almost machine-like precision in attack, accentuation, crescendos and the like. It can force that "feeling" home.

The coupling is the song from the Judy Garland-Mickey Rooney film "Strike Up The Band," which, known as both *I Ain't Got Nobody* and *Nobody*, is better described by the latter title, if only to prevent it from being confused with Spencer Williams' *I Ain't Got Nobody*.

The side is mainly a showcase for Helen Forrest, who shows that her reputation for being one of the best of the

## by EDGAR JACKSON

American girl singers is not exactly undeserved. But it's the work the band does behind Helen that makes the side.

### COUNT BASIE AND HIS ORCHESTRA (Am. N.).

\*\*\*Draftin' Blues (Pinkard) (V. by James Rushing) (Am. Columbia 29009) (Recorded approx. October, 1940).

\*\*\*What's Your Number (Clayton) (Am. Columbia 29008) (Recorded approx. October, 1940). (Parlophone R2795 — 3s. 8d.)

Now if you've got a lovin' man. You'd better love him while you can. Perhaps he'll have to do his share. To help defend this dear old land. They're draftin' many men right now.

## DON'TS FOR DANCE BANDS

MOST of the tips under this heading have been based on common-sense and showmanship, some with purely technical aspects. The former sometimes seem a little obvious, yet, from the numbers of bands who ignore these points (if they know them), they cannot be called unnecessary.

One such hint is the advice not to over-boost. Some bands, possessing a P.A. set, and wishing to put things over in style, resort to a kind of pseudo-American circus—"barker" style of announcing, grossly overstating every item.

For instance: "Harry X, the Most Perfect Voice North of the Tweed, will now sing for you his wildly sensational hit, So-and-so."

Poor Harry X, who has done nothing to deserve such a shattering introduction, and certainly hasn't asked for it, starts off feeling embarrassed, and then gives no more than (at best) an averagely fair rendering of the number.

What is the reaction of your public? "Unjustifiable boasting," they call, and they're right.

Flamboyant poster advertising is as bad. "Tommy Z and his famous Broadcasting Band"—based on the fact that one of the saxes once broadcast with a tenth-rate palais band—is silly and self-damaging.

Inappropriate band names are another give-away. "Freddie Y and his Society Six" impresses nobody and only raises a derisive grin from those who know full well that the nearest Freddie Y has ever been to "Society" is a walk down Park Lane during a cheap excursion to London.

Don't do it, lads. Sell your goods—yes. But don't cramp your chances by over-boosting to such an extent that it becomes ridiculous.

No. 167. On June 13, the Newcastle-under-Lyme Rhythm Club heard Frank Pickering on "Woody Herman," followed by a Rhythm Knowledge Bee. Philip Meikeljohn won the Champion Record Competition, and a Jam Session concluded the meeting.

To give democracy a hand. Before they call your man out there These words you ought to understand:

When Uncle Sam Calls out your man. Don't sigh, don't cry. Because you know he can't refuse. To hold him back Might make him slack. Just say you've got those draftin' blues.

All very nice and appropriate to the times.

But words like this only sound sincere when set to suitable music, and the blues, with all its traditions and character, is anything but suitable for patriotic lyrics, no matter how well-meaning they may be.

And it's all the more sad because otherwise this is a nice record.

### TYPICAL BLUES

A typical slow blues melody, it starts off with an attractive piano intro. by Basie, goes into a restrained trumpet solo behind which the melancholy saxes are most effective, and finishes up, after Rushing's vocal, with a nice enough chorus by the ensemble.

In fact, if it weren't for the inevitable incongruity of those words, this would be a more than average side.

However, we get to better things in the coupling.

A fastish stomp, it features more of Basie's personable piano, some very nice work by the saxes, capable trumpet and tenor solos, and generally has that compact scintillating swing which Basie's band, with its swell rhythm section, seldom fails to achieve.

### LEW STONE AND HIS STONECRACKERS.

\*\*\*Missouri Scrambler (Osborne, Biltz, Rogers) (Decca DR5477).

\*\*\*Wednesday Night Hop (Kirk, Johnakins) (Decca DR5478). (Decca F7824—2s. 5½d.)

\*\*\*Ja-Da (Carleton) (Decca DR5480).

\*\*\*Singing In The Rain (Freed Brown) (Decca DR5479). (Decca F7858—2s. 5½d.)

Stone directing Andy McDavitt (clart.); Aubrey Franks (tenor); Archie Craig (tp.); George Chisholm, Eric Breeze, Wolfe Phillips (trmps.); Jack Penn (pno.); Ivor Mairants (gtar.); Charles Short (bass); Jock Jacobson (drums). Recorded March 17, 1941.

YOU can always rely on Lew Stone to turn out a musicianly and understanding job, but in these four sides he's excelled himself by combining a more than usual taste and imaginativeness with his generally recognised more conventional efficiency.

Having selected an instrumentation that would offer undeniable scope to far worse arrangers (note the section of three trombones in what is otherwise a "small" band



Friday is undoubtedly the most important day in the week for all dance musicians, at least so thinks ERIC WINSTONE shown above actually recording "Out Every Friday" his latest swing theme-song for the "Melody Maker" issued this month on Columbia and reviewed here.

usual technique, Winstone is playing much better solo stuff. There are fewer notes in his phrases, which have much more style in consequence. Also, his accordion is more effective in the ensemble by virtue of sustained "organ" backgrounds, nicely placed in a way that give fullness and continuity to the music.

Accordion and vibraphone players should be especially interested in the sides, but they have plenty to please all others as well.

Out Every Friday, a fast number, in contrast to the slower Atmosphere, seems to have been written as a gesture to the "M.M." and should remind you, if any reminder is necessary, that the rag is due to be with you again next Friday, and for many more Fridays afterwards, we trust and hope.

Received this week a most interesting letter from Mr. Arthur Parker, of Liverpool, in which he gives the following information:—

BENNY CARTER'S Pam-Pom, Serenade To A Sarong (Brunswick 03088), and O.K. For Baby and Night Hop (Brunswick 03117), all recorded May 20, 1940. Open trumpet solos in Pam-Pom and O.K. are by Bill Coleman. Lester "Shad" Collins plays the muted trumpet solos, with the exception of the sweet one in Serenade, which is by Russell Smith.

LIONEL HAMPTON'S I'm In The Mood For Swing (H.M.V. B892). "Jemmy Brack" is a pseudonym for Harry James.

"Lester Lee" in Hampton's Early Session Hop (H.M.V. B9027) is none other than Benny Carter.

FREDDIE JENKINS' HARMONY SEVEN'S personnel for Swinging 'Em Down (H.M.V. B8420) was Jenkins (trumpet and vocalist); Albert Nicholas (clarinet); Joe Turner (piano); Bernard Addison (guitar); John Kirby (bass), and an unidentified second trumpet. Side was recorded on August 26, 1935, under supervision of Adrian Rollini.

PETE JOHNSON'S BOOGIE-WOOGIE BOYS' personnel for Baby Look At You and Cherry Red (Parlophone R2717) is Johnson (piano); Buster Smith (alto); Oran "Lips" Page (trumpet); Lawrence Lucie (gtar.); Abe Bolar (bass); Eddie Dougherty (drums); Joe Turner (vocalist).

Thanks, Mr. Parker. I'm mailing you the information for which you asked.

### ERIC WINSTONE AND HIS SWING QUARTET.

\*\*\*Atmosphere (Tito) (Eng. Columbia CA18454).

\*\*\*Out Every Friday (Marsh, Winstone) (Eng. Columbia CA18453).

(Columbia FB 2621 — 2s. 5½d.)

Winstone (accordion) with Roy Marsh (vibes); Frank Deniz (gtar.); Joe Nussbaum (bass). Recorded April 16, 1941.

ROY MARSH'S vibraphone is again the main reason for my mentioning these sides, but they have their other good points too.

In addition to showing his

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**BACK-STAGE** at the Chelsea Palace, a quietly-spoken, muscular young man and I, talk show business.

Music floats up to us, intermittently past the door clatter two dozen tap-shoes as the chorus rushes up to change or dashes down to bedazzle the aforesaid packed second-house.

It is the dresser's room we sit in, whither we've gone for a bit of peace and quiet. Above our heads hangs an astonishing assortment of laundry airing. Into the smoke-filled atmosphere a neglected kettle spouts a disdainful stream of steam. Theatrical baskets and suitcases litter the floor. And in these somewhat unglamorous surroundings, this young man of 35 tells me he's been in the profession for twenty years.

But **CECIL BUCKINGHAM** was only fifteen when he first joined Moss' Empires in the booking department, eventually to travel the greater part of Europe and America, meeting nearly every top-line variety act and dance band leader, to be instrumental in getting **LEW STONE** to make his first West End stage appearance, to become the London representative for the Blackpool Tower Company, and now to have three shows of his own on the road and another on the way.

At 18 Cecil left to join John Lester on the road with "Hollywood Follies" and "The Round-Up," which latter production featured the Cowboy Syncopators, one of the very first stage bands to tour the country, which included those famous brothers, **HARRY** and **BURTON LESTER**, in the line-up.

For two years he stayed with John Lester, gaining valuable experience, before returning to Moss' Empires to work with **H. M. TENNENT** (whose death last week will be regretted by all members of the profession), until the amalgamation with G.T.C., when he went on the

# BRAND'S ESSENCE

by  
**PAT BRAND**

booking committee with **VAL PARNELL** and **CISSIE WILLIAMS**.

It goes without saying that his extensive American tours during this period have had a tremendous influence upon his own productions, when he started on his own in association with **ALFRED WINGROVE**, also from Moss' Empires and the Lewisham Hippodrome, five years ago.

He has seen pretty well every American leader in action. **RAY NOBLE** at the Rainbow Roof doing colossal business, where he renewed acquaintance with the late **AL BOWLLY** after first meeting him when Stone featured him at the Alhambra round about '32/'33. Fletcher Henderson, the Dorsey Brothers, Calloway... he's been in the fortunate position of hearing them on their home ground playing to the audiences that have made their names household words by their enthusiasm.

He has visited Radio City, Hollywood, Broadway, travelled east and west—and still maintains that **GEORGE BLACK** puts on a better show for the money than any of the much-publicised American efforts!

For whereas an American top-liner is usually someone worth saving a month's salary to go to see, the supporting bill is usually just a pain in the neck.

You can understand that a man with Cecil's experience should have views on stage bands that are worth a little attention. I asked him what

he sought most when booking them.

First and foremost, he told me, they must have a radiq personality—and then again, it's a question as to whether that personality is one that appeals to the fireside listener or the out-and-out fan. For it is the former who enables a show to pay its way on the road.

And then again—a stage band must go on the stage to play. I felt like getting up and grasping him by the hand.

For one of the greatest mysteries to me is why, when a bunch of trained top-line musicians get on to a stage, they should immediately become convinced that they are a bunch of knock-about comedians, letting the rhythm and harmonies go to hell while they bash one another over the head, put on funny hats, imitate **HITLER** (sorry! Hitler) and cheek the conductor.

Not that comedy shouldn't form one of the ingredients of stage band shows—but it must be comedy as carefully rehearsed as the music, and restricted for choice to comedy associated with that band's radio programmes, as in the Stone outfit classic *Little Nell*, which the audience intimately associated with that band and looked forward to seeing in the flesh.

And stage presentation—the right lighting, proper scenic build-up, effective "curtains"—is as essential as the choice of numbers in getting the show across.

Stage bandleaders, please note.

New vocalist looming on the dance-band horizon looks like being young **CYRIL SHANE**, commercial traveller till his job folded under him, who was heard singing in West End shelters by a patron of the Studio Club, Knightsbridge, who took him along with him and got him signed up at once for eight weeks in the cabaret.

Heard there by **LEONARD URRY**, he went on the air in "May We Introduce?" on May 19. On Monday week, he went on the stage with the Romany Band, introduced by **HARRY DAVIS** as a young man who'd been pestering him for weeks for an audition and this was Harry's way of getting his own back.

Cyril retaliated by taking three tumultuous calls. Now re-engaged at the Studio Club, several West End leaders have heard him and expressed high approval of his voice. Without letting any cats out of any bag, I predict that it won't be long before he'll be out of this feature on to a news page.



★ Charming **EVELYN DALL**, ace singer of Ambrose and his Orchestra, who has just finished starring in the new Oliver-Churchill film, "He Found a Star." She plays the part of the star that Vic Oliver found—and, boy, who wouldn't!

It's some time since **WALLY MITCHELL** found himself forced, through ill-health, to quit London and establish himself in his home-town of Great Yarmouth. And it's some weeks now that fire-bombs deprived him of the flourishing resident job that this fine guitarist built up.

To add to his worries, his wife was recently taken seriously ill and had to go to a nursing home.

Last Monday I had a letter from him. "This is the best dose of medicine I've ever had since I've been ill. And I think it did much more for my wife than the doctors could do in a 'Dutch month of Sundays' ('Norfolk expression')."

"This" is the news that, through the efforts of **MELODY MAKER**, he has just fixed up with **OSCAR RABIN**, and joined the band at Middlesbrough this week.

Congratulations, Wally—and Oscar.

Congratulations, too, to ex-Rabin vocalist, **KEN BEAUMONT**, who is now installed in residence in North Wales with **BILLY TERNENT'S** B.B.C. Dance Orchestra.

Calling all Pianists: Plummer's Restaurant in Bourne-mouth urgently requires a pianist. **COLIN BURKE** writes that it pays top rates plus two excellent meals a day, is in as safe an area as you will find anywhere, and calls for a man playing light, straight and dance music.

Write or wire Colin Burke at Plummer's Restaurant, or phone any evening Bourne-mouth 2727.

Paging **REG QUESNEL**, late of Tommy Matthews' Band!

We have a kriegsgefangenen-postkarte for you from Private R. C. Norris, now a prisoner of war in Germany, and suggest that if you are in Town you should call here for it, or else send us your address.

Hitchin Rhythm Club. All interested in the re-formation of this Club should contact the joint secretaries, Ken Payne, St. Alban, Verulam Road, Hitchin (phone 174) and Peter Jenkins, 28, Conquest Close, Hitchin.

Barrow (No. 170). This recently formed Club held its fourth meeting on June 11, and all who are interested should write to Eric Hoyle (Secretary), 201, Rating Lane, Barrow-in-Furness.

# Classics of Jazz

No.29—"Charlie The Chulo"/"A Lull At Dawn," by Barney Bigard and his Orchestra. (H.M.V.—number not yet determined.) **By Bill Elliott**

THIS classic was originally scheduled for the last week in June, but I can't keep it to myself any longer. You won't be able to buy it until July 1 (when it will be released by H.M.V., and that explains why it hasn't even got a number yet), but place an order with your dealer well in advance.

This is not only the record of the month, it's the record of the year so far.

Before I get accused of rave reviews after once hearing a record, let me state two facts—(a) I've had this record some time; (b) I've nearly worn it out with repeated playings, and the other residents in the block of flats where I reside can either whistle it right through or try to shoot me on sight—I don't quite know which.

## LINE-UP DOUBTS

My own copy is an American pressing, and so far I've had no definite information regarding the line-up, but at a rough guess I would say: Barney Bigard, Harry Carney, Lawrence Brown, Cooty Williams, Rex Stewart, and the usual Ellington rhythm section, led, of course, by Duke himself.

I hope to have the personnel during the next week, however, and will have it printed somewhere in the "M.M." If I have slipped slightly in the personnel, my apologies.

I must confess I don't know what a *Chulo* is, and frankly I don't care. This record is just one of those things. Barney's clarinet is heard practically all through this side, and whether in high or low register, is a sheer delight.

Listen to that first chorus following Carney's intro, and hear the dancing

phrases in the low register. Listen again and get a kick from the perfect teaming of the trumpet interjections. Full marks to Lawrence Brown for his trombone solo and for the tasteful way he follows Barney.

A glorious break by baritone brings in clarinet again, this time in the high register. This is another grand chorus and is followed by the highspot of the record—a duet between clarinet and piano, with Duke turning in some grand stuff.

## VENUTI—3442

Then we have a few bars of riffing, and so come to the end of some of the best jazz I've heard for many a day.

*A Lull At Dawn* is a slow, tuneful number in the Duke's best *Mood Indigo* vein. Ellington and Barney share the opening chorus and then Bigard carries on right through the record—it's virtually a clarinet solo with band accompanying.

Highspots are the lovely phrasing in the second chorus, and the glorious run into the high register about halfway through. This is jazz in the true meaning of the word and a perfect answer to the "jazz is dying" school.

If any of you feel you can't wait until July 1 to hear it, I shall be playing it at the No. 1 Rhythm Club next Sunday; and should love an argument with anybody who thinks I have exaggerated.

P.S.—My apologies to the Parlophone Record Company and dealers throughout the country who have had a worrying time through a misprint in this series. The number of the classic of two weeks ago: "Cheese And Crackers/Mug Of Ale," by Joe Venuti's Blue Four, should have been 3442 not 3440, so you can now leave off worrying your dealer with the wrong number.

# WHO'S WHO IN JAZZ

## (CONTINUED)

**TOLIVER, JAMES "BUSTER":** C. alto, piano, arranger. Prominent in Noble Sissle's Orch. c. 1936-39 as reed man and arranger; later switched to piano, playing in Bud Johnson's Band (Decca) 1940, also arranging for Coleman Hawkins and other bands. Recorded with Sidney Bechet's New Orleans Feetwarmers, Jan., 1941.

**TOUGH, DAVE:** W. drummer. Was prominent member of the Austin High School group in Chicago, working in Husk O'Hare's Wolverines with O'Brien, Dave North, Freeman, etc. Also in New York on a few of the Red Nichols records, 1929-30. After this, jobbed around for a while, but slipped into obscurity and inactivity until brought back by Tommy Dorsey, whose band he joined at the end of 1935. With Benny Goodman, Feb., 1938, remaining with him until late that year. Joined Jack Teagarden's Band shortly after its formation; then, after a serious illness, played with Joe Marsala's Hickory House group throughout latter part of 1940, rejoining Benny Goodman Jan., 1941. Many records in 1940, with Rex Stewart, Jack Teagarden, Eddie Condon, etc., on HRS and Decca. Generally considered one of the all-time greatest swing drummers.

**WARREN, EARL:** C. alto. Almost white in appearance, Warren worked in and sometimes directed white bands before joining Count Basie in 1937. Has been with him since then, occasionally featured as vocalist (*Let Me Dream*) and hot alto soloist (*Sent For You Yesterday*), but chiefly valued as leader of reed section.

**WASHINGTON, FORD LEE "BUCK":** C. pianist. Better known as comedian, half of the team of Buck and Bubbles, which has toured Europe, appeared in numerous vaudeville shows and musical comedies, had important part in New York production of *Porgy And Bess*. Plays piano in the act, and has become known as one of the best swing men in the Earl Hines tradition. Made a few records with Louis Armstrong, accompanying him on the solo *Dear Old Southland* (Parlo.

1718), made in 1930; led pick-up band on Bessie Smith's last record session in 1933 (R1793, 2146), acc. Coleman Hawkins in 1934 on three solos (1825, 1837), and made one solo side on back of the latter number. Still active as comedian in 1941, also playing better than average trumpet as sideline.

**WASHINGTON, GEORGE:** C. trombone. First important job was with Charlie Johnson at Small's Paradise, 1928; later made first recording session with Don Redman's Band on Brunswick, 1931; worked with Blue Rhythm Band under Baron Lee and Lucky Millinder, 1932-33; also recording with Benny Carter for Col. and Spike Hughes for Decca in 1933. Small band session with Henry Allen, 1936; with Fletcher Henderson's Band, 1937; then joined Louis Armstrong; still with him in 1941, and featured prominently for first time in seven-piece session with Armstrong for Decca, March, 1941. Good, reliable, all-round man, never prominent as soloist, though more than capable in good hot work.

**WATERS, ETHEL:** C. singer. One of the pioneer blues singers; started as a charwoman, then won amateur contest in Philadelphia night club, and soon became known through records, on which she was often accompanied by Fletcher Henderson, Joe Smith, etc.; also with Duke Ellington in Brunswick album of 1928 *Blackbirds* tunes. Became identified later with many song hits, including *Stormy Weather*, *Heat Wave*, *Supper Time*, *Miss Otis Regrets*, *Am I Blue*, *Dinah*. Featured in many stage shows, such as *Blackbirds*, *Rhapsody In Black*, *As Thousands Cheer*; co-starred with Beatrice Lillie in *At Home Abroad*. Appeared in several pictures and on own radio programmes; took part in song recitals at Carnegie Hall, in vaudeville houses and night clubs; made her first big hit as a dramatic actress in *Mamba's Daughters*. Returned to Broadway stage late in 1940 in *Cabin In The Sky*; went on tour with this show, March, 1941. Though best known now as popular-style singer, is still the favourite vocalist of many great jazz singers and musicians. Last recordings, featuring *Cabin In The Sky* hits, for Liberty Music Shop.

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# THE AIMS AND OBJECTS OF THE IDEAL RHYTHM CLUB

by  
"MIKE"

and I don't expect many of those who belong to rhythm clubs to agree with me. I only hope that anybody aiming to create the ideal club will agree with me, for I am convinced that the true purpose of the rhythm club should be to encourage an active, as opposed to a passive, approach to jazz.

Don't imagine that I would do away with the lecture-recital altogether. The member who comes along with his pet records and his pet thesis is merely taking the place, in a more practical and easily digested form, of the writer of articles in reviews.

## LECTURE-RECITAL

But I do feel that far too much time in the life of the average rhythm club is taken up by the lecture-recital. Mostly these lecturers do little more than bring along a bundle of records which are available in the public catalogues, and present them in a manner which proves nothing, raises no new questions.

If the lecturer can produce a collection of rare records, if he happens to be particularly expert on some aspect of jazz, then the lecture-recital has some point. Otherwise I think the records played at these gatherings would be of far more use made available to members through the medium of the record library which every good rhythm club should possess.

But how, you ask, is the time to be spent? As far as possible, first the members get together and play jazz.

Oh, but I hear you say, you haven't got enough members to form a band. To which I will

reply: It depends what you mean by a band.

If there are only five or six members who can play instruments and four of those half-dozen are saxophone players, then I suggest that no attempt should be made to play arrangements which feature a five-piece brass section. But this is exactly the place where ingenuity should be used.

While I was writing this article I listened to James Moody's trio of piano, guitar and string bass playing one of their "Accent on Rhythm" programmes.

## COLOUR

By skilful arranging, three quarters of a rhythm section has been transformed into a trio which has seemingly infinite potentialities — there is variety of colour, melody and rhythm, which is the result not so much of any particular gift on the arranger's part, but of his common sense.

Common sense can surmount many obstacles, and by using it almost any known combination of instruments can be made to sound twice as convincing.

If I had the time and the patience I might, at this point,

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embark on a course of arranging for the small band; but let me say at least that the secret is not difficult to learn.

It is principally a question of exploiting the colour of the individual instruments and spacing the part-writing properly.

Listen, for the best examples, to some of the Venuti Blue Four records, and the *Washboard Blues* by Red Nichols. And, if you run a rhythm club, try and get hold of a competent lecturer-recitalist who can talk to members on this simple and intriguing subject.

## PLAY—DON'T TALK!

It will do far more good than any number of recitals of New Orleans recordings, and talks about style and what-not.

Above all things, let us have rhythm clubs where the members are encouraged to use their imagination, play jazz instead of talking about it, exploit the numerical limitations of the club band instead of allowing it to be nothing but a jam factory, and give the 12-bar blues a real rest.

## JAZZ AND CRICKET

Personally, though I love talking about cricket and am not averse to watching it, I would not walk across the road to see a Test Match if I were actually able to play in a village game. There would be no two ways about it.

I feel very much the same way about jazz. One is apt to talk about it in the same retrospective way as one talks about cricket over a glass of beer, and sighing appropriately over the good old days.

But if I had to choose between listening to a band and playing in one, I would always choose to play.

Just as there is more fun in playing a Haydn string quartet—however badly—so there is more fun to be had out of playing jazz than out of listening to it.

That is my personal opinion,

## RHYTHM CLUB NEWS

No. 1. The Jam Session last Sunday featured an outstanding array of West End stars led by Andre Goersch (tenor), with Harry Parry (clar.), Hal Smith (tpt.), Lauderick Caton (gtr.), Willie Wilson (drums), and Leonard Felix (pno.). Details of next Sunday's programme will be found on page 1.

No. 2. At the last meeting, Mr. Cornell, the President and pianist of the Winchmore Hill Rhythm Club, was absent, suffering from appendicitis, but he is now progressing favourably. His position as pianist was very ably taken by Frank Webb. A good selection of Bob Crosby discs was given by another member, A. Devine. The jam session that followed included F. Webb (piano), D. Cox, N. Whiting (clarinets), W. Harding, D. Harris (saxes), K. Whiting (trumpet), R. Norton (violin), P. Rowley (saxophone), D. Walton (guitar), J. Rammage, J. Gregson (drums). This was the first meeting in the Club's new and larger premises at Palmers Green.

No. 3. The first meeting of the Manchester (Heaton Park) Rhythm Club will be held at 2.30 p.m. on June 29, at the Heaton Park Liberal Club, Bury Old Road, and all swing enthusiasts in the neighbourhood are invited to attend.

No. 9. The Erdington (Birmingham) Rhythm Club's meeting on June 13 opened with a "Bring Your Own Discs" programme, and the Jam Session that followed was a vast improvement on past sessions, being divided into two groups of clarinet, piano and drums. The club, already numbering over 60 members, welcomes more swing fans any Friday night at 7.30 p.m., at the Church House, Erdington High Street.

No. 22. The June 9 meeting of the Notts Rhythm Club heard Kenneth King's recital of "Unusual Tunes," and a record raffle was held. The main item at the June 12 meeting was a recital by Bill Kinnell entitled "The Musical Biography of Artie Shaw," and Kenneth King presented the club with a number of interesting records.

No. 24. A good attendance at the Southport Rhythm Club's June 14

meeting at the Temperance Institute, London Street, heard Jack Turnbull's recital on Count Basie, followed by a Rhythm Knowledge Bee won by B. Taylor and Gordon Bennett. Michael Horwich presented records of Coleman Hawkins, and the meeting concluded with a Jam Session, including Max Bailey (tpt.), Dave Beaver and Pete Heyes (piano), J. Shipperbottom (gtr.), Ken Oldfield (acc.), Doug. Jackson, Ken Hollins, Gordon Bennett, Ernie Howard and Bart Taylor (drums). Next meeting at the same hall on June 21 at 2.30 p.m.

No. 163. On June 8 the Twickenham and District Rhythm Club met at 32, London Road to hear Syd Pettit's recital "Jazz Trombonists," and members also brought along their favourite discs. The Jam Session included John Weston (clar.), Ron Juniper and Bill Francis (pno.), Bob Gordon and Syd Pettit (drums), and Bill Cooper (trmb.). A Swing Night at the Twickenham Palais in the near future is being planned.

N.W.3 Group. On June 13, the N.W.3 Group's meeting included their best Jam Session to date, with Andre Goersch (tenor and clar.), Ted Snood (clar. and tenor), Norman Waring (tpt.), Harry Poppy (trmb.), "Taffy" Evans (piano), Mallah, Dave Cohen (gtr.), and Willie Wilson (drums). Bill Elliott gave a recital on future "Classics of Jazz," and Jim Holloway followed with a selection of Paris discs. Next meeting on June 20, at 7.30 p.m., at the "King of Bohemia," Hampstead High Street, will include A. Hall's recital on American issues. Secretary Eric Preston will present "The Month's Records." After a short auction the meeting will close with a Jam Session.

Oldham. Following the success of the Ashton-under-Lyne Rhythm Club, Bob Davies, of 390, Abbey Hills Road, Oldham, has been asked to form a Rhythm Club in Oldham, and all interested should communicate with him at once.

Sheffield. Anyone interested in the formation of a Rhythm Club in Sheffield should contact Richard W. Taylor, 50, Belgrave Road, Rapmoor, Sheffield, 10.

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# CONCERTO IN CHAMPAGNE

REGENT STREET at 6.30 p.m.

The pavements simmer with the sudden heat of early June.

From within the secluded recesses of the Hungaria Restaurant comes the musical chink of ice in tall glasses.

Are you thirsty?

Then have this one on me and meet ex-violinist **UBALDI MOSTOSI**, late member of the famous Mantovani Tipica Orchestra, and now High Priest of the cocktail bar at this exclusive West End eatery.

Born in Strasbourg in 1913, and educated in London, he studied music for many years under both Antonio Brosa and Mantovani senior, eventually becoming a member of the band led by the junior Mantovani at the Mchseigneur Restaurant opposite Lew Stone.

At that time Monty had probably one of the finest fiddle sections ever assembled this side of the Atlantic, and for nearly seven years Mostosi remained with the Maestro until the outbreak of war put a temporary stop to his talented career.

Faced at that time, like so many other members of the profession, with the sudden and complete debacle of the musical world, with typical courage he proceeded to look round for a job that would tide him over the hard times to come.

Came the offer of a job as assistant barman at the Hungaria, and, locking up his violin in its case, he set to work to master a new profession. So successful was he at the task that in a short time he took over complete charge of the bar, choosing to remain thus occupied until conditions return once again to normal.

Once a musician, however, always a musician, and even in his present occupation his thoughts are still in the world of music to which he rightly belongs.

To him, each cocktail he serves is more than just a name.

It is a chord in alcohol. The plain ones are common triads.

The more exotic liquor combinations of Mayfair are the diminished and compound harmonies.

The brandy of a *Sidcar*, the gin of a *White Lady*, and the whisky of a *Manhattan* are the fundamental notes on which the chords are built.

While in the slender, sensitive hands of this young violinist, the glittering shaker gives out a maraca-like rhythm as he mixes your drinks to the music that is always in his mind.

So let's have one more before we go and drink good luck to his future.

Excuse me!... but do you see who has just come in?

It's that "Essence" man from page six.

And I thought this place was select.

By the way, speaking of my peculiar colleague, for the benefit of the many readers who pass over page six every week with a discriminating shudder, I reprint the following epic statement as an example of the depths that can sometimes be reached with the assistance of a typewriter:—

"Eighteen months ago, on a wet, February evening, I went out on my first interview as a member of the 'M.M.' staff. Time has passed and I have (we hope) progressed since then."

Getting wet on his first interview shouldn't worry him.

## Personalities in Paragraph

He's certainly been dry enough ever since.

This week I am pleased to be able to publish one of the very few photographs ever taken of Columbia Chief "WALLY" MOODY, who, readers will remember, as recently photographed personality on this page.

Wally controls the dance music policy for the powerful E.M.I. Group, but, in spite of big business, still manages to remain a grand fellow.

There can be few musicians in town who have not at some time or other wandered through the swing doors of Messrs. Francis, Day and Hunter's in Charing Cross Road in search of the friendly advice and assistance handed out by

**HAROLD WOOLFENDEN**, genial Manager of the Instrument Department. Known universally as "Woofie," many old readers may remember him as the trumpet player in Jeff Pretty's Band, and later as an energetic organiser of some of the earlier MELODY MAKER Concerts.

Skilled in the art of piano-forte construction and entrusted with the tuning of the concert grands used by such artists as Myra Hess and Mark Hambourg, his chance attendance at a Sunday concert given by a certain Mr. Ellington, made him decide to run dance band contests, and in 1934 he booked trumpet star Louis Armstrong to appear before an audience of 1,200 at the first Norfolk and Norwich contest held under the auspices of this paper.

So successful was this venture that a well-known cinema owner in the district decided to build a first-class ballroom in which future contests could be held.

Speeding across London to take the stand on opening night, Claude Bampton with his Bandits had a narrow escape from death when the car in which they were travelling overturned at high speed.

With four of his boys rushed to hospital, Claude and the remainder of his band turned up swathed in bandages determined not to let the dancers down and played to a packed house.

On the following afternoon, East Anglia had its first swing concert, when Freddie Bretherton came over from the Spider's Web Roadhouse with such name musicians as George Evans, Albert Torrence, Will Hemmings and Jock Cummings.

Time marched on, however, and eventually Woofie gave up contest organising to take over his present job.

Since then he has done much to build the reputation for service held by the Instrument Department of this old-established firm that lends substance to that saying in the semi-pro world, "when in doubt, see Woofie."

London dance and contest promoter **SAM MAYO** joined the Royal Navy the other week, leaving all arrangements for the continuation of his business activities in the capable hands of his wife.

A well-known personality in the dance world, he has provided work in the past for hundreds of semi-pro musicians.

by  
**ERIC WINSTONE**

and it is good news to hear that, in spite of his absence, the bands will still carry on under the same management.

At the moment this includes Sam Mayo's Band at the Stoke Newington Town Hall, and Sam Mayo's Revels Band at the Manor House Hotel, N.4, where in each case the business has been extremely good.

Best of luck, Sam, and don't forget to tell the Mrs. to stand no nonsense from the boys on the stand while you are away.

In answer to the many inquiries I have received from readers concerning that fine accordionist **TORALF TOLLEFSEN**, I am afraid I have no knowledge at the moment of his whereabouts. Leaving this country shortly before the outbreak of war, he was presumably in his native Norway when that country was occupied by Germany.

Let us hope that conditions will soon allow us once again the pleasure of hearing this talented musician.

Those readers who, like myself, have a weakness for the elegant rhythmic subtleties of **MANTOVANI** have certainly had ample opportunity of hearing that well-known maestro of the violin recently, with the band playing no fewer than six overseas airings, together with three studio broadcasts on both Home and Forces wavelengths.

Using an extremely polished ensemble consisting of four brass, four saxophones, four rhythm, six violins, and an accordion, Monty proved once again that, both as a band-leader and a musician, he is undoubtedly one of the finest the profession can produce.

I know that these days, with so few of the old session angels available for broadcasting, it is not always possible for a leader to keep up a pre-war standard of excellence attained when personelles were less likely to be changed at a moment's notice.

With Monty, however, it seems that the greater the adversity the better the performance, and listening to the way in which the band as a whole observed the slightest of dynamics as if they had been rehearsing together for weeks instead of hours, I could not help thinking of the obvious



advantages of a leader who conducts with a fiddle bow instead of a fountain-pen.

"WALLY" MOODY,  
Columbia Recording Chief.

Seems this correspondence corner is getting so popular with readers that it might be a good idea to make it a regular feature.

After all, apart from saving lots of time, readers get their queries answered far more promptly, and, judging from the first letter this week from Jack Arnold, of 7, Lampmead Road, S.E.12, I am apparently not the only one who obtains pleasure from reading my weekly mail.

"I would like to congratulate you on your new idea of answering letters on your page."

"I am glad to see, also, that although humorous writers receive a humorous reply, serious questions are always dealt with in the proper manner. As an accordionist myself I am very interested to read about the troubles of other players, and although fortunately at the moment I have no difficulties that require your assistance, I still always make a note of the advice you give other players just in case one day it may apply to myself."

Thanks for the letter, Jack, and here's hoping that trouble, like Old Man River, continues to stay away from your door.

And now, as another proof of how one letter leads to another, here is an interesting comment from Rosa Loader, of 39, Fore Street, Newquay, Cornwall, who has a word for the health and beauty advice sent in recently by accordionist Ann Trentbridge:

"Very interested in letter you received from Ann Trentbridge recently. For years I have cracked a gag when people ask the best way to slim by telling them to take up the accordion."

"Actually there is more in it than you think. If you play or practise for very long standing up you will get a lovely perspiration, and what is better than this for slimming?"

"In my cabaret act I walk round the dance floor three times during one number with my accordion weighing 35 lb. I defy anyone to get fat on this procedure."

What a pity Mr. Teddy Brown learnt the xylophone

## PIANO POINTERS

MORE letters about those tenths! Well, all right, we'll talk some more about this *bête noire* of young players. Why is it that you can't stretch them?

If your hand is abnormally small, of course, then I'm afraid there's not much else for you to do but to adopt some other style—and you needn't worry that your playing will be *démodé* because of it.

In fact, for boogie-woogie all you need is a good octave technique. But if you have a normal hand, then it can be trained to stretch, and the way to do it, I believe, is by independence of finger.

This, of course, is also one of the worries of the virtuoso player, and I have not forgotten how I watched Brailowsky go through his finger independence drill every morning during the fortnight I stayed with him in the same house in the South of France.

I would have thought that he had all the necessary finger independence necessary, but Brailowsky himself certainly did not.

Now then, back to our tenths. This finger independence mainly depends on that awkward fourth. Put your hand flat on the table and try to lift up the fourth without the others. Yes, it's difficult, I know!

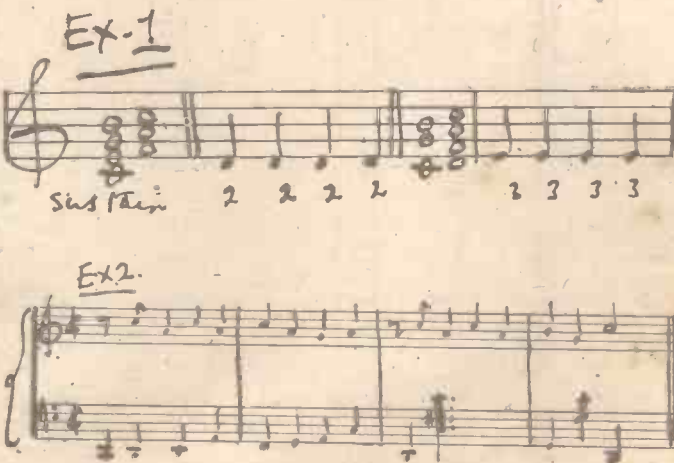
Ex. 1 will help you to give each finger some independence. You simply sustain the notes indicated in the semibreves and play the crotchets. The fingering is indicated.

Do the same thing for the left hand in the bass clef with the little finger on C instead of the thumb, as in the right hand. There's a lot more to this business, and I'll try to include more of these drills in subsequent articles.

The second example is taken from a recording by Jimmy Johnson, who was the mentor of Fats Waller. I find Johnson a most interesting player to analyse, particularly in the left hand.

He uses some rather old-fashioned right-hand formulae, but his left is often brilliantly new. And what I particularly like is the way he repeatedly gets away from the eternal afterbeat idea without losing any rhythm.

I shall have, I hope, a lot more of him here.





## WHERE THE BANDS ARE.—2

WHATEVER upheavals the war may have made in most matters affecting our daily lives, there is at least one thing which seems to have remained completely untouched and unaltered by it.

It is London's Night Clubs. Not only are they as numerous as ever, they are also as flourishing, and for all the difference there is in any of them in any way, there might not be a war on.

It is true that a few of them have become what is being described as "day-time" clubs.

In these dancing commences at about 8 o'clock in the evenings and continues until any time between 10 and 11.

But these "early bird" resorts are so very few more to-day than they were before the war that the additions to them may be looked upon as no more than exceptions which prove the rule—the rule of opening at the good old hour of 11 p.m. and continuing until the last customer, having made certain of getting his last shilling's worth, decides to stagger off at anything between 4 and 5 a.m.

### DANCE "DUMPS"

And this matter of hours is but one link in the chain binding these niteries to the past which even a conflagration such as we are all going through now has not proved capable of breaking.

You find these dance dumps carrying on in the same old places. In some cases they may have assumed a new name, but the address is the same.

And it's the same old routine to gain admission; the decorations and other "amenities" are much the same, especially in the so-called lower grade dumps; the same types and classes of girls, women and men jostle one another on the same usually overcrowded dance floors; even many of the same old faces are on the bandstands, especially in places where coloured musicians provide the music; and the same old spirit of gaiety at any price, mixed with an atmosphere of smoke and fog which gets thicker and thicker the lower down the scale you go, all exist in the same old way.

### TWO GROUPS

There may be the heaviest blitz on outside; there may be, unlike the hotels and restaurants with which I dealt last week, nothing in the way of air raid precautions inside; but the band and the noisy chatter drown out even an echo of Hitler's hordes.

As in pre-war days, the premises range from such as the sumptuously appointed saloons of the ritzy Le Suivi to joints cheaply but gaudily got up with bizarre pictures of dancing Negroes, attired in even less than the proverbial couple of shells and a feather, painted on the walls, and reached by stairways and passages which would hardly be a credit to a cowshed.

Legally these niteries may be placed in two groups.

Some are—or at least profess to be—clubs within the meaning of the Act. That is to say, to get in you have to be a member, or accompanied by a member, who must remain with you, and pay for anything you have, all the while you are on the premises.

Others run under the bottle party procedure.

For these you are supposed to have an invitation, which bestows on you the privilege of paying at the door what is assumed to be a set contribution to the cost of running the show.

To get a drink, you are sup-

posed to have ordered it, in bottle, in advance, via the "party," from a wine merchant with whom the "party" deals. If you don't finish the bottle in one night, the wine steward keeps what's left for you until you come again.

But if you are well known to the "management," you can take it that this rule is generally observed—at least in the more adventurously run resorts—only so far as may be convenient. That is to say, if your bottle's empty, or you've failed to order a new one, a waiter will generally manage to produce one for you.

### BOTTLE-PARTIES

It all works to-day exactly as it did in pre-war days, when some bright spark discovered the bottle party method of overcoming the nuisances of the licensing regulations. As with most other things, getting into the place, and getting a drink once you are in, is mainly a matter of having the dough to pay for what you want.

Shocking, some say; but in fact it's nothing worse than a means of enabling those who must let off steam in this way to let it off; and comparatively harmless, because the authorities take good care not to let the places get out of hand, as regards either their numbers or activities.

Just to keep everything right and regular, the police make periodical raids, resulting usually in the offending proprietors and guests being summoned and fined.

There was a series of such raids last week. You'd laugh, I know, if I told you some of the personages who got caught.

The result will probably be that the public will be the better off by some pounds collected in fines, while the places (unless a case is bad enough for the

# BANDS IN THE LONDON NIGHT CLUBS

premises to be "disqualified") will go on just as before. It's the way they keep the scale now, just as they did in pre-war days, at about the right balance.

And as, apart from breaking a few old-fogeyish licensing laws, which never ought to have existed anyway, most of these night spots are more than well enough conducted as far as anything that really matters is concerned, it works out well enough in practice, whatever it may be in theory.

As regards the bands, which are, after all, the chief reason for this article, usually the more classy the place is, the cornier is its dance music.

### POSH SPOTS

The posh spots, generally speaking, have nothing more inspiring than the pretty-pretty sort of mush bands that one finds in the more expensive hotels and restaurants, and, taken by and large, they are not so competent musically.

One of the bright exceptions is Le Suivi, where Sid Phillips holds sway.

The boys don't get any chance to punch it. If they tried to, they'd only disturb the equanimity of the blasé socialites who frequent this lavishly appointed and other similarly impeccably serviced and conducted establishments, and have about as much feeling for real

dancing and dance music as a bunch of peacocks.

But the little outfit is by no means devoid of style or taste. Sid writes neat little soft swing arrangements for it, and it's more than worth hearing.

But if you want real jazz, beaten out hard for hard dancing, you have to go to one of the less dicty set-ups.

In many of these the bands not only do, but can, tear it up.

The outfit as listed on the pay-sheet may be only four or five strong, but you can generally count anything up to ten when you've added in the cats who have come along to sit in for a bash.

### "FINDS"

At the Cotton Club the other night drummer Maurice Burman and harmonica wizard Max Geldray were among the "unofficials" who helped ex-Ken Johnson clarinettist Carl Barritau and his mob to put up as noisily inspiring a show as any swing fiend could wish to hear.

Like most of the other haunts I visited during the week, this one was packed out.

And the dancing!

None of your polite sailing or Mayfair hen waddling. Jitterbugging was the order, and the rug-cutters swung their hooves with an abandon that was exceeded only by the real sense of rhythm they displayed in their movements. It almost made me think I was back in Harlem.

Later in the evening I found sitters-in beating it out at La Conga too.

Among them was a young drummer named Buddy Richards.

Never heard of him?

Nor had I.

But could that lad wallop? The "M.M." may have discovered a seven-year-old budding Krupa. But this lad is the finished article. He took a

The second of a Series of Articles Giving You Personals and Details of the Big Bands at Work

jungle tom-toms chorus that would not have been a disgrace to Gene himself.

And there are some swell comparatively unknowns, only waiting a chance to get "recognised," actually engaged in some of these clubs.

Harry Nixon, pianist at the Cabaret Club; Ken Baker, trumpet at the Four Hundred; and coloured guitarist Lauderica Caton, who doubles the Havana and Jig's are but three of them.

Why the B.B.C. don't get hold of some of these boys and give them a break in a jam session is something I'd like to know.

Glancing through the list of club band personals which accompanies this story, I have realised that there is, after all, just one point in which these places are different to-day from what they were in pre-war days.

### DOUBLING JOBS

The shortage of musicians has resulted in quite a few of the boys who are left working at least two jobs. They will play one job at a so-called "day-time" spot and then go on to some other which starts up later.

For instance, Carl Barritau doubles the Cotton Club and the Nut House, Norman Burns the Cotton Club and La Conga, Cyril Blake and Lauderica Caton the Havana and Jigs', to mention but a few.

Also, there's a case where a whole band doubles. Edmond Ross's Cuban Boys play Martinez's Restaurant (see last week's "Guide to West End Restaurant and Hotel Bands"), and when that's finished go on to the Coconut Grove.

In fact, if you decide to make a round of the "clubs" in any one night, it's a cert. that before long you'll think you have either got back to the same place again or have had one too many on the way round.

But, after all, this little difference is only another of those exceptions which may be taken to prove the rule—in this case the rule that London's night dives are as unaffected by the war as are the tides.



MANY a drummer is damned because of his bass drum tone. Very often he isn't aware of it; even when he is, he seldom knows what to do about it.

"I can't afford a new bass drum," he will wail, "and new heads are hard to get these days."

As a rule, it's nothing to do with the drum itself—it's a matter of beater.

Given a bass drum that's not off-circle, heads without splits, a good damping device (or devices), the rest of the answer is entirely in the beater.

A hard felt beater knob is no good. Nor is a too fluffy lambswool, because these usually wear bald and you're back at the hard felt type of noise.

A beater is not an expensive item, and two or three bob will buy the best made. It MUST be of the soft, woolly type—thick, like fur.

The only other thing to remember is to adjust the beater rod so that the knob does NOT strike the head in the middle, but about four to six inches below it.

Given these requisites and your bass drum tone will be perfect.

## GUIDE TO THE NITERIE BANDS

### CABARET CLUB.

16, Beak Street, Regent Street.  
HARRY NIXON (piano, conductor); Jimmy Armstrong, Pat O'Donnell (altos); Tony Mervyn (tenor, vocalist); Reggie Hodge (tpt.); Jimmy Minny (piano, accordion); Jerry Fitzgerald (bass); Lou Galkin (drums).  
Relief Soloist: Roland Peachey (gtar.).  
Bottle Party with Floor Show. Dancing (week-days only) commences 11 p.m.

### COCOANUT GROVE.

177, Regent Street.  
SID LENTON (sax., clar., leader); Martin Hayes\* (alto, flute); Johnny Walker (tenor, flute); Fred Spreadbury (piano); Jack Lovell (bass); Les Linton, Ben Edwards (drums).  
EDMONDO ROSS' CUBAN BOYS—Dennis Walton (C) (tpt.); Roberto Inglez (C) (piano); Frank Deniz (C) (gtar.); Leslie Thompson (C) (bass); Edmondo Ross (C) (vocalist, drums); Jimmy Cummings (maracas, etc.).  
Bottle Party with Floor Show. Dancing (week-days only) commences 11 p.m.

### \*

### COSMO CLUB.

35, Wardour Street.  
HETTY BOOTH (C) (piano, leader); Joe Appleton (C) (tenor); Teddy Foster (tpt.); Rube Stolf (trmb.); Leslie Jessop (drums).  
Members and their guests only. Dancing 8 p.m.-11 p.m., including Sundays.

### \*

### COTTON CLUB.

Denman Street, Piccadilly Circus.  
CARL BARRITEAU (C) (clar., sax., leader); Frank Williams (tpt.); Jimmy Henny (piano); Norman "Tito" Burns (accordion); Billy Rhodes (bass); Les Lester (drums); Jessie Nicholson, Cyril Daniels (vocalists).  
Members and their guests only. Dancing (week-days only) 7.30 p.m.-10 p.m.; to 11 p.m. as from July.

### \*

### CUBA CLUB.

44, Gerrard Street, Shaftesbury Avenue.  
HAPPY BLAKE (C) (drums, leader); Raymond Doughty (alto,

clar., piano); Jack Collins (tenor, clar.); Jimmy Cummings (violin, piano, vocalist); Bert Lamb (accordion, vocalist); Clary Weir (C) (piano).  
Bottle Party. Dancing (including Sundays) commences 11 p.m.

### FOUR HUNDRED.

Leicester Square.  
MATT HEFT (piano, leader); George Romano, Dick Ballinger (altos); Fred Ballerini (tenor); Ken Blake (tpt.); Stan Phillips (bass); Bobby Midgley (drums); Barry Gray (vocalist).  
Bottle Party. Dancing (week-days only) commences 11 p.m.

### HAVANA CLUB.

Denman Street, Piccadilly Circus.  
CYRIL BLAKE (C) (tpt., leader); Joe Appleton (C) (tenor); Errol Barrow (C) (piano); Lauderica Caton (gtar.); Albert Newton (C) (drums).  
Bottle Party. Dancing (week-days only) commences 11 p.m.

### JIG'S CLUB.

124, Wardour Street.  
CYRIL BLAKE (C) (tpt., leader); Errol Barrow (C) (piano); Lauderica Caton (C) (gtar.); Maxwell Clinton (C) (drums).  
Members and their guests only. Dancing (week-days only) 8 p.m.-11 p.m.

### LA CONGA CLUB.

Denman Street, Piccadilly Circus.  
DON MARINO BARRETO'S ORCH.—Art Gibson (C) (piano, leader); Frank Williams (C), Ben Perin (tpts.); Norman "Tito" Burns (accordion); Brylow Ford (C) (bass); Clinton Maxwell (C) (drums).  
Don MARINO BARRETO (solo pianist).  
Bottle Party with Floor Show, directed by Ike Hatch. Dancing (including Sundays) commences 11 p.m.

### LE SUIVI.

Stratton Street, Piccadilly.  
SID PHILLIPS (clar., leader); Leslie Hutchinson (C) (tpt.); Wolfe Phillips (trmb.); Ronnie Selby (piano); Max Abrams (drums).  
Relief Band: Jack Salishury (tpt., vibree); Barry Mill (piano); Ernie Singleton (drums).

Members and their guests only. Dancing (week-days only) commences 11 p.m.

### \*

### MILRAY CLUB.

50, Regent Street.  
Gordon Wafer (piano); Buntzie Klein (drums).  
Members and their guests only. Dancing (week-days only) 8 p.m. to 1 a.m.

### \*

### MURRAY'S CLUB.

Beak Street, Regent Street.  
AL TABOR (director); Tommy Venn (gtar.); rest of personnel unobtainable (two altos, piano, drums).  
Members and their guests only. Dancing (week-days only) 8.30 p.m.-1.30 a.m.

### \*

### NUT HOUSE.

94, Regent Street.  
CARL BARRITEAU (C) (clar., sax., leader); Johnny Swinfin (alto); Jack Low (tenor); Jack Hamilton (C) (tpt.); Harry Fields (piano); Sam Molyneux (bass); Nat Burman (drums); Cyril Daniels (vocalist).  
Bottle Party. Dancing (week-days only) commences 11.30 p.m.

### \*

### PALM BEACH CLUB.

Wardour Street.  
HETTY BOOTH (C) (piano, leader); Bobby Bassett (alto); Reg Daye (tenor); Harry Brown (drums).  
Bottle Party. Dancing (including Sundays) commences 11 p.m.

### \*

### SLIP IN.

170, Regent Street.  
FRANK MORGAN (drums, leader); Rube Stolf (trmb.); "Tony" (accordion); Len Felix (piano).  
Bottle Party. Dancing (week-days only) commences 11 p.m.

### \*

### WELLINGTON CLUB.

116, Knightsbridge.  
NORMAN CHARD (piano, vocalist, leader); Mickey Trevor (alto); Roy Taylor (tenor); Peter Legh (accordion); Walter Harvey (drums).  
Members and their guests only. Dancing (week-days only) 8 p.m.-11.45 p.m.







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**ACCORDION**, "Riosa," 120 bass, white push coupler, as new, in case £19 19s.

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**HARP** for sale, made by Sebastian Erard, harp and pianoforte maker—ordinary to Her Majesty and the Royal Family. Pat. No. 4859. It has 43 tuning wires, 8 pedals at base, and 5 apertures at back. At the head are 3 figures, and above in miniature figures holding harp and trumpet. According to a report from the makers, this instrument is about 100 years old, and originally cost £120. Photos of this harp will be sent to any bona-fide would-be purchaser. No reasonable offer refused.—J. HARVEY, 55, Trelowarren Street, Camborne, Cornwall.

**KRUPA style Cymbal Holders**, 7/9; floor stand model, 10/6; ivory and chrome kit, 14 gns. Your narrow S drum altered to a deep model, 40/- Do it yourself, unplated, 15/- 12s, Longwood Gardens, Ilford.

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**HAVE YOU** any old libraries or instruments to give away? Relief workers urgently require these for free shelter entertainments in the East End.—Box 2,825, MELODY MAKER.

**WANTED** urgently, 50 instruments for a large band, saxes, clarinets, trumpets, trombones, a good guitar, a Boehm flute, an oboe, drums and effects, a string bass.—State prices, 21, Mount Hill Avenue, Old Stratford, Bucks.

**WANTED**, a good alto sax for cash, Selmer, Buescher, Conn or other make, and a low pitch B flat clarinet; approval, full deposit.—Box 2826, MELODY MAKER.

## WE PROPHESED A GRASS SKIRT: NOW KAY DONS IT!

THE facetious prediction in these columns two weeks ago to the effect that, since her entire wardrobe had been first blitzed and then burgled, Kay Harding might soon be reduced to singing in a grass skirt, is to be fulfilled with a promptness that should evoke the jealousy of every Sunday paper astrologer.

For this morning (Friday), it is in precisely this costume (plus brassiere) that she faced the cameras in the Pathe studio, when Felix Mendelssohn's Hawaiian Serenaders made a "short" featuring *Aloma*.

At the end of July this combination is to make a series of musical "shorts" for Empire Films, and the success of their Columbia recordings has led the company to issue two discs a month.

For these recording sessions Felix is using Jack Simpson (marimba); Frank Deniz and George Elliott (guitars); Sam Molyneux (bass); Matt Heft (Hammond organ and piano); and Wally Chapman (electric guitar), who is M.D.

Felix informs the MELODY MAKER that a London and provincial tour of this outfit is now in process of negotiation, though he himself, being a Trooper in the Infantry Household Cavalry, can only appear occasionally in person.

## MUSICIANS FOR R.A.O.C.

FROM an R.A.O.C. unit, somewhere in Shropshire, comes a plaintive cry for a brass section and lead alto.

The unit has a first-class dance and straight orchestra with plenty of gigs, but up to the present have had to beg, borrow and even try to steal two trumpets and a trombone from neighbouring units, and to add to their troubles have just lost their lead alto.

Pte. Henry Brown, who is in charge of the band, was formerly drummer with organist Henry Croudson's "Swingsters" at the Paramount, Manchester, and also with Nat Bookbinder's "Broadcasting Chapters" and Billy Butler's Band at Levenshulme Palais, the Filey (Yorks) Municipal Orchestra, and numerous other Northern outfits.

He will be glad to hear from any old friends and musicians who are interested and have registered for military service, who should contact him c/o this paper.

He tells the MELODY MAKER that gigs are not only plentiful but lucrative, since his C.O. is a former musician who will not allow the band to play except for a good fee.

The line-up comprises five violins, alto and tenor saxes (including former well-known South London gigster, Charlie Ellingham), clarinet, piano, bass, timps, vibraphone, etc., and also accompanies the Depot Revue, "Folies Militaires de 1941," which is one of the star variety shows in the North Wales area, touring the various Garrison Theatres in the Command.

## Pryde Convalescing

OLD friends of Tommy Pryde, who was playing with Harry Roy before he joined up, will be interested to hear that he is convalescing in Whitchurch Hospital, Cardiff, after an operation.

He particularly wants to get in touch with Danny Deans, who played second trumpet with Harry Roy, but letters will be gratefully received from all Tommy's old friends.



# NOTTS PIANIST IS NOW M.D. OF R.A.F. BAND

**L**ITTLE has been heard in Nottingham of Al Washbrook since he vacated his job as pianist with Rube Sunshine's Band at the Victoria Ballroom to join the R.A.F. some six months ago.

News has, however, just come to hand that he is quite fit and well somewhere in Wales, and is enjoying to the full his duties as M.D. and conductor to the Station Orchestra.

Those who know Leading Aircraftman Washbrook will agree that this is a job just after his own heart.

Although he is not a native of Nottingham, so much of his life and interests have been centred in the Lace City that Nottingham musicians are proud to claim him as a fellow "townie."

Coming to the town nine years ago as pianist and arranger with Jack Padbury's Band, he married a Nottingham girl and



Washbrook

made his home there, devoting the greater part of his time, when not engaged in residential band work, to arranging.

This was a line of business in which he excelled, and many well-thumbed "Washbrook specials" are to be found in the libraries of both pro. and semi-pro. bands throughout the Midland area.

## THOROUGHLY HAPPY

In his new job Al Washbrook is, as he describes it, "tremendously busy but enjoying every minute of it."

His station outfit is a nineteen-piece theatre orchestra, the full personnel of which reads:

Len Christian (piano and accordion); Johnnie Nicholson (violin and leader); Vic Smith, Eric Lane, Bert Tulley, John Hyndman (violin); Bob Hopkinson (bass); Art Carter (drums); Cyril Willey (guitar); Maurice Barker and Tom Turner (trumpets); Dave Martin, Bob Ashton and Cliff Pritchard (saxes); Harry Speak (clarinet); Ron Holliday (flute); Ted Burns (steel guitar) and Jack Strathdee (vocals).

From this ensemble, Al Washbrook draws a Dance Band for duties at the officers' messes, W.A.A.F. social evenings, N.A.A.F.I. concerts, and sundry other events.

# Medway Trumpet In H.M.S. "Hood" Drama

**W**HEN the news of the sinking of H.M.S. Hood was made known, one of the questions on the lips of the Medway dance-musical world was, "Wonder what's happened to Wally Rees?", for this effervescent trumpeter, once corner man of the popular Tommy Hewson Band at Gillingham Pavilion, was a member of the Royal Marine Band on that mighty ironclad (writes Norman H. Frank).

However, last week-end I received a letter from Wally himself, who is very much alive and kicking, notwithstanding the many letters of condolence his mother has received!

## LUCK!

Wally had the extraordinary good fortune to be shifted to an R.M. School of Music, "somewhere in the Midlands," just before the last ill-fated voyage of the Hood.

On the Hood Wally led a six-piece swing outfit, and at his present station he has formed two dance bands. One, consists of band "boys" (in the true sense of the word!), all under eighteen and "nuts" on swing.

The other outfit consists of ex-dance pros who have been called up.

This is a 16-piece combination which includes several well-known West End boys like Ernie Mills (ex-Harry Roy) on tenor. Wally himself conducts, taking an occasional chorus on trumpet, and at troop concerts the band has gone over in a big way.

Wally wishes all the best to all Medway dance men now serving, and those carrying on on the old stands, and if any of these would like to communicate with him, I will forward letters.

Incidentally, he has had promotion and must in future be addressed as Band Corporal Rees!

# DANCE BAND NEWS FROM GLASGOW

**L**AURI BLANDFORD and his Band have got off to a fine start at Dennistoun Palais, Glasgow, which looks like doing good business over the summer.

The band here is an eleven-piecer, and the complete line-up is as follows: Laurie Blandford (piano and leader); Lex Holmes (bass); George Lister (drums); Jimmy Bell and Harry Fox (trumpets); Rick Kennedy and Jack Russell (trombones); Willie Morton, Bill Lamont and Fred Budge (saxes); while vocals are supplied by Anne Rich, the latter young lady being on the air recently.

Jack Russell and the Swing Trio also oblige with featured vocals.

Most of the boys have been playing in Edinburgh recently, while Jimmy Bell, Freddie Budge and Lex Holmes are well known in and around Glasgow.

Lauri was leader at the Royal Opera House, Covent Garden, London, and should know how to cater for the critical Glasgow fans with his workmanlike outfit.

Future date to watch is July 7, when Joe Loss is scheduled for a visit to Rothesay for a Sunday concert in the New Dance Pavilion, which, as mentioned in these columns, is going to house plenty of big-timers this summer.

At the West End there will be no closure, Gerry Fitzgerald and his Band carrying on throughout the summer.



**T**HE photograph above shows the Orchestra of the Royal Waggoners (R.A.S.C.) Variety Show at present stationed somewhere in the North.

Readers will remember reading in "Brand's Essence" of January 18 how Lieut. Jimmy Gilroy, pre-war radio playwright and songwriter, was endeavouring to form an entertainment unit in his area.

Since then a great deal of progress has been made. Many shows have been staged, some of them before audiences of up to 1,000 (admission free) and the Royal Waggoners are now looked upon as one of the best all-round entertainment units in the country.

The show is run on variety lines, with the Orchestra in the Pit during the first half of the performance, but coming into its own after the interval, when it takes up its stand on the Stage, alternating with popular numbers and concert arrangements between the acts.

Edith Townsend (in private life the drummer's wife) renders the vocal items and is a great favourite with audiences.

The acts in the show are various, ranging from straight baritone and popular tenor singers to comics and burlesque ballet.

All rehearsals, band and otherwise, are done in the boys' spare time, which nowadays is very spare indeed. Sheer enthusiasm and perfect team work is the secret of success with the Royal Waggoners (R.A.S.C.) Show.

The line-up above is Private Urquhart (piano); Driver "Happy" Wood (drums); Driver Mullen (bass and vocals); Sergt. Giaccopagi (violin); Driver Mellor (tenor sax); Driver Seaton (1st trumpet); Sergt. Moffat-Potts (2nd trumpet).

# FORCES' LETTER BOX

**L**/Sgt. Cliff Rean, now with a searchlight battery somewhere in the Home Counties, was three years bussist with Lew Foster's Ambassadors, and previously with Sid Raymond's Rhythm Kings. His site is miles from anywhere and the boys are forming a band, but badly need a string bass. They have a small fund, but cannot afford to pay a lot, and hope to hear from someone who can assist them to get this instrument.

Signs. G. B. Sellman, of the R.E., stationed out in British Somaliland, wishes to get in touch with Mecca leader Bill Franklin, who should write to him c/o this column.

Pte. Gerald L. Thorpe, R.A.S.C., and his comrades are stationed in a remote part of Wales, and wish to form a dance band, having plenty of talent available. But apart from a piano, they have no instruments whatever. Anyone with any instrument to spare will be doing these lads and those stationed with them a very great favour and earn their sincere gratitude.

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