

Vol. XVII. No. 419 **AUGUST 2, 1941**

STOLL PICTURE HOUSE FOR **VARIETY: COTTON TOPS**

GOOD NEWS FOR LONDONERS IN GENERAL IS CONTAINED IN THE ANNOUNCEMENT THAT THE FAMOUS STOLL THEATRE IN KINGSWAY IS TO REOPEN AS A VARIETY HOUSE ON SEPTEMBER 1.

Good news for musicians in particular lies in the further announcement that one of the principal attractions for the opening week will be Billy Cotton and his Band, fresh from provincial variety triumphs, to give London a taste of the stylish music, plus effective showmanship, which has enabled this band to carve its own especial niche in the topmost column of variety entertainment.

BAND FOR

NEW FIRTH

SHEPH'ARD:

1 SCERNING

theatre-goers ha on August 21, which is sion of the opening the topmost column of variety entertainment.

the topmost column of variety entertainment.

Bill's place in the show will be essentially on the stage; his band will not be used in accompanying work, according to present arrangements.

A pit orchestra will be installed, and, as is usual with Stoll houses, it will be supplied and looked after by Jack Frere.

FINE ACOUSTICS

FINE ACOUSTICS

Sharing the honours with Bill Cotton for the first week's show will be the well-known light comedian. Randolph Sutton, and the amusing double turn of Clifford and Marion. There seems little doubt that the Cotton outfit will be able to do itself more than justice at the

the Cotton outfit will be able to do itself more than justice at the Stoll, because, the theatre having been originally built as an opera house, its acoustic properties are exceptionally good.

For many years now the Stoll Theatre has been used as a cinema, and quite an amount of structural alteration has been necessary in order to turn it into a house of variety.

The question of a broadcast from the theatre during the first week's show, and one which

week's show and one which would doubtless include Bill Cotton, is under consideration.

Loss Fixes Jamboree: M.S.B.C. Rhythm Recital

THE Musicians' Social and Benevolent Council is inviting all rhythm fans, whether members of the Musicians' Union or not, to a record recital at the Workers' Music Association, 9, Great Newport Street, W., on Thursday, August 7, at 8 p.m., entitled "Why Does Jazz Change?"

The proceedings will be opened by Ben Frankel with a statement from the chair, after which the recital will be by well-known Rhythm Club recitalist, Peter Tanner, using records from his vast and rare collection.

In the subsequent, discussion, prominent members of the musical profession have promised to take part.

There is no entrance fee, and

to take part.
There is no entrance fee. There is no entrance fee, and refreshments at popular prices will be supplied by members of the M.U. Women's Guild. It is hoped that, should this venture meet with the success it deserves, it will inaugurate a series of such recitals for the rhythm fans by the M.S.B.C.

Details of the Jazz Jamboree are being fixed, and the first big band definitely to signify its willingness to appear is that of Joe Loss.

willingness to appear is that of Joe Loss.

The Jamboree takes place on Sunday, September 7, and as tickets (costing 5s.) are all issued in rotation, early application is advised to Reg Knight, Musicians' Social and Benevolent Council, 27, Rupert Street, London, W.I.

variety SHEPHARD SHOW

DISCERNING London theatre-goers have a date on August 21, which is the occasion of the opening, at the Princes' Theatre, of that feast of good fare which Firth Shephard has gathered into another of his appetising vaudevillar dishes under the title of "Fun

hard has gathered into another of his appetising vaudevillian dishes under the title of "Fun and Games."

Many of the stage stars of "Shephard's Pie "—Vera Pearce, Richard Hearne, Sydney Howard, Arthur Riscoe, etc.—are appearing again in "Fun and appearing again in "Fun and Games." and many of the musical notabilities also, for John Borelli (or John Blore to his friends) is again in charge of the large and versatile orchestra. orchestra.

Included in this will be found: Frank Johnson, Micky Lewis and Joe Jeanette (saxes), Gwen

Frank Johnson, Micky Lewis and Joe Jeanette (saxes), Gwen Austin (Mrs. Pogson to the profession) and "Cherry" Reynolds (pianos), Miss Wilson (harp), Bob Lannont (bass), Jack Williams and Toinmy Balmforth (trumpets), N. Wethmar, Theodore Guittar and A. Green (violins), Vic Banister ('cello), and Bob Jolley (drums). "Fun and Games" will be essentially a high-class show, and the orchestra will have some complicated scores to play, including two sessions of balletjoint productions of John Borelli's musical efforts and the genius of that most artistic and original of "comics." Richard Hearne. Especially prominent among the ballet performers will be the new sensation of this show, Carol Raye.

"Fun and Games" opens at Manchester on August 4 for a short season before coming to London.

Walford Rhylhm Ball

A T the Rhythm Club Ball, to be held on 'August 26, at the Watford Town Hall, it is learned that Harry Parry is not to play throughout the evening, but will make a special hour's appearance with the Radio Rhythm Club Sextet.

Starting at 730 pm. denoise

Sextet.

Starting at 7.30 p.m., dancing will continue till 1 a.m., when there will be late coaches to London. All-in price of 7s. 6d. will secure seat in a special cacheleaving London at 7 p.m., admission to the dance, and return journey leaving at 2 a.m.

These tickets are obtainable from Bill Elliott, 506, Kensington Closc, W.8.

FERRIE ON THE AIR

MIFF FERRIE and his Orchestra are co-starred with Nut House compere Al Burnett in a new radio show, "New To You," which is being broadcast tonight (Friday) on the Home and Forces wavelength from 10.20 to 10.45 p.m.

Trombonist Miff is using an eight-piece outfit, smaller than the one with which he has beer doing such successful stageshows around the country. He is, of course, the resident band at the Nut House.

HYLTON BOOKS BLUE ROCKETS FOR STAGE



George Elrick Comes To Town

"WHEN You're Smiling," that grand old melody, became North London's themesong during the past week, when George Elrick (see photograph above) and his 12-piece stage and broadcasting band appeared at the Finsbury Park Empire as a big item in variety's first presentation—before packed audiences reminiscent of peace time days—of the popular B.B.C. show "Piccadixie."

Bright and ebullient as his

Bright and ebullient as his own signature tune, George Elrick conscientiously and un-Elrick conscientiously and un-flaggingly carried through his own not inconsiderable part of the performance, singing, con-ducting, compering, telling stories, and generally clowning through the show, all in a manner that proved him to have acquired much knowledge of stagecraft and showmanship of stagecraft and showmanship since those far-off days when, as Henry Hall's singing drummer, he used to lose himself in that "thick, thick fog in London."

14-YEAR-OLD FIND

As a unit the band, too, worked very hard, reaching its peak of rhythmic exuberance in a completely incredible version of the evergreen Bugle Call Rag.

The band showed great restraint, and very musicianly qualities, too, in its accompaniment of the several artists appearing in its own part of the show, including Primrose, the well-known singing star late of Jack Hylton's and Roy Fox's bands, giving a beautifully balanced rendering of The First Lullaby. Lullaby.
There was also Lorna Martin,

Lullaby.

There was also Lorna Martin, the internationally famous accordionist, who took us, via an abnormally slick technique, for a short trip into spheres of more serious music; and Johnnie Hudson, the amazing 14-year-old trumpet player from Dundee, who, in his playing of Stardust, showed a mastery of intonation and tone that seemed scarcely possible in one so young.

George's own concluding number, a droll piece of nonsense concerning the writing of a signature tune for everybody (including Hitler's father and mother!), was put over in a manner that left no doubt of George's ability to appear purely as a solo singer and comedian any time he wants to.

The 'present venture of the Elrick combination had of necessity to be undertaken with but little rehearsal, although there was absolutely no sign of this in the performance. The boys didnot complete a month's enjoyable stay at Green's Playhouse,

the performance. The boys dic not complete a month's enjoy-able stay at Green's Playhouse Glasgow, until the previous

(Please turn to p. 2, col. 4.)

ONE OF THE BIG SENSATIONS OF DANCE MUSIC AMONG THE FORCES HAS BEEN THE R.A.O.C. BLUE ROCKETS BAND, LED BY TROMBONIST L/CPL. ERIC TANN, AND BIG NEWS BREAKS THIS WEEK. WITH THE ANNOUNCEMENT THAT JACK HYLTON IS BOOKING THE BAND (SUBJECT TO WAR OFFICE DEPUNSION). FOR A SERVES OF STACE DATES AND BOOKING THE BAND (SUBJECT TO WAR OFFICE PERMISSION) FOR A SERIES OF STAGE DATES AND OTHER ENGAGEMENTS.

have up to now, performed engagements only to their colleagues and around the immediate district, plus a few broadcasts

But a big Tanks Fund scheme is now under way at the camp, by which it is hoped to raise at least £10.000 in two months, and Eric had the bright idea of approaching his superiors and suggesting that the band be allowed to perform commercial engagements in aid of the Fund.

JACK GETS BUSY

JACK GETS BUSY

This was agreed to, and on Tuesday of this week, Eric, in company with ex-Hyltonian trombone player, Ronnie Rand, came to London to see Jack Hylton, who, having heard the band on the air, was extremely interested in the proposition.

As a result of their deliberations, the Blue Rockets have been offered three engagements—at the New Theatre, Oxford (week commencing August 18); Birmingham Hippodrome (week commencing August 25); and Nottingham Empire (week commencing September 8).

In addition, Sunday concerts, dances, etc., are being arranged for the band, and further dates are being fixed.

At the time of going to press, the project is still awaiting complete and final approval from the War Office, but, in view of the fact that the engagements

ROY NEEDS TENOR

FOR four weeks, commencing on August 4, Harry Roy and his Band will be regularly featured on the air, and for these sessions Harry is looking for a first-rate player to join the band on tenor sax. on tenor

Men up to this standard should contact him at once through his office, 1, Norris Street, S.W.I.

The Blue Rockets are the constitute the band's personal resident unit at a large camp contribution to the Tanks Fund, somewhere in the Midlands, and it is not anticipated that there

will be any hitch.

The Blue Rockets consist of sixteen of London's best-known instrumentalists, and their stage

instrumentalists, and their stage show also includes a troupe of eight dancing girls drawn from the A.T.S. and trained by Mrs. Jean Baverstock, wife of the band's pianist, Jack Baverstock. Readers have the opportunity of hearing them on the air on Wednesday, August 13, when they are to broadcast from noon to 12.30 p.m. (Forces).

'UNCLE SAM IN SONG'

CURRENT trend of America's war outlook is shown clearly these days in the new slant on titles adopted by songwriters in the States, and to-morrow the States, and to-morrow (Saturday) American-born Joe Branelly, of Peter Maurice, airs a new record programme entitled "Uncle Sam In Song," illustrating how the boost in patriotism has affected Tin Pan Alley over there Alley over there.

patriotism has affected Tin Pan Alley over there.

Devised principally for the ordinary listener, the fact that all the records used are unobtainable in this country should make it doubly interesting for the musician.

Starting with I Am An American, played by Gray Gordon and his orchestra, the half-hour includes I'm Nuts About the Good Old U.S.A., played by Mitchell Ayres and his Fashions in Music: You're A Lucky Fellow, Mr. Smith (Tommy Tucker and his Band); You're In The Army Now (Abe Lyman and his Californians); What'll I Do II I Marry A Soldier (Shep Fields); The Bill Of Rights (Horace Heidt and his Musical Knights); I'd Feel At Home If They'd Let Me Join The Army, sung by Billy Murray; The Boogie Woogie Bugle Boy. sung and swung by the Andrew Sisters, and finally Irving Berlin's famous God Bless America.

The programme is being aired from noon to 12.30 p.m. (Forces).

"K.P." 16TH STAR PARCEL

HOW DID HE LOOK

AN ESTABLISHED HIT

SHARON PEASE'S BOOGIE-WOOGIE TUNE

(ALSO PUBLISHED FOR PIANO SOLO -- PRICE 1/-)

SERGEANT SALL

YOU HEAR IT EVERYWHERE

DANCE ORCHESTRATIONS OF ABOVE 3 NUMBERS 3/- POST FREE

KEITH PROWSE & CO. LTD., 42-43 Poland Street, London, W.1

WHEN they've all finished raving about the Negro players, let us look for a moment at the defects in their style which stand out a mile.

I am not denying for

moment the effectiveness of the ultra-staccato style of players like Basie, but I do say that this is the negation of one of the most attractive aspects of the piano, viz., the legato quality which makes the cantaa desideratum of all

pianists.

The Negro players treat the piano as a sort of xylophone, which may be rhythmic, but tonally is often absurd. That is why I am never tired of repeating that Wilson must be rated as the No. 1 player, because he as the No. 1 player, because he uses the piano as a melodic as well as a rhythm instrument.

I place Art Tatum apart in this reckoning, for there is no



possible doubt that, in spite of an inclination to flashiness, Tatum has everything. He is a solo artiste, however, rather than an orchestral player, so I

an orchestral player, so I hesitate to rate him with Wilson. Basie, Kyle, etc.

Tatum, in spite of his simply fantastic technique, never forgets that the piano can sing as well as grunt, and some of his records, e.g., After You've Gone and When A Woman Loves A Man, have this cantabile quality in abundance.

Man, have this cantabile quality in abundance.
We will have a lot about Tatum in the future, I hope, and I will also try to analyse some of the work of Billy Kyle, of whom a number of readers have written to me expressing interest.
For the only example this week I give you what I call Piano Cliché No. 1.

Cliché No. 1.

Signalman F. W. Short has been doing considerable work with bands and concerts as tenor vocalist since joining up in October, 1939. His ambition is to take up band work after the war, and is keen to learn either the guitar or alto or tenor sax. Can anyone spare him either of these instruments, since his rate of pay renders the purchase of them impossible?

CARMEN MIRANDA'S NEW FILM

THE first chance you get, go to see "That Night In Rio," the ultra-spectacular musicale now in the second week of its London premiere at the Odeon, Leicester Square.

You will hear such tunes as the already popular Boa Noite and I, Yi, Yi, Yi, Yi, not to mention Chica Chica Boom Chic and They Met In Rio.

You will enjoy the singing and dancing of South American personality girl Carmen Miranda, whose snakey hips are, if possible, even more expressive than her streamlined hands.

You will be fascinated by blue-eyed, blonde singing beauty Alice Faye. Her looks make up for her weak acting.

You will chuckle with glee at

the embarrassing situation in which fem-famished Don Ameche and his two stooges, J. Carroll and his two stooges, J. Carroll Naish and Leonid Kinsky, find themselves.

You will be enthralled at the sheer beauty of the colouring. Never before has Technicolour been used to such brilliant effect.

And the music! Admittedly it is a mixture of Hollywood's idea and the real thing in South American

thing in South American rhythms and themes.

But this is not the time to blame Hollywood for anything that may be synthetic. The parts that are more Hollywood than native can be excused on at least two grounds. Firstly, they are more than pleasant enough as just music; secondly, they are offset often enough by what is undoubtedly the real thing.

As a singer, Carmen Miranda is the genuine South American artiste. More to the point, however, are the genuine Cuban rhumba bands which though not seen as often as this reviewer would have liked, are heard plenty.

Musicians are not the only people who will be interested in

people who will be interested in the novel percussion instrument which looks like a small tub, is in some way played by putting the hand in one of the ends which is open, and sounds like the bongas, only more so.

Note to English croonettes: Hear Carmen before you try to sing the I Yi, Yi, Yi, Yi. If you don't tumble to anything else, you may at least realise that the words should be pronounced.

But, unfortunately, I can't tell

But, unfortunately, I can't tell you, because there is no English equivalent for the way they pronounce the Y over there. E. J.

OUR RECORD COMPETITION

THERE has been a misun-derstanding about our record competition G.12, the result of which was due to be announced to-day.

The question, as asked in the "M.M." for July 5 last, was

for July 5 last, was

Which do you consider the best twelve "Swing" records still in the catalogues by British bands?

Many entrants took the word ecords to mean discs, and men-ioned twenty-four titles. whereas as far as these competi-

whereas as far as these competi-tions are concerned records has always meant titles, or sides In view of the misunderstand-ing, we are repeating the ques-tion as this week's competition.

Those who sent in correct entries, that is to say, mention-ing not more than twelve titles. need do nothing more. Their entries will be included in the adjudication.

Incorrect entries (i.e., those mentioning more than twelve titles) already received will be disregarded and their senders are invited to send in new entries.

entries.

It is hoped, too, that this post-ponement of the closing date (for that is what it amounts to) to Monday, August 18, the date by which all new entries must now reach us, will also encourage many who failed to enter this competition to do so.

The information obtained

The information obtained The information obtained through these competitions cen only be looked upon as conclusive provided the entry is large enough to be really representative, and it must be confessed that so far the entry to this one has not reached that stage.

So get dawn to it have and

has not reached that stage.

So get down to it, boys and girls, and give us a hand.
Entries must be marked G12 in the top left-hand corner of the envelope (or postcard) and addressed to the MELODY MAKER, 93, Long Acre, London, W.C.2, to reach us, don't forget, not later than Monday, August 18.

A prize of 5s, cash will be sent to the sender of the entry which most closely corresponds to those of the majority.
The result will be published in the "M.M." for August 30.
Finally, remember that, as previously announced, for the purposes of this competition, a band is any instrumental combination of not less than three performers, and a British band, one in which at least 75 percent.

R.A.F. OPPORTUNITY

OPPORTUNITY for musicians in the R.A.F. is offered by well-known London sax player Stan Page, former member of Bob Leach's Cavendish Band, the Bell Buoys, etc., and early participant in "M.M." contests, now leading his own seven-piece in the R.A.F., comprising J. Dandy (piano). L. Flower (drums), S. Schofield (second alto, clarinet), W. Pavier (tenor, clarinet, violin), B. Beckwith and clarinet, w. Pavier (tenor, clarinet, violin), B. Beckwith and A. Barnes (first and second trumpets), with Stan Medley, late of Sim Grossman's Band, vocalising

Stan is stationed within 30 miles of London, and informs the Melopy Maker that there is room for more boys, who should write to him care of his brother, Les Page, at 3, Palace Road, Upper Norwood, S.E.19, stating trade, etc.

At Crowborough

PLAYING week-ends at the Crowborough Beacon Hotel, Sussex, will be found Ivor Freid, old-time violinist of both dance and straight business, who was once M.D. of the Princes in Piccadilly, and for a time leader of the Kit-Cat Club string orchestra.

Of recent years Ivor has, as he puts it, "buried himself" in small but comfortable jobs both in and out of town. He particu- Freeman's resident band at the larly remembers a very happy playhouse.

Sojourn at the Royal Exeter Not mu

Hotel, Bournemouth.

Down at Crowborough may generally also be found Guy Fletcher, piano; and Segura, the guitarist and well-known straight guitarist and well-known straight 'cellist; whilst on many recent week-ends the band has been augmented by Ben Greenwood and Norman Maloney (saxophones), and Len Hunt (drums).

GEORGE ELRICK'S SHOW

From Page One

Saturday night, rushing down to London on Sunday for a Monday rehearsal to open up Monday

night.

Before the Glasgow engagement George and the band had a month's tour in variety, going straight on the boards from a run of 15 weeks at the Dennis

run of 15 weeks at the Dennis toun Palais, where their original contract was for four weeks only. Accompanying the boys to town and obviously deriving great pleasure from looking up his London friends again, was Chalmers Wood, the well-known band-leader and director of entertainment from Glasgow, who is nowadays the "guiding angel" of all the Elrick enterprises.

prises.

The complete line-up of George's very workmanlike band is as follows: Miff Hobson (trumpet); Dick Hunter (trumpet); Bill Mathews (trumpet and trombone); George Flynn (trombone); Joe Murphy (trombone); Ted Gregson and Harry Lammes (alto sax., clarinet); Norman Fantham and Bert Tobles (tenor Fantham and Bert Tobias (tenor sax., clarinet); George Bowie (piano); Bob Duffy (bass); and

(piano); Bob Duffy (bass); and Al Young (drums).

Among other talented artists in "Piccadixie" were Oliver Wakefield, and that very polished singer of blues songs, Adelaide Hall, particularly pleasing with her Can't Help Lovin' That Man.

Accompanying Adelaide Hall, in a manner entirely appropriate, was the fine rhythm planist

in a manner entirely appropriate, was the fine rhythm planist Gerry Moore, who was featured in an inspiring solo medley.

The stage and clubland may be temporarily losing Gerry soon, by the way; he anticipates joining up with a light "ackack" unit in the near future.

HOW do I voice this?"
I have said before that the novice arranger seems to ask this question rather too much, for the distribution of parts is so much more a horizontal matter than a merely vertical one.

And voicing can sometimes be a rather involved affair. How-ever, in Ex. 1, I am giving you some ordinary chords laid out for some ordinary chords laid out for brass and saxes in varying pro-portions, and these should be a good guide when you are making your arrangements: Balance is a question mainly of experience, and experiments on the part of the arranger will soon give him a working formula.

the arranger will soon give him a working formula.

Books on orchestration for the "straight" orchestra talk continuously about "dovetailing" the parts, and this is equally applicable to dance band arranging. You have to bear in mind, of course, the comparative strengths and tone colours of the instruments employed.

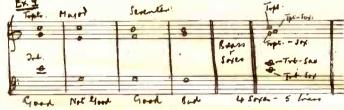
In the second example you will see a passage which has to be

see a passage which has to be arranged, and in the next I have shown you how to lay this out effectively for the brass and saxes. Note that the second alto doubles the melody here, intended the transfer of the transfer o

alto doubles the melody here, instead of the tenor, as usual.

It seems a little superfluous for me to have to keep on telling you to examine the work of the "name" arrangers, but once again I must do so, for it is the only infallible way—unless you have a private orchestra, like Mendelssohn had, on which to practise by trial and error every effect. There will be no harm in copy-

ing the methods of the experts to start with, anyway.



Venuti Side-Kick Plays at Rothesay

WAR or no war, Rothesay is getting its share of the holiday-makers, and musical attractions are much in demand in consequence.

Mention has been made of the

Mention has been made of the successful schedule of the new Dance Pavilion, with its Sunday concerts, and, of course, daily dance music by Aubrey Ray and his Band, paying their second visit to the "Madeira." This ballroom is one of the most magnificent structures in the country, and the business done is a tribute and the business done is a tribute to the enterprise of the promoters in coupling a first-class hall with first-class music.

OLD-TIMER

Then, of course, no Clyde resort would be complete without its variety attraction, and so at the Winter Gardens a breezy summer show is attended to musically by show is attended to musically by an outfit which includes several Glasgow boys, the line-up being Jack Orr (piano), J. Woloham and R. Weir (violins), Jack Smith ('cello and bass), Jerry Burns (trumpet), Bill Stevens (trombone), Jack Harold (drums), and Fred Wilcox, who doubles on flute, piccolo, sax and piano.

The lead violin, J. Woloham, is a real old-timer in the variety business, and while he was in America he played beside Joe Venuti when the latter was in the "straight" business.

Jerry Burns and Bill Stevens

Not much in the news these days, but busy as ever is Pete Low, who still leads his band at Lewis's daily. Pete is becoming a brick in the wall there, as he first



Hedley's Gesture

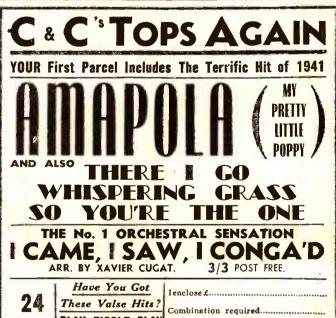
RECENT L.C.C. Parks en-A RECENT L.C.C. Parks engagement that was to have been played by Fred Hedley and his Band at the Newington Recreation Ground, Elephant and Castle, having to be abandaned owing to rain the boys doned owing to rain, the boys adjourned to a local hostelry, hoping that the weather would clear and allow them to do their bit in cheering up the in-habitants of this badly blitzed area.

Whilst approached by a number of the customers and the manager of the hostelry, who asked if they would oblige with "a bit of music."

Readily the boys agreed to give half an hour's programme. At the end of which, to Fred's acute embarrassment and the Jerry Burns and Bill Stevens acute embarrassment and the boys' intense amusement, they were presented with a capful of coppers that had been collected round the bar!

Unable to refuse this "gift," Fred has passed it on to the MELODY MAKER to forward to any relief fund we may choose, preferably in the Elephant and

The Mayor of Southwark's Air Raid Relief Fund therefore benefits by the sum of 13s. 6d.



S DREAM LOVER, SO BLUE, etc., etc. 16 3/3 each, post free

louse

Hits!

PLAY, FIDDLE, PLAY SMALL ORCHESTRA 16/-for 24 Numbers LIVE, LAUGH, LOVE FULL ORCHESTRA 21/- 10/6 ... VINTAGE VALSES PIANO CONDUCTOR 6/- A Medley Including PIANO SOLO NAME .. ADDRESS. .. M.M. 2/8/41

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

BLUES & TASTE

The New Swing Records Reviewed

by **EDGAR IACKSON**

ARTIE SHAW AND HIS ORCHESTRA

****Chantez Les Bas (Sing 'em Low) (W. C. Handy) (Am. Victor OA.055070) (Recorded September 7, 1940)

**Pyramid (Mills, Gordon, Tizol, Ellington) Victor OA.055186) (Am. Victor OA.055186) (Recorded December 3, 1940). (H.M.V. B.9197—3s. 8d.)

Shaw (clart.) with Les Robinson,
H. Plumb, C. Bassey, Jerry Jerome
(reeds); T. Wendt, J. Cathcart, Bill
Butterfield (tpts.); Jack Jenny,
Vernon Brown (tmbs.); T. Boardman,
T. Klages, B. Brower, B. Morrow, A.
Beller, E. Lamas (vlns.); A. Harshman, K. Collins (violas); F. Goerner
(cellor); J. Guarnieri (piano); A.
Hendrickson (gtar.); J. de Naut
(bass); Nick Fatool (drums).

W. BELLEVEE [Tw. right in saving

BELIEVE I'm right in saying

BELIEVE I'm right in saying this is the outfit (now disbanded) which Artie Shaw handpicked to take to Hollywood for his film "Second Chorus."

Anyway, it's the same line-up as he used for his record of Concerto For Clarinet (12 in. H.M.V. C.3231—see review in the "M.M." for June 7 last), which he featured in the film.

Don't let the name of W. C. Handy as composer of Chantez Les Bas mislead you into presuming that the veteran blues writer has suddenly jumped his groove and blossomed forth as a scribbler of French ruderies.

groove and blossomed forth as a scribbler of French ruderies.

Sing 'Em Low (as the translation is, near enough) is merely another way of saying they've rung the changes on one of the old man's familiar blues, but apparently not sufficiently to be able to get out of giving him the credit for (and presumably the royalties on) the opus. You'll royalties on) the opus. You'll recognise it for sure when you hear it.

23-PIECE

Now, a Handy blues may not seem the sort of thing to suffer such an array of strings, and all that they usually imply, and yet remain anything like good jazz.

But for the most part it's worked here.

mainly because And arranger has had the taste not to be overcome by the fact that he's got a twenty-three piece com-bination to show off with.

He's made Butterfield's trumpet, Guarnieri's piano, and most prominently Shaw's clarinet, the chief characters in the piece, and used all the other front-line instruments, which he always

instruments, which he always keeps as sections moving together in harmony, more on the lines of a supporting chorus.

Now and again the brass and saxes come in for short passages on their own, but for the most part they are, like the strings, employed as a backcloth to give effect and perspective to Shaw's clarinet—a task in which they shine none the less adequately because of the bold colours the arranger has presented in the most uncomplex, open way; because of the fine balance and tone which good musicianship has given the sections; and because of the clean, vivid, well-forward manner in which excellent recording has

in which excellent recording has brought out everything.

Pyramid is treated on much the same lines, and equally commendable recording has made it an equally attractive display of bright, rich tone colour,

But the composition is on more "commercial" lines, and consequently gets a more "comquently gets mercial "inter gets a more "com-interpretation at the hands of both the arranger and the band. For which reasons it is better purely as music than as jazz.

Which is just the one thing everyone concerned should have gone all out to guard against, especially in view of the nature of the tune and the instrumentation of the band with its mass of

Or is it?

JIMMIE LUNCEFORD AND HIS ORCHESTRA.

*Dinah—Pts. I and (Lewis, Young, Akst) (V. by Joe Thomas) (Am. Columbia LA.2164 and 5) February, (Recorded (Parlophone 1941). 2803—3s. 8d.)

Lunceford directing Willie Smith.
Ted Buchner, Earl Carruthers. Dan
Grissom (altos): Joe Thomas (tenor);
Gerald Wilson, Paul Webster, Snookie
Young (trumpets); Elmer Crumbley,
James Young, Russell Bowles (trumbones; Edwin Wilcox (piano); Al
Norris (guitar); Moses Allen (bass);
James Crawford (drums).

EEMS I spoke too soon when I said the other week that Lunceford invariably enjoyed the benefit of good recording.

In these two sides the surface is rough, there is a sad deficiency of bass, and the tone is generally nasty—muzzy and boxy. Sounds as though the band was playing through a telephone.

Now, I candidly confess that my opinions of a record are often considerably influenced by the reproduction.

To some extent it's wrong that they should be. In the first place, it's unfair on the artistes: secondly, it may give readers a wrong impression, especially those who are more interested in studying jazz technically than they are in listening to it purely as entertainment.

But I am sure there are many But I am sure there are many who will agree with me that it's the noise as a whole that governs one's enjoyment. It doesn't matter how good the performance may be. If the recording is bad, the noise that comes out of the speaker will be bad; and that's the end of any enjoyment so far as I'm concerned. as I'm concerned.

MAD RUSH

All of which is, however, rather beside the point, because even if the recording had been perfect I don't imagine I should have had to worry about thinking out any

to worry about thinking out any superlatives for this version of the long-suffering *Dinah*.

The wate thing is just a mad. noisy rush in fast tempo. Saxophones play lots of notes, but get nowhere. Trumpets squirm around on a trapeze of ledger

nowhere. Trumpets squam, around on a trapeze of ledger lines as they squeal high notes in a veritable orgy of ecstasy.

First past the post wins in the extravagantly over - elaborate ensembles. Nothing's barred, ensembles. Nothing's barred. There are no rules any more than there is any relaxation or anything that could be called

There's just one part that is There's just one part that is in a way interesting—the scoring of the accompaniment for Joe Thomas's muddy and indistinct (probably because of the recording, one must concede) vocal chorus, and that because it's a bit different from the usual run of treatments that have been meted out to Dinah during the many years the lady has graced (or disgraced, as the cuse may have been) us with her presence. And that's what they waste

And that's what they waste two 10-in sides to give us, just because Lunceford's name has some unaccountable reason he to mean something to the dear British public!

FORCES' LETTER-BOX

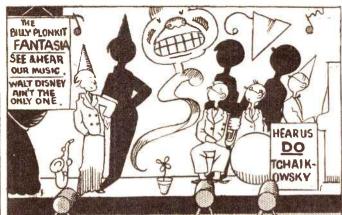
A.C.2 Bob Allen is very keen to Kar A.C.2 Bob Allen is very keen to by any from his former tutor. Bert Kiby, who was formerly with Frank Storey and his Masqueraders, of Stratford, London, and is now in the Army. Will Bert write to him, c'o the M.M.

Will Arthur Fall, formerly pianist with Syd Millward, etc., please get in touch again with Phil Watts, c,o this

office?

Driver T. A. Ure, attached to the R.A.S.C., stationed in Scotland, is trying to form a Rhythm Club in his unit. and asks if any readers have any old Goodman, Ellington, Dorsey or Basie or other hot discs they can spare, for which he will gladly pay postage.

Pte T. Bainbridge has just come out of hospital after a serious spinal injury, and wants to get drumming again and to form a small orchestra among Pioneer Corps colleagues. His kit was lost through enemy action prior to his injury, and he asks if any reader can let him have one, on which he will readily pay carriage.



BILLY PLONKIT: coal scuttle when we get to the storm bit; but the caretaker says we must not turn the cloakroom taps on for our flood movement, unless we agree to fill the inkwells."

"DETECTOR"

CHISHOLM ON THE AIR

redoubtable George Chisholm, somewhat lost to us jazz enthusiasts since he joined the R.A.F., has made two appearances on the air.

ances on the air.

The first was last Friday (July 25), when he appeared as guest soloist with Harry Parry and the Radio Rhythm Club Sextet; the second was two days later, when The R.A.F. Dance Orchestra came to the mike for a programme with the Central Rand of the R.A.F.

to the mike for a programme with the Central Band of the R.A.F. entitled "As Band To Band."

Although it gave him what in many ways were far greater opportunities. George's performance with the R.R.C. Sextet was a little disappointing.

The programme was a recorded one. More than once lately I have noticed these recorded programmes sounding out of tune. Whether or not it was the fault of the recording on this occasion I am not prepared to say, but Mr. of the recording on this occasion I am not prepared to say, but Mr. C.'s trombone was definitely off pitch, especially in his first number—Can't We Be Friends?—and all round he didn't seem quite so inspired or at home as usual. The rest of the airing was, however, well up to the usual high—if rather too set and now too familiar—standard of the Sextet.

Sextet.

BASS CHANGE

The substitution of Charlie Short on bass for Sam Molyneaux has done nothing to disturb the relaxed precision of the outfit, and the addition of coloured guitar soloist Lauderic Caton was a decided asset.

George Shearing, Roy Marsh and Harry Parry were well up to form, and all round the broadcast, with its grand performance of Softly As In A Morning Sunrise and Honeysuckle Rose, was another of those all too rare moments we get from the B.B.C. of good jazz. of good jazz.

To return to Chisholm,

To return to Chisnoim, he made up for any shortcomings he may have had on this occasion by his performance with the R.A.F. Dance Orchestra the following Sunday. He had comparatively little to do, but the way the did it was mostarily this charge. he did it was masterly. His chorus

No. 140. Stockton meets at the Prince Regent, Stockton, on Friday, August 8, at 7 p.m. There will be a recital by Ken Sierwald, and the usual Jam Session. At the last meeting Miss Audrey Bainbridge and Mr. Fred Blake Joined the committee, Letters to Secretary F. L. Kane, 128. High Street, Stockton-on-Tees.

No. 151. Dewsbury meets at the Labour Rooms, Wellington Road, Dewsbury, on Sundays at 2.30 p.m. On August 3 the chief recital will be "Individuals of the Ellington Orchestra" by R. Wraith. There will also be a Jam Session and a short "Any Questions?" feature. On August 10 D. Wrigley will give "A Piece of His Mind," and there will be a record competition and Jam Session. Next Sunday will also see the first issue of a small club magazine. "Swing Souvenir." All letters to Secretary V. M. Thornes, The Gables, 172, Wakefield Road, Dewsbury.

A C.2 Rutherford is stationed in Kent, about five miles from the nearest place of entertainment. A station concert party is now being formed, and Rutherford would greatly appreciate it if any reader could let him have a cast-off trumpet or clari-net with which to help to entertain his comrades.

"Don't forget, Stanley, you have to rattle the

Orleans was a treat.

In fact, this number was the high spot of the programme. The arrangement ought to be published as a jazz classic, and not only for the most unusual and Interesting scoring of the accompaniment to what was in every way a brilliant tenor solo.

way a brilliant tenor solo.

* * *

Many readers have written in to ask why I did not mention the new Sunday night Jack Buchanan show. "Going Places." which had its première last Sunday week (July 20).

Well, the reason was that I decided to give it a second chance. Many of these B.B.C. variety presentations have started off weakly, but have subsequently

off weakly, but have subsequently grown into popular successes. "Band Waggon" and "Happi-drome" are but two classic instances.

After hearing both the first and second airings, I am, however, forced to the conclusion that "Going Places" will never reach the hit class.

Jack Buchanan may be a good stage personality, but means little over the air, and the script

does nothing to help him.

In fact, taken all round,
"Going Places" is just another
of those inoffensive everyday sort
of shows which any second-rate
concert party could do just as
well.

Harry Roy's is the "Band of the Week" for next week.

"Corny"

COMMERCIAL RECORDS REVIEWED

WITH the new August records not to hand at time of writing, I'm taking the opportunity of mentioning some left-overs from the mid-July lists which are well worth your consideration.

The vogue for South American songs, the result of their success in the U.S.A., which has, of course, found its reflection in films and records, has produced among other good melodies a new song called Boa Noite (Portuguese for Good Night).

It's from a new film, "That

It's from a new film. "That Night in Rio," and is already on the way to becoming a hit. One of the first records of it to

come out here is by Ambrose (Decca F.7903), and what with

(Decca F.7903), and what with the nice arrangement, fine musicianship and vocal by Sam Browne, it should certainly prove to be one of the best.

The coupling is They Met in Rio, from the same film. Ambrose treats it just as tastefully, but in the vocal by Sam and Anne Shelton, Anne is not up to form. She sounds like a and Anne Sterton, Anne is not up to form. She sounds like a mature woman, which is hardly more in keeping with the song than it is with her actual seventeen years.

And still from the same film there are I, Yi, Yi, Yi, Yi, and Chica Chica Boom Chic.

BOB CROSBY

Bob Crosby and his Orchestra do these on Decca F.7900, and as regards jazz they are at least as good as you'd expect this swell swing band to do with "Commercial" titles. But the numbers are typically South American, and you'll probably find more entertaining characteristic vocals than Bonnie King's if you wait for later records. for later records

Arthur Young and His Swingette take credit for one of the first records of the new comedy success, Hey! Little Hen (Decca F.7906).

Except for a few hen cackles and Dave Fullerton's appropriate vocal chorus, the comedy aspect is happily less conspicuous than the bright swingy dance rhythm which this little outfit, with its capable guitar and clarinet soloists, not to mention Arthur's Novachord, so capably produces. But even more attractive is the neat Callope Jane, with plenty of Arthur's Novachord again, on the obverse. Except for a few hen cackles

ORCHESTRAL CLUB F & D's FIRST PARCEL CONTAINS JUST RELEASED BOA NOITE (Good Night) I YI, YI, YI, YI CHICA CHICA BOOM CHIC From the Film THAT NIGHT IN RIO My Wonderful One Let's Dance The Johnson Rag America I Love You The Little Boy Who Never Told a Lie 10 LULLABY LAN NO. I Shall See You To-night (Waltz) The Road That Leads To Home You Say The Sweetest Things Johnny Peddler You Don't Have To Tell Me, I Know (Waltz) **JOHNSON** RAG You Get **30** ORCHESTRATIONS FOR **1**

FRANCIS, DAY & HUNTER, LTD.

138/40 CHARING CROSS ROAD, LONDON, W.C.2. Phone No.: TEMple Bar 9351
Please enrol me as a subscriber to your Orchestral Journal for which I enclose
s. d. The arrangement I require is DANCE BAND COMBINATION
(S.O.) 18/-, ORCH. PIANO and ACCORDION GUIDE 6/-, TRIO (P.C. and other two parts), 12/-. Mark with X combination required.

Name of Subscriber.

never heard of him, Jack Teagarden is

one of the greatest jazz vocalists What about his inclusion in your 'Classics'

letters that have reached me during the

TWO T'S

The above are but two of the many

series!"

BRAND'S ESSENCE

WHO'LL be first to air the over the Forces was between 11.15 and noon.

Anthem?

Eh? What is it? Well, it's

the sub-title to internationally famous blues-writer SPENCER WILLIAMS latest composition.

Mister Smith! Mr. Jones!
Mister Brown!—with British and
American lyrics—was hot off the keyboard when the man who wrote such immortals as Basin
Street walked in and presented
me with a copy—an honour I
share with Winston Churchill
and Ernest Bevin, among others who have sent their good wishes for its success.

Its publisher has not yet been decided upon, but Spencer has promised half his royalties to the War Relief Fund as part of his wn war effort.

Meanwhile he's as busy as ever,

turning out one new composition regularly for JOE DANIELS and his Hot-Shots to record for Parlophone every month. And shortly, I predict, we'll hear of an interesting tie-up between him and a famous bandleader.

After young (YRIL SHANE had appeared with Oscar Rabin's Band and taken three tumultuous curtain calls, I wrote a week or two ago:

"I predict that it won't be long before he'll be out of this feature

and on to a news page."

It's only out of jealousy that
I thwart my own prophecy and
keep him on this page.

After we'd recommended him
to PERCIVAL MACKEY, you

heard him airing with that band last Wednesday. Mackey had engaged him solely on our recommendat without bothering to audition him.

Who is this follow Lyndoe?

At the moment when your enraptured gaze first fell upon last week's picture of Icelandic torch

singer Nola Day, there came a letter from that very country. Drummer (now Signalman) JAMES RIPLEY, believe it or not, is stationed 'way up amongst the glaciers and volcanoes, in a lonely part of the island where girls like Nola (and there are plenty in

Iceland!) seldom penetrate. So there's all the more need for entertainment, and a bunch of the lads have formed a band with the few instruments they've been able to take with them. But Ripley badly needs such things as tom-toms and cymbals for his decorating the stage drum kit, and asks if any reader of the Prince of

drum kit, and asks if any reads, can help him.

With fond memories of that lovely country, but knowing, too, how desolate parts of it can be, Stop Vanities."

Stop Vanities." I gladly pass on his request, and hope you'll do your best for him.

Is BERNARD HUNTER the first dance band vocalist to sing in

If so (and I believe he is), history was made on Wednesday week when he travelled down with Jack Jackson and his Boys to appear before Their Majesties and guests at Princess Elizabeth's first dance.

Till 2 a.m. rhythm filled those ancient walls, and just to show how historic the occasion was even the stools provided for the

And so impressed was he that he's engaged him again for Sun-day next, when the band goes Maker Service. Jack Hylton

NEWS FROM THE RHYTHM CLUBS

West Country is all-pro. R.A.F. dances are held twice a week, in SWINGTETTE, with Bert Green addition to concerts and such

Cyril Billings (drums), led by Sgt. Bert Turton on bass.

Following winter season averaging four gigs a week, plus camp

Under the direction of Cpl. D. First-rate musical and sports

journalist, arranger, photographer and cricketer (not to mention our sessions at the mention our sessions at the local table in the local Head (second alto, violin). Cpl.

M. Simmons (tenor, violin). hostelry!), we'll miss his ebullient personality and Rabelaisian humour around these desks—but we hope he'll still find time between fires to continue his technical articles for you.

Good luck, Stanley! See you on the next blitz?

Head (second alto, violin). Cpl. M. Simmons (tenor, violin) wocals). Spr. J. Rodgers (trumpetf), L/Cpl. E. Simpson (piano), Driver A. Taylor (drums), Spr. H. Whitby (guitar, vocals), Driver Bill Orchard (bass, vocals), and Spr. D. Smith (bass, violin).

C.O. and his officers are not the Well established now in the give of ther best, and battalion

WRIGHT SMASH HITS

THE GREATEST WALTZ "NATURAL" IN YEARS

FOREVER AND A DAY

FOR ALL THAT

SINGLE ORCH.-2/- 5.0, 12/2 post free)

THE STUTTERING SERGEANT & KHAKE, NAVY AND BLUE 2/6 S.O. (2/8 POST Tree)

SWING ARRANGEMENTS. Send for full list.

AIN'T MISBEHAVIN'

MEMORIES OF YOU MARIA, MY OWN NOBODY'S SWEETHEART • EXACTLY LIKE YOU

3/- PER SET - 3/2 post free

s. d. Please enrol me as a member of your Orch: Sub, Club for, TERMS for TWENTY NUMBERS: 8.0. 12/6, F.O. 16/-, TRIO 18/-, SONG COPIES 7/6. EXTRA PARTS : P.C. 5/-. Others 2/6 each. Delete combinations NOT required.

ADDRESS LAWRENCE WRIGHT MUSIC CO. LTD., Wright House, Denmark St., London, W.C.2



wants a solo pianist for an L.P.O. | bone). concert—we find him. You lose your bull-fiddle (yes, you do, sometimes!)—we find it (sometimes). Blokes in the Forces want music—we supply it (if we

ave any) And so forth. But it goes further than that. have any) Much further. To an Editor in the Home Guard, ready to defend your home from parachutists, and a columnist ready to dig you out other Sunday concerts.
and patch you up if you get And just to show there's no and patch you up if you get blitzed, we now take great pride in adding a news-sleuth who will do you a cheap fire any, time at your convenience.

THE MELODY MAKER AND RHYTHM

~by~

PAT

BRAND

Painting the Town

is singer Virginia

Dawn, decorating a

friend's blitzed

shop-front, and

show, singing her

own numbers, on

Monday next.

On Friday last the Melody Maker came out for the 418th time, this feature came out for the 50th time, and STANLEY NELSON went into the A.F.S.
First-rate musical and sports

Harold Honess

activities, they've appeared at the Gaumont, Watford; Regal, Kettering; recently at the Trocadero. Elephant and Castle; and shared billing with Vic Oliver and Sarah Churchill at Aylesbury, among

"delayed action" about the R.E.s, during the very week that the above Swingtette was at the Troc., an R.E. ten-piece stationed somewhere between London and the Isle of Wight was playing for he battalion's production of Marry the Girl."

(trumpet), Jimmy Staig (trom- productions as the above.

LETTERS TO THE EDITOR

Classics of Jazz

by BILL ELLIOTT

No. 34—" Beale Street Blues"—" Someday Sweetheart,"

by Venuti-Lang All Star Orchestra (Decca F5883)

In 1938, Hugues Panassie, the famous French critic. Issued a number of sides on Bluebird by such artists as Louis Armstrong, Johnny Dodds, Jelly Roll Morton, Bix Beiderbecke, and Fletcher Henderson. He also directed two sessions at which the great Tommy Ladnier was featured together with Sidney Bechet, Mezz Mezzrow and Teddy Bunn.

Three years have passed and not one single side has been issued in this country—why? I should like to demand an explanation from H.M.V. for the non-appearance of these records, and I feel certain that many. "M.M." readers will join me.

A. J. McCARTHY.

I have just received a list of records from Parlophone which are not included in the general catalogue, A number of the titles are thought to be out of catalogue, so this should be of interest to those fans who desire them. They may be all obtained to order at 3s. 8d each:—

The Eel and Home Cooking, Eddie Cohdon's Orch., Parlo, R2807.

Yellow Dog Blues and Yes, Suh, Billy Banks' Raythmakers, Parlo, R2810.

Baby, When You Ain'! There and Il Don't Mean a Thing. Ellington, Parlo, R2813.

And three exciting records from parlophone which are not included in the general catalogue. A number of the titles are thought to be out of catalogue, so this should be of interest to those fans who desire them.

They may be all obtained to order at 3s. 8d each:—

Yellow Dog Blues and Yes, Suh, Billy Banks' Raythmakers, Parlo, R2810.

Baby, When You Ain'! There and Il Don't Mean a Thing. Ellington, Parlo, R2813.

And three exciting records on the Odeon label:— In 1938, Hugues Panassie, the famous French

A. J. McCARTHY.

For once I find myself in almost entire agreement with Bill Elliott. What he has said about the issue of Jazz classies certainly needed to be said. It is hardly surprising that the record companies are backward in issuing the best Jazz, when they are fairly certain that anything of more than superficial merit will automatically receive a bad review from the only critic who sees print in these days of paper (and magazine) shortage. Muggsy and Duke are exceptions. After all, they are "fashionable," and may expect to receive almost as much praise as the current Goodman-Shaw-Miller crop.

Apart from the Higginbotham coupling, I would urge the record buyer first of all to hear for himself, and then to read Jackson's reviews on such maeterpieces as Armstrong's The Last Time and S.O.L. Blues, Bechet's The Way I Feel and Wild Man Blues, the Chicagoans' Liza, etc. The unbiassed listener would be well repaid for his trouble.

Girencester.

The line-up included Ory (trombone), Omen Simeon (clarinet), Barney Bigard (clarinet), Henry Allen (trumpet), Higgy (trombone). Pop Foster (bass); and Paul Barbarin (drums), I hope all collectors will write to the gramophone companies and press for their release.

Glasgow.

Personnel thim. Their jazz partnership reached a Joe Venuti (violin); Charlie Teagarden new high note in this disc. Eddie (trumpet); Jack Teagarden (trombone and vocal); Benny Goodman (clarinet): Eddie Lang Jack T's vocal is really swell.

(guitar): Neil Marshall (Grums); Arthur Schutt (piano); Joe Tario (bass).

"Dear Bill Elliott, Your Classics of Jazz are fine, but have you forgotten the existence of two musicians named Teagarden! All my friends think it about time "Dear Mr. Elliott, In case you have never heard of him. Jack Tengarden; is should be shaded to the past!

RHAPSODIC MOOD

A grand ensemble ride-out finishes the Blues, and, quickly turning the record over, we find Venuti and Lang in very rhapsodic mood starting Someday Sweet-heart. They share the first chorus with Jack T. who plays some highly effective past week. For some reason or other the Teagarden fans have planned an offensive this time that seems to rival trombone.

Goodman takes over on clarinet—a liquid smooth solo in the low register.
Charlie Teagarden bobs up next, and

a grand solo he plays. Charlie is one of I admit that Jack and Charlie T are the great unrecognised of jazz, and I I admit that Jack and Charlie T are certainly overdue in this series, so here we are, with a record that should be a "must" in every collection.

Beale St. Blues is real mellow jazz, and the old firm of Venuti and Lang give it a good start. Charlie Teagarden leads the first ensemble chorus, and mention must be made also of the fine work of clarinet and piano in this ensemble.

Venuti takes the first solo of note, very smooth and with Lang riding along with

Makin' Friends and I'm Sorry I Made You

Try, Condon's Band, P.O.66.

Three Blind Mice and Krazy Kat, Trumbauer's Orch., P.O.56.

Crazeology, Bud Freeman's Orch., and Give Me Your Telephone Number, Higginbotham, P.O.67.

N. O. EVANS.

will automaterially receive from the only critic who sees print in these days of paper (and magazine) shortage. Muggsy and Duke are exceptions. After all, they are "fashionable." and may expect to receive almost as much praise as the current Goodman. Shaw-Miller crop.

Apart from the Higginbotham coupling, I would urge the record buyer first of all to hear for himself, and then to read Jackson? The Last Time and S.O.L. Blues, Beetst The Way I Feel and Wild Man Blues, the Chicagoans' Liza, etc. The unbiased listent would be well repaid for his troble.

Signification of the metabox Makes appear and board of a glorious battle of wits between an board of the greatest knowledge of jazz record I do not mady ruish for my collection of prehistoric catalogues and probe deeply as to who is playing on the record, but it is good (strangely enough, I can distinguish between good and bad jazz!) listen to that the excellent orchestra of Boot Crosby is very rarely mentioned in your page. We suggest a series of articles giving the band's history, personnel and complete discography. Also, why not a Crosby Classic? Perhaps Bill Elliott would consider South Remport St. Parade and Doglown Blues or Fidgety Feet and Stumbling.

N. STONE. Redcomb College, Glos. F. DUITON.

** * *

I am writing this letter in order to get some backing to persuade the Gramophone Company to issue some of the great Jelly Roll Morton classics that were recorded in Chicago and New York in the late 'twenties.

The early sides are all in New Orleans styles and never conding to Hugues Panassie, they are all full of some grand improvising—records like Black Bottom Stomp, Snakehouse Blue, Deadman Blues, and Steamboat Stomp.

Later discs recorded in 1927/1929 include Ransas City Stomp, New Orleans Bump, and Jersey Joa.

The columns of the Melosy Makes appear to be, and for some time past have been, the subject of aglorious battle of with the record and proposed the great Joa.

The columns of the Melosy Makes appear to be, and for some time past have been, the sub

Jazz Productions Outshone the Golden

at the De Gray Firth School of Danching, Lands Lame (opp. Betty's Cafe). Leeds. 1, on Sundays at 7.30 p.m. Secretary, P. Littlehales, 16, Galway Street, Leeds. 11. Programmes:—August 3: F. Carter with some records of good Jazz; Debate—Black v. White Jazz "; session, etc. August 10: George Atkinson on "Developments of Jazz Styles—No 2"; Discussion—"Have the Modern Jazz Productions Outsbone the Golden lazz Preston, Keats House, Keats Grove,

No. 65. Manchester. Meets Tuesdays at 8 p.m. at Mamelock's Hall, 31, Oxford Road, M.c., 1. July 22 meeting included "Pick-up Groups," by Mr. Griffin, and a great Jam

No. 1. Star Jam Session at the last meeting featured Lauderic Caton (glar.), Benny Perry (tpt.), Leonard Felix and Jack Bowbrick (pnos.), Stuart Reid and Norman Burns (drums). Jack Hawkins and Clifford Hales (clarts.), and Andre Goersh and Ted Snoad (tenors). Another line-up of stars promised for next week. Jimmy Cross will repeat his recent B.B.C. broadcast on Joe Marsala, and Rex Harris, Bill Elliott and Percy Pring will give a 30-minute burlesque recital entitled "Young Man with a Corn."

No. 22. Notts. At the July 24 meeting a crazy recital was given by Messrs. Kinnell, White and Steinhibber, starting as "Records at Random," but ending in an uproar. Cub meets every Monday and Thursday at the Scout Hall at 7.30 p.m.

No. 25. Coventry (Primrose Hill. Met on July 21 for recital on "Sliphorn Swing." by Jack Farrell, and usual record raffle. July 24's Jam Session comprised Jack Hardy (tpt., pno.), Pete Goldie (tpt.), Artic Dawson (clart.). Peter Rewhorn (gtar.), George Hewitt (bass), Ron Siggars (drums). Sec.: Elsie M. Butler, 39, Hartland Avenue, Wyken, Coventry.

No. 27. Leicester. Meets on Wedpendays, 7 p.m., at the Hotel Victory.

meets every Monday and Thursday at the Scout Hall at 7.30 p.m.

No. 25. Coventry (Primrose Hill. Met on July 21 for recital on "Sliphon Semination comprised Jack Hardy (tpt., pno.), Pete Goldie (tpt.), Artie Dawson (clart.). Peter Rewhorn (gtar.). George Hewitt (bass), Ron Sigars (drums). Sec.: Elsie M. Butler, 39, Hartland Avenue, Wyken, Coventry.

No. 27. Leicester. Meets on Wednesdays, 7 p.m., at the Hotel Victory. Central Street. Sec.: F. Cappell, 84, Dorothy Road. Next programme: "A Session for Vocalion," by J. Shei'd. Last meeting comprised a talk on Venuti and Lang by G. T. Gamble, a Jam Session, and some blues singing by K. Wynn.

No. 33. Southsea. Sec.: Roy C. Brewer. 14, Rye Street, Southsea, Hants, July 25 meeting heard Colin Denyer on "The Blues," and Jam Sent Hall, Valley Road, Streat-Mall, Valley Road, Streat-Mono, and guitar and drums.

No. 176. Streatham. Meets next at Station Hotel, Sidcup. Meets at Station Hotel, Sidcup. Secretary: J. C. God-bolt, 84, Willersley Avenue, Sidcup, Kem. Forthcoming programmes: August 4, "Small Groups." by J. C. Godobit: August 11, "12 Favourite Sides," by Pte. D. Liversedge.

No. 173. Stratford-on-Avon. Meets at 7.30 p.m. Chief feature will be a "Bring Your Own Disc" recital. Letters to Secretary D. J. Rouse, 148, Evesham Road, Stratford-on-Avon.

No. 174. Putney. Meets next at 27, Ptuney Hill, S.W.15. on Aug. 7 at 7.15 p.m. Sec.: Don Morley, 2, Swift. Sec. Sec.: Roy C. Brewer. 14, Rye Street, Southsea, Gascoigne (tpt.), Peter West (acc.), Georgie Gordon (pno.), and guitar and drums.

No. 175. Streatham. Meets next at Station Hotel, Sidcup. Meets a

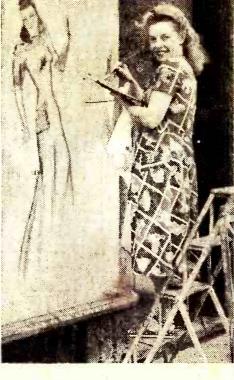
blues singing by K. Wynn.

No. 33. Southsea. Sec.: Roy C. Brewer. 14, Rye Street, Southsea. Hants. July 25 meeting heard Colim Denyer on "The Blues," and Jam Session with Roy Leggett (cornet). Jack Restall (tpt.), Ron Male (clart.), Roy Brewer (pno.), Louis Watkins and Ted King (drums). Aug. 1: Session by Jack Restall's Quintet; "My Greatest Kicks in Jazz," by Roy Leggett; Record Raffle; Rhythm Bee; and Louis Watkins' Hot Four. Aug. 6: Above two outfits, and "Interesting Records," by Roy Brewer, using rare discs.

No. 41. Leeds Rhythm Chub meets at the De Gray Firth School of Dancing, Lands Lane (opp. Betty's

Bells," Chelsea.

N.W.3 Group. Hampstead, London.
Meets at the "King of Bohemia,"
Hampstead High Street. Sec.: Eric
Preston, Keats House, Keats Grove,
N.W.3. Aug. 1: Recitalists Arthur
Hall on "Mezz," and Alan Black on
"Fazola." Also Jam Session. Aug.
15: Jam Session by club group and
"Queens of Jazz, No. 2." Special
note: Aug. 1 meeting, photos for
Picture Post.



PERSONALITIES IN PARAGRAPH by Eric Winstone



WARM sea coasters break gently on the beach at Atlantic City. Hot sunlight shines on yellow sand ... and the sky is as blue as a musician's anecdote.

Under a large striped um-Under a large striped umbrella sit a small gang of swing stars, including Venuti, Arthur Schutt, Red Nicholls, and Jimmy Dorsey, with his equally famous brother. And in the centre of the group a young man jives softly on a mouthor an to the rhythm of a softly stru nmed ukulele.

Y s. the name is MORTON SER, and the music is mellow.

1924 Morton 'Way back in used to play with the famous Mound City Blue Blowers and the Beaux Arts Cafe, where the band was a star feature, he made the acquaintance of most of the big names in jazz at that time.

A stylist in a land of stylists, he became known as among the he became known as among the leading exponents on his instrument, and, after playing as guest star with many of the leading bands, came to this country in 1929 to put on a double act with his partner Eddie Lee, now with Carroll Levis.

For two years the act topped bills throughout the country, until eventually Lee went to Germany to join up with the Three Admirals.

Just about this time Morton decided to quit the business,

and went into the film industry on the distribution side.

But the old mouth-organ still had a habit of finding its way into his pocket from time to time, and in 1935 he once again made up his mind to return to

Since then he has probably done more broadcasting and television work than most other players of the instrument, and has toured both Australia and the Far East, headlining his way across Europe and the Continent as an accepted maestro of the mouth-organ.

of the mouth-organ.

Rapidly making a name for himself as a composer of hit themes, he first hit big-time in songland with Small Town, Goodnight And God Bless You, Drink A Toast To Britain, and currently that popular number in the new Ambrose stage presentation, V For Victory.

And to think people once used make jokes about sucking and blowing.

By the way, I hear that ace fiddle lead SIMONE, late of the Trocadero, spent a successful week at the Parade Gardens, Bath, recently, when he played a seven-day star engagement with Cecil Black and his Dorchester Band

With friend Cecil playing his usual elegant drums in the rhythm section, and sweet singer Julie Dawn dispensing charm and applies in the country of the coun Julie Dawn dispensing charm and vocalism in equal quantities, Simone proved once again the telling powers of that charming personality of his by standing out personality of his by standing out front of the band and wooing the hearts of local fem.-fans with his eloquent technique both as a musician and as a vocalist.

Playing concert sessions every morning, afternoon and evening, the engagement was undoubtedly an enormous success, not only for the hand but also for this young.

the band but also for this young, pleasant-mannered member of the profession, and I hope it will not be long before he is once again back in front of his own band in town.

Accordionist CHAS. ROBERTS, back in town after successful E.N.S.A. tour, writes to tell me he

THE GOODMAN FAMILY TREE

by "MIKE," Our Critic-at-Large

STARTED out to design played his clarinet then, as now, this course of a progressive study of jazz in a dispassionate and purely educational way. As so often happens when one tries to teach things to other people, however, one inevitably finds the subject so absorbing that there is a tendency to pursue it and forget that it is really intended to concern two other people.

really intended to concern two other people.
Thus it is that, having begun to trace the musical genealogy of Benny Goodman, which I outlined last week, I find myself on the verge of reminiscing in a manner that is fatal to the progressive study of anything.

HALF-FORGOTTEN JAZZ

It is a matter of association of ideas mostly. As I begin think of Benny Goodman and his recordings, so a whole world of half-forgotten jazz comes back

to me.

It should not be difficult, for instance, for the 1941 Goodman enthusiast to appreciate the original Trio recordings of 1934, or whenever it was. Indeed, I would not insult the Goodman enthusiast by suggesting—once he has taken to the latter-day chamber-music jazz of the Goodman group—that he does not possess these early recordings as a matter of course.

possess these early recordings as a matter of course.

My own personal difficulty. though, is to avoid branching off from those Trio performances in the direction of jazz played, not by Benny himself, but by Teddy Wilson and Gene Krupa in their misting glory.

their pristine glory.
If, however, the willing student is willing enough to follow me along what may appear to be the by-ways of jazz, then we are likely to get far nearer to a pro-gressive and comprehensive study of jazz than I ever hoped

Anybody who has the patience and the time to spare could draw up a fascinating family tree of jazz. which would simplify the whole question of jazz education and appreciation. A family tree at any time is really only the question of association of ideas. With the size of this column being somewhat narrow, I haven't the space to sketch the Goodman family tree; but let's see what we can do without illustrating the answer with a diagram.

Let us start, for instance, with

Let us start, for instance, Goodman, 1941. From there, as I explained last week, the com-paratively ignorant enthusiast paratively ignorant enthusiast should be able to proceed with-out tears to the big-band-Good-man of a few years ago; Benny

Anybody who has the patience

Busy Bretherton

ONE of the busiest West-end

ONE of the busiest West-end musicians of the year is Fred Bretherton, late Jack Hylton pianist and conductor, who is nowadays M.D. at the Palladium, where the successful George Black riot "Applesauce" is still drawing all London.

In addition to the exacting work of conducting the pit of the lask of accompanying on piano that fine artiste Florence Desmond. On August 24 Freddy will be doing a special broadcast with the Palladium orchestra.

In the world of arranging Fred Bretherton also has his hands permanently full. Many of the "Applesauce" arrangements were his; likewise some of those used in "Black Vanities," the other successful George Black show; while his pen has been particularly prolific among the scores of the new His Majesty's show, "Lady Behave," in which Mantovani wields the baton.

Despite all these activities in the West End theatrical world, Fred remains, strictly speaking, still under contract to Jack Hylton, and may be busy again under this maestro's management when his present activities show signs of a lull.

so the manner should not be strange even at a first hearing.

Agreed? Then let us listen to King Porter Stomp. This piece, as recorded by Benny Goodman, was arranged by Fleicher Henderson. Now we're well every

son. Now we're well away on our by-ways.

The route runs: Benny Goodman's Henderson version of King Porter Stomp—Henderson's own band version of the same tune—Henderson's own band in other Henderson's own band in other tunes—Hawkins, featured in Henderson's band as a soloist in One Hour and Oh, Lola—and that's the end of that association of ideas. One Hour had no known forbears known forbears.

But suppose we Ignore Hawkins, and continue with Fletcher Henderson; we find ourselves tracing jazz back to its earliest days, through House of David Blues and Just Blues, right hack to Henderson Strum and back to Henderson Stomp and the even earlier Hot Mustard and Have It Ready.

Do you get the idea? It is simple, if rather costly; but each record prepares the way for the next.

next.

Perhaps you have difficulty, as a newcomer to jazz, in appreciating the early Red Nichols records. They sound odd, rather awkward to you.

All right. Let Benny Goodman, 1941, be our starting point again. The connection between the two forms of jazz may appear impossible at first sight until you begin to trace the family tree.

In this case the route runs:
Benny Goodman, 1941—Benny
Goodman, Columbia, 1933-34—
Jack Teagarden as soloist with Red
Nichols in Tea For Two—Teagarden as soloist in Nichols'
Dinah—Nichols' version of Idn, which is very similar in mood and tempo to Dinah—Nichols' Japanese Sandman—and by then you are quite at home with the early Red Nichols period, and therefore find nothing strange in Washboard Blues.

OTHER ROUTES

Or again: Take the Goodman Trio with Teddy Wilson. From Teddy Wilson we branch off to Benny Carter's recordings with this artiste. Thus we become acquainted with Benny Carter, who can act as one of the most profitable junctions of all in our route. Benny Carter leads us to the Chocolate Dandies, to the earlier Chocolate Dandies led by Don Redman, to Redman playing with Louis Armstrong, and thus with Louis Armstrong, and thus to the early Armstrong records.

Or Benny can lead us direct to
McKinney's Cotton Pickers,
which is one of the finest
coloured bands anybody ever forgot about.

Reverting to Benny Goodman Reverting to Benny Goodman for a moment i try Benny Goodman playing with Venuti and Lang's All-Star Orchestra. At once you get acquainted with the work of these two great players; and from them a knight's move brings you to Trumbauer, and thence to Bix. Thus, in a very short while, you are listening to Golden Age jazz and scarcely realising it.

I'm only sorry I was never any good at drawing dlagrams, but if the Willing Student will be patient and follow my outline of the family trees of jazz, I can guarantee that there is very little in the historic past of our peculiar art which he cannot easily appreciate and understand.

MELODY MAKER

Incorporating RHYTHM

PUBLISHED EVERY FRIDAY Editorial, Advertising

and Business Offices:

93 LONG ACRE, W.C.2 Telephone: TEMPLE BAR 2468.

Editor: RAY SONIN

Advertisement Manager: F. S. PALMER

- +	er [Fire		AURICE .			
IN C	ONJUNCTI	ON WITH THE, V	YORLD WIDE M	USIC CO.,	TD., & MAC	MELODIES LT
30	Nos. f	or 18/-	YOUR	YOUR 1st PAR		CONTAIN
1	1714	THI	MV /	IE I	/OII	
		· de				
	MO	ONLIC	3HT		MEX	ICO
· Mar	Part of the		HE WEA	DC	-	
r	AP	AIR OF RE'S A	SILV	ER V	VINGS	S
	THE	RE'S	LATI	LES	TEE	PLE
	so	V, ~ (P	OINTING TO	A STAR)	
2	LET'	C HAV	F AND	THE	R ON	F

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

O V THREE IN ONE

BOOGIE WOOGIE BUGLE BOY
Featured by Andrew Sisters in the Film 'Rookies' Price 2/9 per set. 2/11 post free.

SALOME

Name	

Add 633	/

Mark combination required. M.M. 2/8/41 THE PETER MAURICE MUSIC GO., LTD., 21 Denmark St., Lendon, W.C.2 TEM. 3656

UNK-SHOP AZZ NORTHERN NEWS

"I AVE you any old records?" I shouted to the untidy old woman who plied her way through a mass of the most assorted collection of oddments I had ever by the interval of the records of the most assorted collection of oddments I had ever by the records of the right equipment. Rubber gloves are excellent for handling records, for obvious reasons, and an ordinary brief case is the best way of carrying "finds," as it is very light and has ample room.

When you do come across a

mass of the most assorted consection of oddments I had ever seen.

"Well, I'll 'ave a look for yer; what type was it you was wantin'?"

"Oh. any old stuff, chiefly jazz," I answered.
Once more she struggled through the mass of junk in the shop, and a few seconds later I had a pile of dusty platters in front of me.

In great hopes of finding a rarity out of the sordid pile, I ploughed through the records, and when I finally emerged into the open I had with me three of the best "finds" I had ever had: Redheads' Baltimore, on Actuelle; Bix's In A Mist on purple Pariophone: and Bessie Smith's Kitchen Man Blues (with Ed Lang), on Am. Columbia. And all for the price of twelve coppers.

BOTTLE-SHOP GEM

SERGT. M. F.

WHUNTER-MUSKETT

R.A.F.

found a prize, and consequently the shopkeeper charged me the huge sum of 9d.—quite double what he would have charged me if I had kept my mouth closed.
But it was well worth it, and I paid him willingly. Unfortunately, I dropped the precious disc on a 'bus, and that was the end of that; but it is all in the luck of the game.
You have to take the hard knocks as well as the easy ones; many a time I have spent the whole day in and out of second-hand stores without as much as a worn-out. Woolworth's best

BOTTLE-SHOP GEM

For me this was the end of a perfect day's work. Admittedly, my shoes were more worn than they had been earlier that day. I was tired and hungry after fruitless searches round back streets, and my hands were black with looking through hundreds of old wax discs, but I felt now that I was on top of the world, and with my prize under my arm I trudged to the nearest Underground and home.

You may say: "Well, was all that toil worth it—just for the sake of three gramophone records?" Certainly it was, and the reason I wrote this article was to show that not all the enjoyment of collecting a jazz library comes from the record shop at the end of the street.

An ardent collector gets as great a thrill at finding a rare record as a big-game hunter does when he is in at the "kill." To me there is no other pastime as exciting and interesting as combing the various towns and cities in this country, time permitting, in the search of jazz platters.

I remember one time when I first began to collect in earnest, I stumbled across an old bottleshop in Soho, a place where practically any old thing was taken to be broken up; and looking under a pile of broken bottles I unearthed a copy of the Original Dixfeland Jazz Band playing \$t. Louis Blues on Victor.

I was so surprised and excited that I blurted out that I had

In the search of jazz platters.

I remember one time when I first began to collect in earnest. I stumbled across an old bottle-shop in Soho, a place where practically any old thing was taken to be broken up; and looking under a pile of broken bottles I unearthed a copy of the Original Dixeland Jazz Band playing St. Louis Blues on Victor.

I was so surprised and excited that I blurted out that I had

by

what he would have charged me if I had kept my mouth closed.
But it was well worth it, and I paid him willingly. Unfortunately, I dropped the precious disc on a bus, and that was the end of that; but it is all in the luck of the game.
You have to take the hard knocks as well as the easy ones; many a time I have spent the whole day in and out of second-hand stores without as much as a worn-out Woolworth's best.
At this moment there must be

a worn-out Woolworth's best.
At this moment there must be hundreds of rare discs all over the country, waiting to be picked up: cut-outs, rare American, Dutch and French records, and many that are still obtainable in English catalogues, and available at less than the price of a packet of Woodbines.

Some — perhaps many — are scratched and worn, but still

packet of Woodbines.

Some — perhaps many — are scratched and worn, but still playable, while a great many are in tip-top condition, having been discarded with the gramophone, bought in the first place by mistake or out of curiosity, or perhaps sold in bulk for the purpose of melting down.

LIKELY SPOTS

The foremost places in which to find old records are, of course, second-hand shops, and places like the Caledonian Market, but the following list is also of great

- Bicycle shops and garages.
 Old-clothes shops.
 Auction-rooms.
- Paper yards and scrap merchants

Public-houses, cafés, hotels

way of carrying "finds," as it is very light and has ample room. When you do come across a number of discs, don't be put off by the name of the orchestra on the label, since many name bands appear on obscure labels and under different names for contract reasons—e.g.. Henderson's Copenhagen and Words, under the name of "The Coliseum Dance Band," on English Coliseum.

seum Dance Band," on English Coliseum.

At any rate, Delaunay's "Hot Discography" or Schleman's "Rhythm on Record" will supply most of the answers. When you begin to get expert in this pastime, the record label will be the first thing to look for, and you will be able to slip through the junk at quite an alarming pace without even glancing at the artistes' names on many of the labels. labels.

REPAIRS

REPAIRS

A great thing to remember is that, if the record is cracked and is worth while hanging on to, it can easily be patched up by embodying a red-hot needle into the wax at the edge of the crack; this, with care, will last a long time without the record coming to pieces again.

Or if one side is not worth while playing, from the jazz point of view, stick some strong adhesive plaster over the whole length of the crack, overlapping on the reverse side prior to reaching the actual groove.

Four out of six second-hand shops invariably say that they will probably be having some discs in within a few days; but don't just leave it at that. Ask the man to put some by for you, and explain that it is the "dance stuff" you want—don't say jazz; he may not know what you mean.

In this way you can get things

he may not know what you mean.

In this way you can get things organised, and look forward to something being put by for you when you come again.

This record business isn't quite as easy as falling off a horse. In many places, for instance, the shopkeepers are tazy in producing records, if they have any, as it may mean lifting up stacks of furniture to get at them.

TAKE TROUBLE

Don't be put off by this; many a good "snip" is overlooked by being kind-hearted and saying "It doesn't matter" instead of saying "I'l help you shift the furniture"

Since about 70 per cent of the discs in Junk shops comprise popular songs, comic songs, vaudeville artistes, commercial bands and light music, you may find your search often abortive; but console yourself with the reflection that the percentage of folk who bought American bands a few years back was very small—very small indeed.

If, however, you persevere, and overlook nothing (even the most improbable places), you will find that something always turns up, and many a classic finds its way into a good home.

By the way, regarding the actual playing of the discs, whether they are old or new: a pick-up connected to any radio set can be bought very cheaply, or an ordinary portable gramophone can be converted by purchasing a pick-up arm.

Reproduction is thus doubled, and you should relieve the wear and tear on the disc by using a fibre needle.

So go to it, and good hunting!

GLASGOW

by Private JERRY

CURTHER to my notes recently with reference to the difficult position of many musician-civil defence workers,

musician-civil defence workers, it appears that a number of developments have taken place since I wrote these.

In February of this year a story appeared in the Melopy Maker of a band which had been formed by the Manchester A.F.S. under the leadership of Mark Beard, ex-London Philharmonic violinist.

Shortly after this the band was offered an audition by the B.B.C., with a view to its being broadcast at a later date. However, officialdom stepped in and the audition was cancelled.

I am ple*sed, however, to now be able to say that someone has seen the light to very good purpose, as the band has now been heard by the B.B.C. people, and is due to broadcast for the first time on August 13 in a variety programme.

programme.
Tenor saxist Ralph Bruce, who is a member of the band, has written a number of special arrangements for the broadcast, which should be interesting, if only to discover how an out-andout straight leader will handle a dance band playing modern arrangements.
I for one shall try to hear this particular airing,

The second development which has occurred is the news which has occurred is the news which has occurred is the news which has been published this week that other provincial towns are likely to follow the lead of the London Fire Brigade, which has banned all its A.F.S. workers from undertaking any "sideline" work, on the plea that working during what should be their rest periods is likely to impair the efficiency of the men.

In view of the fact that the cost of living is so high these days, and the men earn only something like £3 10s. per week, one can readily understand them trying to earn something "on the side," and once again I would emphasise that the treatment meted out to these "front line" workers does not compare with that of the Fighting Services.

I don't want to wash any dirty linen, but I do think that it is high time that something or someone in high quarters sorted this little lot out in fairness to all concerned.

all concerned.

Manchester's already small list of first-class saxophone players has been further depleted by the calling up for military service of alto man Alf Anspatch, who is now with the Royal Artillery, stationed in a coastal town in

stationed in a coastal town in the north.

Still a young man, Alf has spent most of the years since he left school in the musical profession, and has for long been rated one of the best lead saxes in the provinces. He has of late been in great demand for Sunday concerts around Manchester and district, and has worked for several different leaders.

For many years he led his own band on the Mecca circuit. after which he was a corner-stone for a long time with Ralph Gethic's Band at the Four Ways Restaurant at Delamere (Cheshire). One of his earliest professional jobs was with Speiro's Band in the Chinese Café in the Black pool Tower Building, the fiddle player in the band being a youngster called—Joe Loss.

GOSSIP

At the end of this season at Blackpool, Alf and Joe were offered a job together in Scotland, but would not accept the terms offered, and their ways parted. I often wonder what would have happened had they stuck together, for Joe stuck to a number of the boys he met afterwards for many years. At the end of this season at ackpool, Alf and Joe were

* * * * can imagine my disap-

You pointment at not being able to be present at the "M.M." North Britain Finals at Ashton-under-Lyne the other Friday, but there is a war on, and duties must be done

done.

However, whilst sympathising with the losers, I was rather pleased at the success of the R.A.F. Weetonians, as this victory bears out the opinion which I formed of the band when I heard it play second to Ron Davenport at Warrington.

Davenport at Warrington.

** ** **

I remarked after this event that I considered it among the best Service bands I had heard, and many of my friends who were at the Ashton "do" agreed with this remark.

Those readers who were not present will have a chance of hearing the band next month, when it is due to play its second broadcast I am not aware of the exact date and time at the moment.

JACK DOYLE, PAT SMUTS IN ALL-STAR R.A.F. BAND

ALL-STAR R.A.F. combinations are now no rarity, but surely a five-piece stationed at a Midlands aerodrome ranks as high as

lands aerodrome ranks as high as any.

For it comprises trumpet player Jack Doyle, former star of the Billy Cotton outfit, and later with his own variety act; tenor saxist Pat Smuts, from the Harry Roy and Nat Gonella bands; George Knight, formerly sax, clarinet and violin with Norman Cole's Piccadilly Hotel Band; another former Cole man, Jack Kent, on piano and accordion; and George Hackford, who regularly broadcast with Percy Mackey, Norman Cole, Billy Gerhardi, Frank Stewart's Alphas, as well as solo with the B.B.C. Military Band and Frank Biffo's Brass Quintette.

George is in charge of this brilliant combination, and is justly proud of its reputation among the officers and men of the R.A.F. stationed for miles around, since the outfit is a first-class string trio, and is able to put over a two-hour show with the utmost ease.

Quite recently it had the hohour of playing for Their

to put over a two the utmost ease.

Quite recently it had the honour of playing for Their Majesties the King and Queen and Princesses during luncheon at a West Country aerodrome. The Queen passed the boys as they stood to attention, and made them the proudest band in the country by saying: "We the country by saying: "We have all enjoyed your music very much.

much."
The band's most recent booking is at a distant camp, to which they will have to fly by Wellington bomber, complete with their instruments: and George informs us that it is their firm intention to try a little swing among the clouds!

Incidentally readers will join

swing among the clouds!
Incidentally, readers will join with us in congratulating Pat Smuts on recently becoming the father of a fine baby boy.
We are informed that he is already costing anything are incomed that he is already are incomed to the incomed that he is already are incomed to the incomed

already casting envious eye towards his father's tenor sax!



SHE HAD THOSE DARK & DREAMY EYES THE HUT-SUT SONG

SOUTH AMERICAN WAY

DON'T DELAY MAIL THIS COUPON NOW!

TERMS: #ENTIFYS:
12 mths. 6 mths.

\$mail Orch. - 36/- | 18/- | Trio - - 24/- | 12/Full Orch. - 49/- | 24/- | Piano Solo - 20/- | 10/
Overseas Terms on request.
To CHAPPELL & CO., Ltd., 50 NEW BOND STREET, LONDON, W.1 MONTHS for, combination NAME.,

... M.M. >/8/4

Dave Wilson, who played in Bennie Loban's sax section at the Bennie Loban's sax section at the Plaza, did not leave town for Bennie's London job, but joined up with Lauri Blandford at Dennistoun Palais. He also does a session or two with Ronnie Munro's variety orchestra at the B.B.C., Ronnie being in the thick of it just now.

At F. and F. Ballroom, where George McCallum still looks after two bands, a well-known face appeared recently on the stand—George's old contesting friend and rival Tommy Todd

having a session or two with the boys. Tommy's Clydebank activities were, of course, upset by that well-known blitz. Brother Charlie, bombed out, is now living down in Ayrshire, where he was not long in getting a local gig outfit under his wing.

Next Scottish band to get an airing is Jack Chapman and his Boys from the Albert, ever popular with listeners. Jack will broadcast on August 8 at 2 p.m. for half an hour. Manager Alec Warren, not so long with the Forces, will probably have his ear to the speaker on this occasion.

ENGAGEMENTS WANTED, MUSICIANS WANTED, INSTRUMENTS FOR SALE, INSTRUMENTS WANTED, BANDS VACANT, BANDS WANTED, MUSICAL SERVICES, PRINTING, RECORDS FOR SALE, RECORDING, PERSONAL TUTION, JAZZ or SWING PUBLICATIONS, and other ordinary announcements. The minimum cost for one insertion is THREE SHILLINGS for 3 lines. A LINE AVERAGES 5 WORDS. Box Nos. 6d, extra.

Classified Advertisements

All Small Advertisements must be prepaid and sent to arrive not later than first post Tuesday

Advertisement Manager "The Melody Maker," 92, Long Acre, London, W.C.2, or can be handed in at the trade counter, THIRD FLOOR, 92, Long Acre, London, W.C.2.
Telephone enquiries to TEMple Bar 2468 (Extension 258).

Under any of the following headings the charge is ONE SHILLING & SIXPENCE per line with a minimum for any one insertion of 4/6: PUBLIC NOTICES, SPECIAL NOTICES, LOST AND FOUND, SALES BY AUCTION, PERSONAL, etc.

A line averages 5 words. Box Nos. 6d. extra-

for your used

CLARINETS

PIANO ACCORDIONS

INSTRUMEN

ALEX BURNS

Pays Full Cash

WANTED

SAXOPHONES

FLUTES

TRUMPETS

YOUR

INSTRUMENT

also taken in

TROMBONES

LOWPITCH OBOES

DRUM KITS or DRUMS and ACCESSORIES

GUITARS

State fullest particulars. Price required must be mentioned. For Quick Sale—Send your Instrument direct. Immediate cash will be sent on return. Should by any rare chance a sale not be effected, the Instrument will be returned carriage paid.

BURNS LONDON, W.1.

Hours: 10.30 to 4.30 p.m. Not Saturdays. Obtain that Famous

SQUARE DEAL

ALL THE PUBLISHERS'
ORCHESTRATIONS IN STOCK.
Also MUSIC DESKS, COVERS
AND ACCESSORIES.

EVERYTHING FOR THE MODERN

DANCE BAND UNDER ONE ROOF.

Orders for 5/- or over C.O.O. If required. COMPLETE CATALOGUE SENT ON APPLICATION, JUST GIVE US A RING.

47 GERRARD ST., W.1

Telephone: GERrard 3995

PART EXCHANGE

Super Instrument BARGAINS!

All Saxes, Clarinets personally tested by Burton Gillis (late of Henry Hall).

Burton Gillis (late of Henry Hall).

CLARINETS.

LAFLEUR Bb, low pitch, Albert system, as new, in case ... 12 Gns.

SELMER CONSOLE, low pitch Bb, key work, pads as new, in case ... 15 Gns.

LEWIN, sax. fingering, low pitch Bb pearl key plates, perfect condition 15 Gns.

TRIEBERT Super Bb, low pitch, silver-plated, dual barrel, new, soiled, the only metal clarinet with real wood wind tone ... 17 Gns. cash

wind tone

case
GIBSON L1, new, soiled, complete in
12 Gns.
12 Gns.

DRUM KITS, Krupa style, new, 28 x 15 Bass Drum, chrome 14 x 5½ Side Drum, 2 Cymbals, Pedal, Stand, Sticks, Brushes, from 20 Gms. according to finish. Carlton, Autocrat, Beverley makes.

Tunable tom-toms, 12 in. ... 4½ Gns. Ditto 14 in. ... 5 Gns. White or Black.

Also Bargains in Double Basses,

ARTHUR DAY & SONS LTD., 15-17 UPPER GEORGE ST. LUTON

'Phone: LUTON 481.

ENGAGEMENTS WANTED Rate: 1/- per line. Min. 3/-

STRING BASSES, Etc.

ALTO SAX, doubling good violin, free for gigs.—JIM TRAILL. Prospect 4675.

GUITARIST, young, experienced, exempt. Read. busk, gigs. Perm.—
PETER GOUGH, 30, Petts Hill, Northolt Park

PIANIST

BOB BATLEY. Rodney 4787.

DRUMHER ERNIE MASON.—Gigs or perm.—221, Links Road, S.W.17.

Mitcham 4203.

TENOR, Cello, etc. All lines now vacant.—FOSTER, 35, Balfern Grove, Chiswick, W.4.

PIANIST open for gigs. Library.

B. O'BRIEN, 49, Camden Street, N.W.1. BRILE. Fianist Arr. (B.B.C.),
S. and D., South American and Cont.
exp., desires change. Hotel, restaution if required. F.C. offers only.
Young, smart, exempt.—Box 2850,
MELODY MAKER.

ENGAGEMENTS WANTED Rate: 1/- per line. Min. 3/-

FIRST-CLASS Band Vocalist. Young troadcasts. Would compère. Evengs and week-ends. — HAROLD VALKER, 570, Whitton Avenue, WALKER

DRUMMER, young, stylish, exp., now vacant. C.O., exempt.—DOUG, FOLKES, 124, Rosebery St., B'ham, 18.
DRUMMER, Vocalist, own mike, req. gigs.—JOE SEGAR, 2. Blenheim Crescent. Notting Hill, W.11.

DRUMMER available for good gigs on terms. Show kit. Ten years' exp. -RON HAWKES (Gladstone 3917).

RECORDS FOR SALE Rate: 1/- per line. Min. 3/-

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

INSTRUMENT REPAIRS Rate: 1/- per line. Min. 3/-

"ATMO-PROOF" DRUM HEADS GUARANTEED unaffected by temperature or dampness. 50% tone improvement.—Send hoop with 14/6 to 55, Victoria Road, Keighley, Yorks

JAZZ PUBLICATIONS Rate: 1/- per line. Min. 3/-

JUNE 15th Down Beat, 1/41 each; American edition, Hot Discography, 15/3. Closing down shortly. Send stamp now for list of American books and photos of swing stars.—SWANEE and photos of swing stars.—SW 62, Cross Road, Bushey, Herts.

BANDS VACANT

Rate: 1/- per line. Min. 3/-COLIN BEATON'S Quintet and eptet will accept good-class gigs or

BESSON resident.—Communicate with 9, Avon-dale Road, N.15. (CITy 1493.)

"Famous for Brass"

WILL BUY FOR CASH! SAXOPHONES, TRUMPETS, CLARINETS, STRING BASSES, DRUM SETS, ETC.

Write, or send instrument to -

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

Introduced in 1929 and still the leaders. Evolved by the great ALVIN D. KEECH—acknowledged the greatest artiste and teacher of the Ukulele. Made in Condon from Fresh English Abattoir Gut.

Eachgenuine' Keech String bears this seal

Sole Mfrs. CATHEDRAL STRINGS CO. KEECH WORKS, 130, SHACKLEWELL LANE, LONDON, E.8 Send for Pro. List.

GUARANTEED BARGAINS ORDER BY POST WITH CONFIDENCE SPECIAL DISCOUNT OF 5% TO ALL MEMBERS OF OUR ORCHESTRAL CLUB GUARANTEED TO BE IN PERFECT PLAYING ORDER YOUR PRESENT INSTRUMENT TAKEN IN PART EXCHANGE POST WITH CONFIDENCE

Tele. : Temple Bar 9351.

Hours: Mon.-Frl., 9-5.30; Sats., 9-1.

ACCORDIONS HOHNER CLUB IV, button 7 7 0

model ... HOMNER DOUBLE RAY, button model ... 10 10 0 FRONTALLINI, 120/3/41 19 19 0 HOHNER ORGANETTE, 120/3/41, curved keyboard 22 10 0

SANTIANELLI, 120/4/41, blue 24 0 0 HOHNER VERDI III, 120/3/41, ... 25 10 0

brand new ...
SETTIMIO SOPRANI,120/4/41 28 0 0 glitter silver ... 28 0 0

GALANTI, 120/4/4x, black and chrom., streamline ... 34 0 0 DALLAPE, 120/4/41, perfect 46 0 0
CHURSOLI CHROMATIC,
120 bass, streamline ... 60 0 0

CO-OPERATIVA, super model 90 0 0 SAXOPHONES

DUPONT ALTO, nickel-plated, DENVER ALTO, s.p.g.b., as 21 0 0

LEWIN - FRERES ALTO, £ s. d. s.p.g.b., perfect ... 23 10 0 PAN-AMERICAN ALTO, lacg., slightly soiled 26 0 0

EXCELSION ALTO, s.p.g.b., re-padded 27 10 0 YORK ALTO, s.p.g.b., worth SELMER SUPER ALTO, s.p.g.b., gold keywork ... 34 10 0 SELMER TENOR, s.p.g.b., balanced action ... 48 0 0 TRUMPETS.

BROWN, brass laq., rotary

washington, s.p.g.b., slide F.D.H. SPECIAL, brass laq., streamline 13 0 0

KING, brass laq., re-conditioned 14 14 0 PARAMOUNT, s.p.g.b., slide 14 14 0 CRITERION, s.p.g.b., patent valve casing ... 15 15 0
BESSON, lag., Proteano model 21 0 0 FRANKS, gold ptd., American model ... 22 10 0 CLARINETS.

M A R T I N - F R E R E S, £ S. €.

Albert, rollers ... 7 7 0

LEMAINE, simple system ... 7 7 0

CABARET, Boehm, perfect ... 15 15 0

STERLING, Boehm, metal ... 15 15 0

M A R T I N - F R E R E S,

Boehm, covered hole ... 21 0 0

DRUMS. LUDWICK side drum,

chrom. 8 8 0

GLITTER GOLD OUTFIT, complete CARLION OUTFIT, tunable tom-toms 45 0 0

GUITARS.

COLETTI, Cello built... ... GOLUMBIAN MAJOR, F 7 7 0 9 9 0 holes 9 9 0

KALAMAZOO, Model 31,
powerful 12 12 0

CROMWELL G.6, made by
Gibson 15 0 0

REVELATION, double sound

board... Electric 24 0 0 FRANCIS, DAY& HUNTER LTD. 138-140 CHARING CROSS RDWC2

THE SCOTTISH HOUSE

for YOUR REQUIREMENTS in MUSICAL INSTRUMENTS, REPAIRS,

McCUBBREY'S 99, West Hile Street, GLASGOW, C.1 Second-hand Instruments Bought

TUITION WANTED Rate: 1/- per line. Min. 3/-

will buy your old

- CLARINET TRUMPET

• TROMBONE • PIANO ACCORDION • DRUMS, TOM-TOMS,

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

LEW DAVIS 134 Charing Gross Rd., Phone: TEMple Bar 6562

WANTED

Rate: 1/- per line. Min. 3/-

DRUM kits or parts bought, sold, exchanged.—KEN STEARN, 115, Longwood Gardens, Hiord. Val. 1528.

OTTO LINK Tenor Metal Mouth piece wanted urgently. Cash waiting. CRISP, 8, Uxbridge Villas, Slough.

DANCE LIBRARY, good condition. Write at once, FREDDIE 178, Barrow Road, Streatham, S.W.16.

RECORDING

Rate: 1/- per line. Min. 3/-

star sound studies can now make limited number of non-Government recordings.—London Studies, 17. (avendish Square, W.1. (LANgham 2201.) Broadcasts still recorded at Star House, Kenton, Middlesex. (ARNold 6222.)

Band Bookers' Guide

New rate 10/- per single column inch

"FLASH"... **DENNY GERRARD'S** BAND IN "SWING" Engagements-

Manager: 1, PARK HILL, S.W.4

Book your next Band through... **ARTHUR FORRES**

"THEY'RE THE TOPS" ANY SIZE SUPPLIED. LIB. 1528.

SITUATIONS VACANT Rate: 1/- per line. Min. 3/-

WANTED, boys to be trained as musicians for a staff band permanently stationed in England; age between 14 and 18 years; must possess a knowledge of music; good pay; prospects of a musical career.—Apply, SECRETARY, R.E. Band, Ripon, Yorks.

ASSISTANT for Trade Dept. required immediately. Call, PETER MAURICE MUSIC CO., LTD., 21, Denmark Street, W.C.2.

GUITAR.—Beginner, having knowledge of instrument, desired read music.—Write, quoting fee, 2847, Melody Maker.

PIANISTS - ACCORDIONISTS YOUR HANDS ARE THE VITAL LINK

between brain and instrument. Rapid fingering, flexible wrists, octave playing, all made easy by a few minutes' daily practice.

Reading music at sight and Bass keyboard mastery.

FREE BOOKLET—FINGER MAGIC,
COWLING INSTITUTE, 71b, ALBION HOUSE, NEW OXFORD ST., W.C.1.

HAWKES XXTH CENTURY ALTO SAKOPHONE. low pitch. S.P.G.B., full artist, pearls and rollers, brown waterproof pads, practically new complete in case £25 0 0

complete in case 225 0 0

CONN BARITONE SAXOPHONE,
S.F.G.B. pearls and rollers, very
good condition, complete in case
with stand 218 10 0

STOWASSER TRUMPET, silver plated,
slender model, pearl valve tips, slide
change, Conn monthpiece, very good
condition 46 17 6

LEWIN CLARINET, low pitch Bb.
Roehm system, wood, nice condition, complete in case £11 10 0 Complete in case

ALBERT CLARINET, low pitch A, condition g4 10 0

NAME BASSOON, low pitch, et onite, french system, complete ir £12 0 (

ANY INSTRUMENT PURCHASED FOR CASH OR TAKEN IN PART EXCHANGE

W. PUMFREY LTD.

92/4, STOCKWELL ROAD, LONDON, S.W.9.

Tel.; BRIxton 2605,

INSTRUMENTS WANTED

Rate: 1/- per lin .. Mln. 3/-

SAXOPHONES, clarinets, dions. etc., purchased for CASH; cheque by return.—W. PUMFREY. LTD., 92-94. Stockwell Road, S.W.9. 'Phone: BRIxton 2605.

DON BOWLES

wants drums, saxophones, trumpets, accordions, clarinets, guitars, string basses. Top prices paid. Free collection.—Phone: OROydon 5224. High Street, Croydon.

WANTED FOR CASH

DRUM Kits or separate parts urgently wanted for Forces order. Send particulars or instruments to us. We pay carriage. Best prices given. Open from 9.30 till 5.30, Saturdays included. — LEN WOOD, 59, Frith Street, W.1. GER. 1386.

WANTED. Alto Sax and Drum Kit -70, Haydons Road, Wimbledon (LIBerty 4913.)

WANTED, five-octave Marimba ylophone, good condition. State rice—HADFIELD, 12, Chorley Old

VIBRAPHONE. Cash paid for Ajax.
Tonebuilt or similar job. Also
Slingerland Drums.—BROOK, 11a.
Gibson Road. Kingston 0811.

Gibson Road. Kingston 0811.

GUITAR wanted. Must be in sound condition.—Full particulars, including size, style and make, to Box 2852, McLODY MAKER.

WANTED. either new or second-hand. Selmer trumpet, Muft B, latest model with three water keys, serial number between 3,000 and 3,500. Cash waiting for suitable instruments.—18, Dudley Avenue, Kenton, Middx.

FAMOUS DAREWSKI PUBLICATIONS FOR THE FOLLOWING INSTRUMENTS

TROMBONE

Breaks	125	Jazz	4/-
GUITA		Plec-	
trum Guitar Playing			5 /- 2 /-
SUNRISE SERENADE WHISPERING		4	1/-
CORN		for	1 /4

LOUIS ARMSTRONG'S (44) Hot LOUIS ARMSTRONG'S 125 Jazz Breaks

SAXOPHONE AND CLARINET.
BENNY GOODMAN'S 125 Jazz

MELROSE Sax, and Clarinet Folio containing 12 Famous Nos. for the, Bb, and C Melody Sax., Clarinet with Piano acc.

ACCORDION. THURBAN'S Simple Treatise for HOW TO MASTER the Bass Side

PIANO ACCORDION SOLOS, contaming 9 World Wide Successes
7 ORIGINAL HAWAIIAN SOLOS
1/6
6 ORIGINAL TANGOS
7 ORIGINAE WALTZES
1/6
WHISPERING SWING, arr. by SUNRISE SERENADE

PIANO. BLUE NOTES, modernistic arrangement of selection of world Famous Blues ... HOT NOTES, modernistic arrangement of selection of World Famous Stomps...
TIGER RAG, Modernistic arr. ... SUNRISE SERENADE, 2 Pianos... SUNRISE SERENADE SOLO MELROSE Song and Dance Folio of 16 Hot Numbers

DAREWSKI MUSIC PUBLISHING CO. 9-10 NEW COMPTON ST., LONDON, W.C.2

TEMple Bar 6428

IT'S A SCARTH BARGAIN-IT'S GENUINE

TRUMPET, "Dominant," 8b sil.ptd., accordion, "Co-operative," Super de lave, 140 lass, 5 voice treble, 6 voice bass, treble and bass coupler, all pearl, stage model, absolutely as new, in case 14 14s. Claring, 14 x 3, case 15 p. SAXOPHOME. Tenor, 18b, low pitch, erfect, in case 121 12s. SAXOPHOME. Tenor, 18b, low pitch, erfect, in case 230 SOPRANO SAX., "Albert," blow pitch, silver-plated, re-padded, etc., as new, in case 230 SOPRANO SAX., "Albert," blow pitch, silver-plated, re-padded, perfect, in case 222 less new, in case 225 long the property of the property of the stand and case 222 less new, in case 222

G. SCARTH, LTD., 55, CHARING CROSS ROAD, LONDON, W.C.2. GER. 7241
Next to Leicester Sq. Tube Station. Open Daily (except Sundays) 9 62,m

INSTRUMENTS FOR SALE Rate: 1/- per line. Min. 3/-

DRUM BARGAINS!!

FULL supplies in stock at LEN WOODS. New address: 59, Frith Street, W.1. Same 'phone number as before. Ger. 1386. No H,P. terms.

BEST QUALITY Sidedrum Heads, 15/-, 17/6; white and transparent calf, 21, including lapping. Same-day service.—LEN WOOD, 59, Frith Street,

DRUMMERS!! HICKORY STICKS
RED End "B," 5/- per pair.—
ATMO-PROOF, 55, Victoria Road,

SPECIAL BARGAINS

SAKOPHONES

Selmer B.A. Alto, loc, brand new TRUMPETS.

Boardon, b. & L. pisted, good condition Tiger, a.p.g.b., b. & L. pisted.
Jodana, s.p.g.b., a change, fittle used, Hawkes Bp Cornet, a.p., overhaulted E.F.F., s.p., b. & L. nice condition Streamline, s.p.g.b. rimbers bell.

Monarch, leac, as new, good tone Foots, lac., lip., new Could be to the Davies 'Special, lac., ex. tone Manhattan, b. & L.p., tac., new outfit Comet, s.p.g.b., new outfit Manhattan, b. & L.p., tac., new outfit Manhattan, b. & L., a.p.g.b., like new Nat Gouella 'Broadway, "h. & L. lac., new Paul Cavour, a.p.g.b., de tuxe model Besson Trampet Cornet, a.p.g.b., like new Premier 'Aoo,' s.p.g.b., soiled only King American Standard, s.p.g.b. Besson Trampet Cornet, lac., as new Conn, a.p.g.b., lac., new Busschor, 1940, b.c., new Busschor, app.g.b., labeth model, new Olds, latest model, bc., as new King Liberty, lac., hrade hore significant even King Liberty, lac., hrade new King Silvertone, as played by Conella, McQuater, Ziggr Eliman, etc.

McQuater, Ziggr Etman, etc. 50 9
TROMBONES
Coan, I.D. Iac, perfect, key (1 9 10
Lamy, ex, condition, nice tone 10 10
Lew Davis, necrial new lac. 17 10
Busschor, Lip., ni, gl., perfect 22 10
Selmar, Stach model, lac, as new 25 0
Lew Davis "Juho De Lute," new 25 0
Busschor, 1940 model, lac, territic ofter 32 10
Olds, brand new, lac. 22 10
King Bilvertone, Dorsey model, new 52 0

INSTRUMENTS FOR SALE

Bb baritone sax, S.P.L.P., mint condition, in velvet-lined case, and stand, great bargain, £18; also Buisson Bb clarinet, covered holes, new case, perfect, £5/10.—HOLMES. High-st.

Ammanford SIDE DRUMS, 14 x 6, pearl finish.

SIDE DRUMS. 14 x 6, pearl finish. £5/10; 3-octave xylophone, resonators, stand, etc., chrome plated, brand new. £15; another £4: Vibraphone. £15; Gibson electric guitar. £15; 20-watt amplifier, mike and speaker. £25; Lafleur C clarinet, 3 guineas: Spanish guitar. 40/-; pearl and gold drum kit, 20 guineas.—115. Longwood Gardens, Ilford.

MUSICIANS WANTED Rate: 1/- p. : Kile. Min. 3/-

WANTED for resident contract commencing August 23. first-class Dance Musicians. Lead alto lead trumpet, pianist second alto bassist. Preference to those able to do vocais or speciality or dbl. accordion. Send photo. exp. terms required. Six nights weekly.—Box 2849, Melody

TENOR. Trumpet. Trombone, Piano, Bass and Guitar for works dance band. S.W. district.—Box 2848.
Melody Maker.

WANTED Dance Musicians, all instruments, male and female. Send full particulars to SIM GROSSMAN, Pavilion, Bournemouth.

LEW DAVIS

OFFERS

SOMETHING SPECIAL

RECOEX preserves REEDS!

* Apply One Thin Coat (Brush provided) and your Reeds will last 10 TIMES longer. 3/- per bottle, post free

LEW DAVIS MOUTHPIECES

CORNET AND TRUMPET SMALL MEDIUM LARGE S1 4 0 Post Free TROMBONE \$1 7 % Post Free

SAX MOUTHP	LCL			
CLARINET				
		. 8	12	d.
Vocaltone Streamline (var. lays)			12	6
ALTO				
Special Plastic Model Vocaltone Streamline (various la		0	12	6
Vocaltone Streamline (various is	va)	1	17	6
TENOR				
JOE CROSSMAN (various lays)	6-6		18	- 6
GEORGE EVANS	1.2	2	5	0
FAT SMUTS		2	5	0
HYMIE SHERTZER		9	17	- 6

Deposit will Secure Your Instrument. No Hire-Purchase Terms Available. Part Exchange: 'Phone : Tem: 6562.

SHOWROOMS OPEN SAT., AUG. 2nd, till 4 p.m. LEW DAVIS PRODUCTS LTD... 134, CHARING CROSS RD.. W.C.2.

King Silvertone, Dorsey model, new . 52 0 CLARRIETS French Fluts, h.p., d., wood 1 5 Mahillon, h.p.a, s.a., no case . . 5 6 French Mod., h.p., Hly, s.s., no case . . 5 5 Bosson, l.p., sun, swa, Bly, no case . . 6 Console Flute, j.p., Rotchin, metal, no case . 12 10 Buffet, Bly, Bechm, l.p., slight crack . 14 10

INSTRUMENTS FOR SALE Rate: 1/- per line. Min. 3/-

KOREAN Temple blocks, super quality, red and gold, black and gold, or white and gold, 45/- the set; helders, 3/- and 4/- each,—LEN WOOD.

SNARE drum, 14 x 5, all metal £3/5.—LEN WOOD.

BROADWOOD full-size steel frame grand piano, rosewood, good condition, £30 cash.—Box 2853, Meloby

GENUINE old 'cello, made and sold by John Johnson, date 1750, Harp and Crown, Cheapside, London; offers invited—A. BRADSHAW, 27, Varley Road, Aigburth, Liverpool.

BESSON "International" trumpet, perf. cond., complete with case, mutes also Eby's tutor, new, £20.—ROWE 36. The Curve, Shepherd's Bush, W.12

ELECTRIC Hawaiian Guitar, no name, no amplifier; what offers?—CHERRETT, 45, Sandy Lane, Waltonon-Thames.

CYMBALS, 4-star, paper thin, 8-in. sting 8/6, 10-in. 13/6, 11-in. 14/6, 12-in. 16/6, 11-in. Zitco's 45/-, 8-in. sting Zitco's 25/-, 12-in. Chinese swish 27/6.

—LEN WOOD.

28 x 15 white bass drum, interval damper, 14 x 5 all metal snare drum with effects, £15, complete: Carlton kit, full size, with effects, £18, others in stock.—LEN WOOD.

TRUMPET, brass, B flat, A slide, pearl finger tips, £6.—LEN WOOD.

CHINESE tom-toms, painted heads, 10-in. 25/-, 12-ia. 45/-, 15-in. £3/5; Chinese wood blocks, 4/6 and 5/6 each.—LEN WOOD. each LEN WOOD

INSTRUMENTS FOR SALE Rate: 1/- per line. Min. 3/-

BUESCHER alto, perfect condition, good case. £17/10.—PURNELL. Regent Ballroom, Abertillery. Mon.

Ballroom, Abertillery, won.

4-STRINGED tenor guitar, case and tutor, as new, £4/10.—BETTERIDGE, 14. Fairfield Walk, Chettenham.

TRUMPET, Paul Cavour, S.P.G.B., £6/15; L.P. clarinet, £3/15; also Besson, Albert, H.P., £2, 70, Haydons Road, Wimbledon, LIB, 4913.

FOR SALE

Rate: 1/- per line. Min. 3/-

AMPLIFIER, Shaftesbury 8 w., undistorted, A.C./D.C. nearly new, £20 cash.—GOODMAN, 59, Banner £20 cash.—C Street, E.C.1,

MUSICIANS WANTED Rate: 1/- per line. Min. 3/-

WANTED. first-class Planist dbl. Accordion, for Palais. 6 gns, weekly. Perm.—B. S. 146. Ashford Court, London, N.W.2.

FIRST-CLASS Saxs and Brass for contract.—Box 2851, Melody Maker.

contract.—Box 2851, MeLouv Maker.

WANTED. first-class Lady Instrumentalists for perm. engagement. Stage, dance concert orchestra.—Fullest particulars. with photo. NORRIS LESLIE, Treetops. St. Martin's Drive. Eynstord, Kent.

TENOR required for first-class semi-pro. eight-piece combination. Good. South London. Gigs. Anybody free Saturday?—Phone: POLlards 1971.

LOWEST PRICES

Paoli Soprani. 5 coupler, black, as new 55 0 Frontaini. Stege Mod. 4 couplers, 6 refts, 73 10 Prontaini. Stege Mod. 4 couplers, 6 refts, 73 10 9 9 (No. Amplifier), plush lined case extra 2 2 2 Double Neck, 16 strings, 4 controls 18 18 (No. Amplifier), plush lined case extra 3 3 10 (No. Amplifier), plush lined case; extra 3 3 10 Spanish Guitar, good condition, case 4 0 Special Model, pearl inlay, new 4 4 9 Special Model, pearl inlay, new 4 4 9 Special Model, pearl inlay, new 4 1 10 Paragon "56 Luze," almost new 21 0 Epiphone "50 Luze," almost new 27 10 Epiphone "50 Luze," almost new 47 10 Epiphone "50 Luze," almost new 75 0 Epiphone "50 Luze," brauf new 75 0 Epiphone "50 Luze," brauf new 75 0 Epiphone "50 Luze," brauf new 75 0 Epiphone Stodway, bd. new 47 10 Epiphone "50 Luze," brauf new 75 0 Epiphone Stodway, bd. new 47 10 Epiphone Stodway, bd. new 4

Every instrument complete with case unless otherwise stated and in perfect playing condition

LADY Sax and other instrumental sts req. immediately. Long contract -ARTHUR FORREST (LIBerty 1528)

WANTED. 2nd Alto Sax, must be good reader, for Saturdays and mid-week gigs.—Phone. STAN THOMP-SON, Stamford Hill 2358.

WE BUY FOR CASH

SAXOPHONES, CLARINETS TRUMPETS & TROMBONES DRUMS STRING BASSES PIANO ACCORDIONS

Please write or send instruments to:

BOOSEY& HAWKES

295, REGENT STREET, W.1

(Prof. Dept.) 'Phone: Langham 2741-2746 (6 lines). MANCHESTER: ALDERSHOT:

93, Oxford Road.

VALUABLE VOCAL DISCOVERY

DISPOSES OF FORMER TEDIOUS METHODS: ASTONISHING RESULTS IN FIRST LESSON.

LOWER AND HIGHER NOTES ADDED TO ALL RANGES OF VOICES. BROAD CASTING TECHNIQUE IMPROVED.

LOST VOICES PERMANENTLY REGAINED AT ANY AGE. Lessons by appointment only.

Miss M. CLIFFORD

London Music Studios 2B, WIMPOLE STREET, W.1. Langham 1578

MUSICIANS WANTED Rate: 1/- per line. Min. 3/-

INSTRUMENTALISTS required for new orchestra being formed for Malayan Broadcasting Corporation. Singapore. Contract three years. Salary ranging from \$550 per month for leader to \$450 per month minimum. Dollar equals 2/4. Free passages. Age not exceeding 45.—Write, stating age, whether married or single, full particulars of qualifications and experience, to the Crown Agents for the Colonies. 4. Millbank, London, S.W.1, quoting M/9692.

MUSICAL SERVICES Rate: 1/- per line. Min. 3/-

MELODIES.--Plano scores to airs; music taken from voice orchestra-tions. Finest work.--RIGBY ARONS, 19, Offie) Road, S.W.9 (near Oval).

PIANOFORTE accompaniments arranged to melodies, and music orchestrated from 2- by lady. Lyrics set.—Box 419. Melody Maker.

RED HOT sax playing, yours for only 21/-, by latest improved postal course; write now and increase your income right now.—JACK JACKSON, Broxholme House, Reddenhill, Torquay.

LYRICS specially written for good tunes. Songs revised, lyrics set. plano arrangements.—BERNARD BARRY. 325, Dallow Road, Luton, Beds.

COMPOSERS invited to collaborate with lyric writer, dance tunes or ballads; 50-50 basis. — NEWBOLD, "Wavertree." Garth Lane, Stafford.

WANTED

7-Piece Ladies' Band

With leader of ability, "pep" and personality. Must be first-class Dance Musicians. 52-weeks-a-year job right band. Start 1st Sept. (when Benny Lobau returns to Glasgow) at: ROYAL OPERA HOUSE, COVENT GARDEN

4-Piece Band

Smart 4-Piece Band for Provinces: Fiddle Lead. Drums, Piano (Accordion) and Bass. Can be either Male or Female

WRITE, in first instance, to:

MECCA AGENCY Ltd.

DEAN STREET, LONDON, W.1

(BYRON DAVIES, Managing Director).