

# Melody Maker

INCORPORATING RHYTHM

Vol. XVII. No. 428 OCTOBER 4, 1941

## New "M.M." Feature Inspires H.M.V. "Collectors' Series"

### Winnick In Phoenix Variety

AFTER a long period of inactivity, the Phoenix Theatre, in Charing Cross Road, started off what looks like being an extremely vigorous season of variety on Monday last, when, before a packed house in which were to be seen George Formby, Tommy Trinder, and other stars of stage, screen, and radio, Maurice Winnick and his Band were featured in that elegant production, "Dorchester Follies."

Winnick has been touring for some time with this well-produced, slick and very bright entertainment. His 11-piece band bears an extremely weighty part in it, being on the stage for the whole of the second half, playing several of its own numbers and handling many accompaniments. Although the band is on the stage for such a lengthy period, it is not heard "solo" to a very marked extent, because the whole second half of "Dorchester Follies" is arranged as a kind of super-cabaret.

#### COMPETENT OUTFIT

After playing itself in with its accepted style of sweet music, the band swings into a dance scene, "The Jitterbug Jump," going on to "Yes My Darling Daughter," in which Helen Ward—definitely a marked vocal asset of the band—is featured.

Another scene, bringing in the evergreen music of "In the Shade of the Old Apple Tree," is followed by a medley, "Blue Heaven," "Make Believe," and the stylish if inevitable "In the Mood." Later on Doreen Stephens sings "The First Lullaby" very effectively.

The band throughout is the competent commercial stage proposition which those who have studied its radio work would expect. It carries out little comedy or extraneous entertainment of its own; neither does it defy established stage conventions by attempting to launch out into advanced elements of swing. Probably its strongest asset is its hard-working rhythm section.

Maurice Winnick himself shares the compèring, plays his violin, and acts as all-round master of ceremonies very smoothly.

Among the impersonations of that popular compère and raconteur of very sophisticated stories, Harold Berens—who is a big feature of the show—is a particularly cruel but riotously funny impression of "Hutch," in which he is assisted by pianist Eddie Lisbona.

Winnick is described outside the theatre as purveyor of "The Sweetest Music This Side of Heaven." Although we hope to find something with just a little more style and refinement before our journey to those celestial gates is ended, we must nevertheless admit that, as a stage band, Winnick's is both musical and siflowly competent. J. M.

IMMEDIATELY the MELODY MAKER was published last Friday, a steady stream of letters started to arrive in praise of our new feature "Collectors' Corner," and a large number of readers, intrigued by the mention of a record by McKinney's Cotton Pickers, wrote and telephoned the Gramophone Company about it.

So great was the demand, in fact, that the enterprising H.M.V. Company has decided not only to issue it, but to make its appearance the signal for the launching of a special "Collectors' Series," tying up with the "M.M." feature.

#### OUT NOVEMBER 1

The first record in the series will appear on November 1, and will be the McKinney's record mentioned above—"Milenberg Joys" and "Shim-me-sha-wabble."

Present plans are to run the series for a year, and H.M.V. certainly deserve congratulations for the initiative they are taking.

This news, following so quickly the "Jelly Roll" Morton releases, makes 1941 a bumper year for all jazz fans as far as the issue of first-class records is concerned.

## GET THIS BOOK!

EARLY last year there appeared Wilder Hobson's "American Jazz Music," which was hailed everywhere as the book of all time on jazz. But the very limited American printed (though English bound) edition was soon sold out, and for 18 months the work has been unobtainable here.

Now, however, thanks to the enterprise of our own record critic, the indefatigable Edgar Jackson, to whose efforts to obtain republication the publishers give unstinted acknowledgment on the fly-leaf, Messrs. Dent and Son have produced a new English edition of the book—and at the reduced price of 7s. 6d.

To say that this is a veritable boon is to put it mildly, for "American Jazz Music" is without doubt the finest treatise on jazz that has yet come our way.

#### "MIKE'S" PRAISE

Even that most hard-boiled of all authorities on jazz, "Mike," gave it unstinted praise when he reviewed the original edition.

"The fact is," wrote "Mike," "that 'American Jazz Music' is far and away the most interesting and intelligent book about jazz that I have yet read."

The greatness of this discourse lies in the simple, easily understandable and absorbing way in which it tells the whole truth about jazz.

And it does so partly by the insight it gives into the traditions, history, politics and economics, as well as the musical aspects, of jazz and those who have been responsible for its evolution, but none the less conclusively by the biting but obviously sincere and justified manner in which it debunks the synthetic music known as "commercial" jazz.

This is, we have no hesitation in saying, a book which should be read by everyone—for it is everything from a guide for the novice to a bible for the initiated.

# DOES THIS COUNTRY APPRECIATE GENIUS?

The Answer—In This Strange Story—Seems to be No!

DOES THIS COUNTRY RECOGNISE GENIUS? WE ASK THIS QUESTION BECAUSE OF THE PECULIAR CASE OF THE SEVEN-YEAR-OLD "KID KRUPA," VICTOR FELDMAN, WHOSE AMAZING DISPLAY OF SUPER-DRUMMING WAS THE BIG SENSATION OF THE RECENT JAZZ JAMBOREE.

Victor has been hailed by the experts as the greatest jazz discovery ever, in this country. He has never been taught to play drums, yet some innate genius makes him perform the most incredible rhythmic feats on the skins—and everybody who has seen him is flabbergasted by his masterly technique, his adult ideas, and sheer drumistic wizardry.

Of his amazing talent there is no question, and it is safe to say that, if he were in America, no efforts would be spared to bring him before the public with every possible ounce of Press, radio, stage and screen publicity and ballyhoo.

In fact, we will go further and say that, if Victor Feldman were an American child, the powers-that-be in England would be turning heaven and earth to get records of him over here, to arrange broadcasts by him for English consumption, and generally to boost him in this country.

#### TOO YOUNG!

But, since he happens to be a home-grown product and to live in a London suburb so essentially English as Edgware, the typical apathy which we display towards our own talent is well in evidence, and we have regretfully to report that, apart from his appearance at the Jazz Jamboree and a huge amount of fan mail and sycophancy, his genius has gone entirely unrecognised by the people who matter.

B.B.C. producers who have heard Victor Feldman rushed to get him on the air. Harry Parry tried to get him into a Radio Rhythm Club programme. All their well-meant efforts fell down because no child under 12 is allowed to broadcast over the B.B.C.

But surely circumstances alter cases? If Yehudi Menuhin had been in England when he was still a prodigy under 12, would not efforts have been made to put him on the air, by virtue of his amazing talent?

Film producers, who have heard Victor have waxed enthusiastic about getting him into pictures, only to be thwarted by the apathetic excuse "He's too young!" The same goes for record companies and for the stage, despite the fact that you can get a licence for a child to go on the stage if his education is continued while he is touring.

#### LOSING HEART

The net result of the discovery of Victor Feldman is that thousands and thousands of dance music fans all over the country want to hear him, and are denied the opportunity. The lack of interest shown in him has, quite naturally, caused him and his brothers to lose much of their incentive to practise and play their best. They have got as far as the Jazz Jamboree, and that seems to be about as far as they can get.

We indict the entertainment heads of this country. We say that a child who is such a genius on the drums ought to be fostered and encouraged.

We do not say this because of the money-making aspect of the case, for Victor Feldman's parents are in comfortable circumstances, and do not need, nor desire, to make a profit out of their son's talent. It's lucky that they are so situated, because, if they had to depend for their livelihood on the commercialisation of their son's brilliance, they would all starve.

IF THIS CHILD IS ALLOWED TO WASTE HIS GENIUS AWAY THROUGH LACK OF INTEREST, IT WILL BE NOTHING SHORT OF A TRAGEDY—AND A CRIME.

Henry Hall is the B.B.C. Band of the Week commencing Monday (6th), and Billy Cotton (13th week).

#### RECOVERING



Pale and wan after his serious illness, fiddle stylist Stephane Grappelly limped into our office on Wednesday to receive some of his huge pile of fan mail, and in this "M.M." photo, taken on the spot, you see him reading letters from his well-wishers.

Stephane must now go to the country for convalescence. He thanks his correspondents very sincerely, and regrets that, in his run-down state, he cannot reply to all of them.

#### Alf Leah Is Convalescing

THE many friends of Hatchett bassist Alf Leah will be glad to know that, after three months in hospital at Highgate, he is making sufficiently good recovery to be sent away for convalescence. Through the "M.M." he wants

to express his grateful thanks to the many people who have cheered him up by writing to him, and he would be delighted to hear from more of his friends at The King George V Convalescent Home, Godalming, Surrey.

"HIGH IN THE HILLS . . .  
DOWN IN THE DALES" . . .  
THEY'RE ALL PLAYING THE HIT OF THE YEAR

## DOWN FORGET-ME-NOT LANE

NOW IN THE TOP FOUR "BEST SELLERS"

BACKED WITH

## RISE AND SHINE

THE OUTSTANDING BRIGHT NUMBER ON THE AIR  
BRILLIANTLY ARRANGED BY BERT BARNES  
DOUBLE S.O. 2/6 (2/8 POST FREE)

THE WALTZ PREMIER SUCCESS

## FOREVER AND A DAY

S.O. 2/-  
(2/2 Post Free)

JOIN THE WRIGHT ORCHESTRAL CLUB FOR HITS

● 20 NUMBERS (S.O.) 12/6 ●  
(SEND FOR ENROLMENT FORM)

LAWRENCE WRIGHT MUSIC COMPANY LTD.  
WRIGHT HOUSE, DENMARK STREET, LONDON, W.C.2. TEMple Bar 2141.

## McPARTLAND IN ARMSTRONG FILM

FOLLOWING on last week's report in the MELODY MAKER that Louis Armstrong is to star in a forthcoming RKO Radio picture, it is now known that Jimmy McPartland, famed Chicago cornettist, has been assigned a rôle in the picture.

It is understood that several others of the old Austin High School gang have been approached, and names mentioned include Bud Freeman, Pee Wee Russell and Eddie Condon.

The film will open at the time when Satchmo was a kid eight years of age in New Orleans, and a short sequence will even be devoted to the time he spent in the Waifs' Home; and thereafter Louis himself will play the lead. Orson Welles is not at all worried about the uncommercial aspect of the picture, as he considers there to be easily enough enthusiastic supporters to warrant it being a box-office as well as an artistic success.

#### HACKETT ON GUITAR

Other follow-up news concerns the signing-up of young Bobby Hackett, by Glenn Miller, which sounds like good news for the swing fans, but not so good for those who consider Bobby too good an artist to ally himself to a band which primarily caters for the jitterbug crowd.

Bobby Hackett is to be featured on guitar as well as on cornet, and will probably only be used in speciality numbers on the latter instrument.

It will, of course, be remembered that Bobby used to play guitar before he took up the cornet, and was in fact featured on the guitar in the records which were made a couple of years back by Decca under Leonard Feather's supervision.



## DANCE BAND NEWS FROM GLASGOW

To fill in the week intervening between the departure of George Scott-Wood and the coming of Oscar Rabin, the Playhouse management arranged for a visit by Gloria Gaye and her all-ladies' ensemble.

This band was up here not so long ago, and their return visit means that we have two all-femme outfits playing not so far from each other, as Ivy Benson and her Band have returned to the Locarno after their brief spell in Edinburgh.

George Scott-Wood had two accordion broadcasts during his Glasgow stay, and used some local talent, including Eric Spencer, one-time pianist with Alec Freer at the Plaza, now in war work, also Jimmy Lothian, on leave from the R.A.F.

A friend of Jay Farley's tells us that this clarinet and sax stylist was on leave not so long ago, although we didn't run into him. Jay is now in the Royal Artillery, and is naturally a prominent figure in the unit band.

### SORRY, DEANS!

Recent mention of "Mickey" Deans as playing trumpet with Harry Roy has tickled the locals somewhat. Danny Deans is, of course, the member of the family at present playing some swell trumpet with Harry, Mickey playing his tenor back home here with Ronnie Munro.

The third member, Maurice, is still playing trumpet and vocalising with Alf Johnstone's band at the Berkeley.

The dinner dances at the North British Hotel, Edinburgh, are in full swing for the season, and once again the music is in the hands of Syd Loseby, Glasgow saxist.

Syd has had this job for some time now, and recruits his band from either Glasgow or Edinburgh, according to the state of the "market." He is in war work in Glasgow now, and does an occasional job for Louis Freeman, who still manages to pick up a wedding or two, despite the scarcity.

Another winter season successfully launched is that at the West End Ballroom, one of Glasgow's oldest halls. Carrying on from last year, trumpeter Gerry Fitzgerald is in charge of the music, and is doing well, despite the usual band recruitment difficulties.—H. HINSHELWOOD.



Proudly seated on the right in the front row of the above picture is Corporal Jack Nathan, the grand West End pianist who, since his rise to fame with Roy Fox, has been in the forefront of the profession's ivory-ticklers.

Now in the R.A.F., he is the leader of his station's brass band which you see above, and is also leader of the smaller dance band. Starting from small beginnings, this brass band is now nearly thirty strong, and plays for all official parades, in addition to giving regular concerts of straight and light music.

In front of the band above is Flight-Lieut. Bentley, Station Adjutant and Officer-in-Charge of the station's music. He was originally responsible for the formation of the two bands, in January of this year.

## DRUM DOPE

CONTINUING the New Noises series, here is one (which also wins 5s.) from M. Wimborne, of Holland Park, London, W.11—

"I find that beating the temple blocks with a soft beater with the left hand, and beating out a tom-tom rhythm on snare drum with the right hand, produces a very original and unorthodox rhythm. Another original way that comes in well in 'Big Noise from Winnetka' is to play on wood block with cowbells, and, using Chinese cymbals, every time the cymbal is hit to do a rimshot with the right hand simultaneously."

That bit about playing with cowbells on wood block is a bit strange, Reader Wimborne, and certainly a new noise. But I imagine this effect very quickly palls—don't overdo it, emulators. The first idea is all right, although not exactly "new." The trouble is—what rhythm? It's easy enough to say "play rhythm," but the effectiveness of these ideas is what kind of rhythm to get out of the New Noises.

## Swinging For Savings

WHAT are musicians doing to help the war effort? Striking answer is provided by Nat Allen and his Band, who have for some time been extensively engaged in connection with the National Savings Campaign.

What is more, the committee fully appreciates the answer—which is that the accompaniment of first-class dance music to savings appeals is a sure guarantee of the maximum amount of interest being taken in such appeals by audiences whose spirits have been roused by first-class playing.

Within 24 hours of the boys playing in a factory canteen recently, over £600 had been subscribed!

Nat averages two such engagements a week, and it is no exaggeration to say that he and his boys (many of whom come straight from full-time Civil Defence work) have been instrumental in raising several thousand pounds already.

To-morrow (Saturday), at 3.30 p.m., they will be appearing at Islington Central Hall in connection with that Borough Council's savings drive. Nat will be using a twelve-piece combination.

In addition to their regular Sunday broadcasts to Malta, the band is being kept busy with concerts and dances, and at the end of this month are scheduled to play at what is believed to be the first joint Anglo-Russian Red Cross Ball.

### RHYTHM CLUB NEWS

No. 1.—The Bag of Nails is fast becoming a Sunday afternoon meeting-place for all the leading musicians, and last week the following were present, and took part in another great Jam Session: Dave Wilkins, Kenny Baker, Norman Waring (trumpets); Ted Snoad (tenor); Frank Cordell, Norman Burns, Dick Katz (pianos); Clifton Maxwell, Les Leston, Bobby Midgley (drums); Lauderie Caton, Joe Deniz, Gordon Sopitt (guitars); Russ Allen (bass) and Reg Weller (drums). Another on the same lines next week when Bill Elliott and Percy Pring will present the recitals.

No. 5.—The N.W.3 Group are also having great meetings, and last Friday the chief guests were Beryl Davis, Harry Conn and Walter Stott, of Oscar Rabin's Band. The Jam Session included Ted Snoad, Andre Goers, Tony Ayers, Norman Waring, Bob Mallah, and Dick Katz, whilst Don Webb, part-founder of the club, made a welcome return. Next meeting, October 10, when Miss Alma Long presents "America Dances" and Ron Chipperfield "Queens Of Jazz." A unique feature is "Jam Question."

No. 6.—Hounslow meet again next Sunday at Conservative Hall, when there will be a competition and Jam Session. The secretary wishes to apologise to all members for the sudden cancellation of the last meeting.

No. 161.—Sidcup meet at the Station Hotel on October 6, when M. Orney will present a recital on Muggsy Spanier. All communications to J. C. Godbolt, 84, Willersley Avenue, Sidcup.

## AMBROSE OCTET ON THE STAGE

SEEN this week at the Chelsea Palace, the Ambrose Merry-go-round, featuring the Ambrose Octet, leaves one with a mixed feeling of pleasant surprise and disappointment.

First of all, the whole show doesn't mean a thing to the student of jazz (writes Jerry Dawson), despite the fact that included in the personnel of the octet are George Shearing, Carl Barrieteau and Teddy Foster.

The outstanding feature of the act—in fact, they completely steal the show—is the work of Carl Barrieteau and Peggy McCormack, whose singing and dancing—yes, I mean both of them!—is some of the best I have seen for many a long day.

In "Old Man Mose," in which he doesn't play a single note of saxophone or clarinet, Carl's every movement displays an inborn sense of rhythm, and he is a "hooper" of no mean order.

### NO "AMBROSE TOUCH"

Equally as surprising was Peggy McCormack's terrific rendering of "South American Way," introducing "I Yi, Yi, Yi." Over a number of years I have seen and heard Peggy do all sorts of numbers from "Playmates" to swing, but never has she appeared to such advantage as in the "native" rhythm.

Anne Shelton, handicapped by a bad microphone, bad lights and bad make-up, sings competently, yet without that inspiration which one feels is just around the corner, and George Shearing plays a rather fussy arrangement of "Softly as in a Morning Sunrise."

Teddy Foster sings and plays rather better than I have heard him in the past in "Hut-Sut Song," whilst the humour is capably handled, as usual, by Les Carew, assisted by Ted Fielding and Norman Hackforth.

One is bound, of course, to compare the show with previous offerings by the Octet, and whilst, musically, the "Ambrose touch" is noticeable by its absence, the act is extremely strong in all-round entertainment value.

## Gaby With Singer Inga

WHEN Inga Anderson, that most sophisticated of Canadian songstresses, played in variety last week at the London Stoll Theatre, the audience found a pianist equally sophisticated in style accompanying her—none other than swingster-songwriter Gaby Rogers.

The type of show which Inga Anderson puts over, featuring numbers old and new, with many changes of tempo, and with sentiment, humour and swing, requires an accompanist of very special qualities, and Gaby, who is nominally fully occupied with his songwriting activities and his writing and arranging work in the Harry Roy office, took over Jack Nathan's old job at the last moment when an accompanist for the Stoll engagement couldn't be found.

### ECHO OF HENNING

Miss Anderson, now famous in cabaret and variety over here, is the sister of the well-known Canadian musician Henning Anderson, who toured this country with Mrs. Jack Hylton's band some years ago, and who is now with a noted orchestra in Vancouver.

Many interesting changes in work and environment have come the way of Gaby Rogers since he used to delight clubland with his distinctly Harlem-esque selections in swingtime. In the meanwhile he has reached songwriting fame, especially with his "Good-Night, Children, Everywhere"; has spent a period with the "Sue and her Boy Friends" trio, has led the band at the Royal Bath Hotel, Bournemouth, and has played a period with E.N.S.A.

Injured in a bomb explosion in the blitz days, Gaby, after a slow recovery, sought revenge by working in an aircraft factory, only to be discharged as unfit for such a strenuous occupation.

He is now once again in an environment where his modernistic piano ramblings will receive their maximum appreciation.

J. M.

## CALL SHEET

Week commencing October 6

AMBROSE OCTET, Phoenix Theatre, Charing Cross Road.

ELSIE CARLISLE, Empire, Sheffield.

BILLY COTTON and Band, Empire, Finsbury Park.

EVELYN DALL, SAM BROWNE and MAX BACON, Empire, Hackney.

HERMAN DAREWSKI and Band, Empire, Glasgow.

GEORGE ELRICK and Music Makers, Empire, Nottingham.

GARRISON THEATRE, Hippodrome, Ilford.

ADELAIDE HALL, Empire, Nottingham.

"HUTCH," Hippodrome, Birmingham.

CELIA LIPTON, Empire, Croydon.

JOE LOSS and Band, Hippodrome, Golders Green.

JIMMY MESENE, Empire, Liverpool.

OSCAR RABIN and Band, Broadcasting.

HAROLD RAMSAY and Ladies, Hippodrome, Wolverhampton.

HARRY ROY and Band, Embassy Club, London.

TROISE and Mandoliers, Huddersfield.

HAL SWAIN and Swing Sisters, Hippodrome, Birmingham.

MAURICE WINNICK and Band, Empire, Shepherds Bush.

## TRUMPET TIPS

ALWAYS the same old question. I have dealt with it many times in this series, but still so many readers write in and ask it that I'm forced to the conclusions: (a) that nobody ever reads these tips; (b) they do and forget them; or (c) that they think there is something very exceptional about their own cases.

It's high notes. "I can't get high D's when playing choruses," complains one. Well, how many can? That's a pretty good note for a really front-rank player to toss into choruses.

"Is it the fault of my trumpet—it only cost £6 6s.?" says another. Well, an instrument at that price isn't the best that money can buy by a long shot, but it's still the man behind the gun, not the gun.

I think the general trouble may be classified thus: (a) trying to do too much with an unformed embouchure; (b) playing at relatively rare intervals and wondering why the lips get tired quickly; (c) worrying too much about top notes and thereby getting a fatal inferiority complex about them.

Notice that I don't mention the instrument at all. Once in a hundred times it IS the instrument; the rest of the time it's the player. Answer: practice, patience and be satisfied with A and B flats, at any rate for a long time.

## U.S. HIT PARADE

In response to numerous requests we recommence this feature, which tells you the ten most popular song-and-dance tunes in America as assessed by the weekly nation-wide ballot conducted by the American Tobacco Company and broadcast every Saturday night in their "Your Hit Parade" programme over the Columbia network.

We discontinued the feature last February, when A.S.C.A.P. numbers were withdrawn from the networks. Pending settlement of the A.S.C.A.P.-Networks dispute, it still mentions only B.M.I. compositions.

But as many of these are being published here and repeating their American success, the list should prove helpful to all band leaders and other professionals, as well as interesting to our non-performing readers.

1. DADDY.
2. 'TIL REVEILLE.
3. GREEN EYES.
4. THE THINGS I LOVE.
5. HUT-SUT SONG.
6. MARIA ELENA.
7. INTERMEZZO.
8. YOURS.
9. YOU AND I.
10. DO YOU CARE?

This list is received by short-wave radio by our technical contributor, "Dabbler."

No. 8.—The Norwich Rhythm Club is now under way. Meetings will be held each Sunday at the Music House, 167, King Street, at 7 p.m., and all interested should contact P. Pinching, 30, Gilding Street, Norwich.

## F&D's Orchestral Club FIRST PARCEL CONTAINS

### BOA NOITE (Good Night)

From the Film "THAT NIGHT IN RIO"

CHICA CHICA BOOM CHIC  
Thanks to Love

### I YI, YI, YI, YI

From the Film "THAT NIGHT IN RIO"

The Johnson Rag  
How's About—!

### HEARTS DON'T LIE

From FIRTH SHEPARD PRODUCTION "FUN AND GAMES"

It Doesn't Mean a Thing  
No. 10 Lullaby Lane This Heart of Mine

### YOU DON'T HAVE TO TELL ME, I KNOW

The Road That Leads To Home

YOU GET  
**30**  
ORCHESTRATIONS  
FOR  
**18/-**

FRANCIS DAY & HUNTER, LTD.  
138/40 CHANCERY CROSS RD., 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 requires DANCE BAND COMBINATION (S.O.) 18/-, ORCH.-PIANO and ACCORDION GUIDE 6/-, TRIO (P.C. and any other two parts), 12/-.

Mark with X combination required.

Name of Subscriber.....

Address.....

M.M. 4/10/41



# THIS RE-ISSUE BUSINESS

LAST week I promised to deal with Bill Elliott's remarks on what he believes to be my outlook on recording, and in due course I shall.

But in reading again through his "Classics of Jazz" in the "M.M." of July 26 last, which started all the argument, I have noticed a statement which seems to call for more immediate attention.

He says: "... thanks to Wally Moody, of E.M.I. ... who incidentally is doing grand work for Jazz over here."

As a little innocent favour-carrying to get Moody on his side, to continue the reissuing of old records which Bill thinks should be reissued, I don't blame Bill for giving Wally this harmless little pat on the back.

But it might be just as well to consider what justification there may be for this slyly slipped in but gushing compliment.

I have known Wally ever since he joined E.M.I. some while ago, long before he was given his present responsible position there, and you may take my word for it that, in addition to being a very likeable lad socially, he is most conscientious and hard working.

But that doesn't prove any "grand work for jazz."

## BOX-OFFICE

Perhaps, however, the H.M.V. Swing Music Series and Parlophone Super Rhythm-Style Series releases, for which Moody is responsible, will. Let us see.

Generally speaking they have during Moody's control of them indicated a most commendable eye for the box-office and all that it can mean to the balance-sheet of the concern whose immediate interests our Mr. Moody watches so well, but a very questionable understanding of jazz and an equally questionable regard for the lovers of true jazz.

Although there have, of course, been many notable exceptions, the records have been mainly by a few established artists, sometimes playing tunes which haven't been treated as true jazz at all, while others have been by artists who, desirable as they may be for what they are, have no right to be listed under Swing.

And Moody cannot advance the excuse that he had no better alternatives.

You good people know only of the records which are released. You do not know of the many better ones which are not—records not only by grand artists (e.g., Charlie Barnet) who seldom, if ever, get a showing in the supplements; but also by established artists (e.g., Goodman), who are often represented by their inevitably poorer performances of "commercial" titles, just because they are "commercial," while many of their best records lie rotting on shelves because there is not the added market appeal of a "commercial" tune.

## THE LONG VIEW

All of which is understandable because Moody's job depends, of course, on his being able to show results as judged from the profit and loss account; but how it can be described as "grand work for jazz over here," I fail to see.

I should have thought Moody would have been doing a much grander job had he taken the long view and attempted to help the public to appreciate good jazz by issuing all jazz records purely on their merit, irrespective of such "commercial" considerations as tunes and the all too well established drawing power of certain artists.

Or, if he must make money out of his "Amapolas" by his Benny Goodmans, and tunes about girls in people's dreams trying to look like anyone but themselves by his Ellingtons and Herb Jeffries, let him do so.

But let him put them out as ordinary "dance" records, and not take up with them some of the none-too-many spaces allotted to these Swing Series,

which one expects to be reserved for good jazz.

And there is yet another point before I quit this matter of Swing releases.

The records which Bill Elliott induces Moody to reissue may be good jazz, but many people already have them, and every time that one is reissued a space is taken up in the supplement which could otherwise have been filled with a hitherto unissued record which nobody over here has heard.

## DUKE ELLINGTON AND JIMMY BLANTON (Am. N.)

\*Body and Soul (Heyman, Sour, Eyton, Green) (Am. Victor OA053505)

\*Mr. J. B. Blues (Ellington, Blanton) (Am. Victor OA053507)

(H.M.V. B9211—3s. 8d.)

Blanton (string bass); Ellington (piano). (Recorded October 1, 1940.)

MOST informative way of reviewing these sides seems to be to quote a letter I recently received from one Alwyn J. P. Bettling, of Torquay, who writes:

DEAR EDGAR JACKSON.—You may remember you concluded your review in the "M.M." of June 14 last of the Blanton-Ellington duets of "Pitter Panther Patter" and "Sophisticated Lady" (H.M.V. B9179) by saying:—"To find him [Ellington] wasting time on gallery-fetching exploits such as these is enough to shake anyone's confidence, and cause one to wonder whether, after all, even the greatest disciples of jazz can resist the temptation to pander to the yells of the crowd for what amounts, to nothing more than mere exhibitionism."

It may interest you to know that a surprising confirmation of your views appeared in American "Down Beat" for last June.

Reviewing two more of these Blanton-Ellington excretions, "Body and Soul" and "Mr. J. B. Blues" (made, I believe, at the same session as "Panther" and "Lady," and, I gather, much the same sort of thing), "Down Beat's" Dave Dexter says:—"Quite possibly the most sickening, unmusical and thoroughly disgusting sides Duke has ever recorded are 'Body and Soul' and 'Mr. J. B. Blues' (on Victor 27406)."

"First title, a jazz classic revered by all who ever sat in on a session, is hacked, slashed and brutally



JIMMY BLANTON

butchered by Blanton's bullish bass bowings. The "Blues" is easily as frightful, with Jimmy thumping his strings as well as sawing them.

"All standards for intonation are forsaken." In a later "Down Beat" I read that some long-hair bassist had protested that Dexter's remarks were unfair, as this was really fine bass technique; so to find out about that, Dexter is now taking bass lessons from Artie Bernstein. Like to follow him? My uncle in China has a bass for sale.

Thanks, Mr. Bettling.

No, I don't think I'll try to learn the bass, because I don't quite see what it would prove.

But it's nice to know in these days, when so many people seem to have such different ideas on jazz, that someone else agrees with me.

There's just one thing more. I want to say.

To save myself from being accused of being inconsistent, I ought, I suppose, to upbraid H.M.V. for issuing these sides.

Instead I am going to say that their release is justified.

These records are something

## COLLECTOR'S CORNER: A NEW FEATURE FOR DISCOPHILES

"GONNA sit right down and write those guys a letter." That seemed to be the main idea everywhere last week after reading the first issue of "Collector's Corner."

What a deluge of mail! But we're not complaining; we asked for it, and we like it. One thing, however, we must insist upon—if you want a personal reply regarding a query, please enclose a stamped addressed envelope; it's obviously impossible to answer everything in the Corner.

First come, first served; so here is a reply to Mr. R. E. Ramsdell, of Derby. He wants to know the personnel of three of the records lately issued by Decca in their American Jazz Music Album.

Six Blue Chips playing "Cheatin' Cheech"/"Steel Roof." Here we have Pee Wee Erwin (trumpet); Joe Marsala (clarinet); Frank Signorelli (piano); Carmen Mastren (guitar); Art Shapiro (bass); Stan King (drums). The fast side was supposed to be a transcription of the old ditty "Yes, We Have No Bananas," but the idea seems to have slipped somewhat, but what are bananas for, anyway?

Mound City Blue Blowers playing "Muskrat Ramble"/"High Society." These were the cornermen of the Bob Crosby outfit as used by Red McKenzie for the American Champion label. Yank Lawson—one of our favourite trumpeters—seems to be a bit off colour in these sides; his growl stuff in the "Muskrat" side sounds as if he's being strangled. Full marks for Eddy Miller's nice tenor. The "Society" side kicks all right. Give an ear to Ray Bauduc's indefatigable drumming.

Wingy Mannone and Ork. in "Tar Paper Stomp"/"Tin Roof Blues." For this personnel see "M.M." of 31/5/41. This is the best bet of the album, and Decca might be prevailed upon to release some of the others from the same session. The clarinet was George Walters, and not either Pee Wee Russell or Fud Livingston. We agree that his playing resembles both, and yet they were both Chicagoans, whilst George (now dead) played only in New Orleans; so what do we make of that?

The news about the "Jelly Roll" Morton records seems to have caused quite a stir among you pigeons, as we have several letters asking for the line-up of the 1939 sides.

This consisted of: Sidney de Paris (trumpet); Happy Cauldwell (tenor); Claude Jones (trombone); Albert Nicholas (clarinet); Wellman Braud (bass); Zutie Singleton (drums); Lawrence Lucie (guitar); Morton (piano). In "High Society"/"I Thought I Heard Buddy Bolden," and "Winin' Boy Blues," "Oh, Didn't He Ramble," Bechet played clarinet and soprano sax.

"Our Nap for the Week."—"I Can't Believe You're In Love With Me"—Red McKenzie's Celestial Beings, backed by "Little Girl"—Joe Venuti's Blue Four. Parlophone R1003.

No. 20.—This club has started in Radlett, Herts. Write to D. F. Nunn, 23, Cobden Hill, Radlett, Herts, for all details.

No. 173.—Stratford-on-Avon reopen to-night at the Garrick Chambers, Ely Street, at 7.15 p.m., when D. J. Rouse will talk about the Blues. The Jam Session will follow.

## The New Swing Records

Reviewed by  
**EDGAR JACKSON**

more than bad examples of something of which there are plenty of good instances. They are attempts to do something different in jazz, and as such, at least, have the interest of all experiments undertaken by masters, even though this time the experiment has been a complete flop.

Moreover, what would have happened if H.M.V. hadn't released them? There would certainly have been a shout. For the fact is that it's no use warning some people against fire. The only way they can be taught to keep away from it is by having their own fingers burnt.

Personally, I'd prefer to have my pocket burnt—by my 3s. 8d.

## ARTIE SHAW AND HIS ORCHESTRA

Marimela (Shaw, Serrano, Arr. Still) (Am. Victor OA055098) (Recorded October 7, 1940).

I Cover The Waterfront (Heyman, Green, Arr. Len Hayton) (Am. Victor OA055257) (Recorded January 23, 1941).

(H.M.V. B9214—3s. 8d.)

055098—Shaw (clart.) with Les Robinson, H. Plumb, C. "Bus" Bassey, Jerry Jerome (reeds); G. Wendt, J. Cathcart, Bill Butterfield (tpits.); Jack Jenney, Vernon Brown (trmps.); T. Boardman, T. Klages, B. Brower, B. Morrow, A. Beller, E. Lamas (violins); A. Harshman, E. Collins (violas); F. Goerner (cello); John Guarneri (pno.); A. Hendrickson (star.); J. de Naut (bass); Nick Fatool (drums).

055257—As above, plus Ray Coniff (trmb.).

THESE are two of the many sides I had in mind when I said earlier that records were put into Swing series which had no right to be there.

Both titles are popular concert music "in rhythm," conspicuous for the fine recording of immaculate performances, of rich, languorous arrangements.

As light, popular music, they are most attractive, especially, perhaps "Waterfront," with its Delius-like harmonies for the large string section, though "Marimela" is in its way a quite lovely little tune which has lent itself ideally to the concert rumba treatment it has been given.

But as jazz ... well, this just

isn't jazz in any real sense of the word, hence the impossibility of rating the sides with any stars.

## TEDDY WILSON AND HIS ORCHESTRA (Am. N.)

\*But Not For Me (I. and G. Gershwin) (V. by Helen Ward) (Am. Columbia CO29235)

\*\*\*Oh, Lady Be Good (I. and G. Gershwin) (R2. Columbia CO29236)

(Parlophone R2815—3s. 8d.)

Wilson (pno.) with Jimmy Hamilton (saxes, clart.); George James (baritone); Bill Coleman (tp.); Benny Morton (trmb.); Eddie Giths (star.); Al Hall (bass); Yank Porter (drums). (Recorded approx. September, 1940.)

IF there could be any reason for releasing "But Not For Me" at all, there cannot even be an excuse for Parlophone, issuing it in their "Rhythm-Style" series.

Even if it had been one of Gershwin's better tunes (which it certainly isn't), it would still have remained a sentimental pop, and it's treated as such here.

The fact that Helen Ward's dire vocal is the worst thing about the side says nothing for the rest of it.

And there's not even the excuse that this title was needed as a coupling for the, happily, considerably better "Lady Be Good." Parlophone have at least two other passable Wilson sides—"Embraceable You" and "I Never Knew."

However, the "Lady" swings easily, and the solos by James, Coleman, Hamilton, Wilson and Morton (in that order), of which the record mainly consists, are worth hearing, and almost bring the side up to the standard of the earlier Wilson Vocalions, even though there is no Billie Holiday.

Thus ends this week's sorry tale.

Next week's should be much happier, for I hope to deal with the H.M.V. "Jelly Roll" Morton memorial releases.

## PARLOPHONE

### Super Rhythm Style Series

#### HARRY PARRY'S Radio Rhythm Club Sextet

Don't be that Way - R 2808  
Bounce me Brother with a solid Four - R 2804  
It don't Count; I'm Young and Healthy - R 2793  
Dim Blues; Parry Opus - R 2799  
Softly, as in a Morn'g - R 2786  
ing Sunrise; Boog It - R 2786  
I've found a new Baby - R 2786  
Black Eyes

The news about the "Jelly Roll" Morton records seems to have caused quite a stir among you pigeons, as we have several letters asking for the line-up of the 1939 sides.

This consisted of: Sidney de Paris (trumpet); Happy Cauldwell (tenor); Claude Jones (trombone); Albert Nicholas (clarinet); Wellman Braud (bass); Zutie Singleton (drums); Lawrence Lucie (guitar); Morton (piano). In "High Society"/"I Thought I Heard Buddy Bolden," and "Winin' Boy Blues," "Oh, Didn't He Ramble," Bechet played clarinet and soprano sax.

"Our Nap for the Week."—"I Can't Believe You're In Love With Me"—Red McKenzie's Celestial Beings, backed by "Little Girl"—Joe Venuti's Blue Four. Parlophone R1003.

No. 20.—This club has started in Radlett, Herts. Write to D. F. Nunn, 23, Cobden Hill, Radlett, Herts, for all details.

No. 173.—Stratford-on-Avon reopen to-night at the Garrick Chambers, Ely Street, at 7.15 p.m., when D. J. Rouse will talk about the Blues. The Jam Session will follow.

## SUPER RHYTHM STARS!

An Album of Outstanding Swing Numbers

COUNT BASIE  
Louisiana; Moten Swing - R 2768  
BENNY GOODMAN  
Board Meeting - R 2769  
Zaggin' with Zig - R 2770  
Six Appeal - R 2770  
These foolish Things - R 2770  
SLIM GAILLARD  
Chitlin' Switch Blues - R 2771  
Ghost of Yesterday - R 2771  
HARRY JAMES  
Feet-Dragging Blues - R 2772  
JOHN KIRBY  
Front and Center - R 2772  
JOE SULLIVAN  
I can't give you anything but Love; Low down dirty shame Blues - R 2773  
Complete and annotated by Edgar Jackson.  
Complete in Album No. P.37 20/- (+ 4/5d. Tax)

The Parlophone Company Ltd., Hayes, Middlesex.





# BRAND'S ESSENCE

by  
**PAT BRAND**

In the midst of Nazi brutality and on pain of death, take the trouble to circulate this humble sheet through the Gestapo network in order to keep themselves in touch with what is going on in the British world of dance music.

But those of you who still have friends in occupied territory—take heart. Incredibly, miracu-

Grass-skirt and beads do not disguise KAY HARDING, featured vocalist with the outstanding Don Marino Barreto broadcasts. This picture shows her as she appears in a current Pathe Pictorial short.

**H**ARDENED readers of this column will remember, back in March this year, my telling them the story behind MAX GELDRA'S two Decca recordings: his hazardous journey across war-torn Europe, under machine-gun fire and bombing, his encirclement by Nazi troops, his voyage to this country aboard a tiny, overcrowded cargo vessel, his meeting here with one or two Continental friends, and his making four sides for Decca prior to joining the Dutch Army here.

A lot of you, bless your hearts, wrote afterwards to thank me for that write-up, since it introduced them to what they agreed with me was just about the best harmonica playing they had ever heard.

Last week Max himself came in to thank me. But for a different reason. For he had just heard from a Dutch bass-player who has recently landed here after escaping from the Nazis (I can't give you his name lest "reprisals" be effected upon his friends and family still in Holland) that a copy of the "M.M." carrying that story had filtered through and reached his (Max's) family, thereby informing them for the first time that their son was safe and sound.

I can take no thanks for that. Nor can I adequately express my admiration for the courage and determination of those who, even

lously, these pages are reaching them. Weeks after I write this, maybe months, somehow, they'll be read by Hun-governed musicians... and the news will be passed on through the invaded countries.

Max, as you know, has been in the Royal Netherlands Army for over a year now. But thanks to the co-operation of his Commanding Officer, Lieut. de Groot, he has been given every opportunity to avail himself of offers to work.

In fact, had it not been that he was at the time in hospital, you would have heard him in the Jazz Jamboree with Johnny Claes and his Band.

Recently, he was featured with Billy Ternent's Band in "Hooray for What!" and at the time of writing there is a likelihood of his appearing in a regular Forces series, apart from other dates.

His public is growing, as it should—and dare I whisper a plea in Decca's ear for a few more sessions by him?

Those first two, good as they were, were made under considerable stress after his hazardous journey here.

Since making them, he has got right back into his stride, playing as he used to when he, Danny Polo, Louis Gasté on guitar and Louis Vola on bass,

formed the swing group in Ray Ventura's Band.

The trouble with the harmonica in the hands of most players, it seems to me, is that it is looked upon chiefly as a stunt instrument, rather as were the early "mighty" cinema organs. Max regards his as a component part of a dance band.

In fact, he never listens to harmonica records. His favourite instrument is the clarinet, and it is with similar clean, clear phrasing that he plans and plays his arrangements.

His favourite clarinetist is, of course, his old friend DANNY POLO. And Danny was among the persons to whom, desperately and with little hope of an answer, he sent greetings during his first, lonely Christmas in this country.

To his astonishment, Danny replied, and a regular correspondence resulted. In fact, when he called in, Max brought interesting news of Danny.

Early this year, with Jack Teagarden's Band, Danny was in Hollywood making the Bing Crosby film, "Birth of the Blues," yet to be shown in this country.

In this film you'll hear Bing playing some astonishing clarinet. But will you? Take it from me, you'll be hearing Danny Polo!

That grand drummer BILL AIREY-SMITH lays down his sticks on Tuesday next when he goes into the R.A. as a driver.

Bill, although he looks young enough, is an Army veteran, for he was seven years in khaki, from 1916 to 1923. He served in France and (after the war) in India, and, in those days, used to play the trumpet.

Since then, of course, he has switched over to drums and vocals, and has played with everybody who's anybody in the West End—Lipton, Debroy Somers, Howard Jacobs, Freddy Bretherton, etc., etc.

He is now playing in the pit for the "Me And My Girl" show at the London Coliseum, and all his many friends will wish him the best of luck in the Army.

A formal note from ex-Hyllonlan JOHNNY RAITZ, 2nd Lieut., K.S.L.I., somewhere in England, corrects a statement made in this column a few weeks back when we said we had heard he had a commission and was in the Middle East.

The correction is to the effect that he is not in the Middle East—but we were right about the commission.

Last week the second issue of REG. KNIGHT'S Musicians' Social and Benevolent Council publication, "Jamboree," reached my desk.

It seems only the other day that I gave it a welcome on this page for its endeavour to keep Musicians' Union members in the Forces in touch with one another and with the musical world.

"As you can imagine," Reg. quotes one reader, by the name of Hyman Cohen, "we are completely out of touch with events in Town, and something like this brings us a little nearer to 'civvie street.' In fact, to get hold of news from Town, we've even descended to the depths of buying the 'Melody Maker' when we can get hold of a copy."

Mr. Cohen and other musicians starved for dance-band news can read all about the People's Convention on page 21, and a long article on the Red Army on page 5.

Now It Can be Told. Here's a true story of the bomb that fell outside Francis, Day and Hunter's. It blew a small crater in the pavement which necessitated the building of a wooden bridge into the entrance.

We were in the shop one day when the sirens went, and after the experience of one such "near miss," the staff hurried us down to the air raid shelter.

Arriving there, we took stock of the surroundings, lifted our

eyes—and found ourselves staring straight through the shattered wall into Charing Cross Road!

We said nothing at the time, and shortly afterwards, when the all-clear went, took our leave, chatting for a few minutes as we stood on the little wooden bridge.

A week or more later workmen came to take away the little wooden bridge, mend the shattered drainpipes, and fill the hole. Working away with a pick, they came upon an obstruction that wouldn't shift, and they resourcefully applied to the R.E.s, who were bridging the road-wide crater outside Selmer's, for the loan of their mobile crane.

The R.E. officer came to see what had to be shifted, caught his breath for a moment, and dashed into the shop.

"Everybody out!" he cried. "Leave the premises at once! There's a 500-lb. delayed-action bomb under your pavement!"

To LEO MURPHY and the five boys of his R.A.S.C. Band—apologies. Hammering out this column for September 20, my finger fell upon an M instead of an S, and they became thus suddenly transformed into an R.A.M.C. band.

Which shows that playing the piano is easier than typing. For although I stayed in the chord R—C, the "accidental" completely upset the entire phrase.

A. P. SHARPE, fretted broadcaster and "B.M.G." editor, has figured in a new (if unconscious) rôle—that of breaker-up of burglaries.

Rehearsing with his new Hawaiian band in the West End on Sunday, he decided to leave some music at his office in the Clifford Essex building in Shaftesbury Avenue, and on returning there found the place looking as if it had been blitzed.

Burglars had broken in during the week-end and had created chaos and confusion, but, unbeknown to him, they were still in the offices when he came back, and his return put them to flight.

Actually, apart from damage and general devastation, the sum total of their raid was £5 in cash, but Mr. Sharpe thinks the crowning insult was that the marauders took his portable radio set up to the floor on which they were working. They had been trying to bore through the floor to enter a jeweller's shop next door, and the condition of the radio set showed that it had been played to entertain them during their operations.

"Music while you work," with a vengeance!

ARCHIBALD JOYCE, the "English Waltz King," is not dead. I must make this very clear because, following our front-page story last week that Archie Joyce (the Cardiff band-leader) had died, the Waltz King received countless phone calls and telegrams of sympathy, since the similarity in names led people to believe that he had passed away.

Archibald Joyce is, of course, one of this country's leading composers of light music, and is still busy with his pen, concentrating, as usual, on those delightful waltzes he knows so well how to write.

I am very happy to say that he is still extremely alive.

Now, don't crowd around. But here's a drop of good news for swing-discollectors, just to round off the week's work. If you want some brand-new swing discs—Would you mind getting off my foot and standing back, sir? Thank you!—ACI N. THEAKER has a large number for sale or exchange.

Write to him, enclosing stamp for reply, at his home address: 28, Leslie Road, Sheffield, 6.

No. 87—Hitchin had guitarist Jean Sasson as guest at a recent meeting, and on October 4, Peter Jenkins will talk about Jack Teagarden.

**MIRAGE**  
3/3 Post Free

WE CONTINUE "TOPS" WITH

**I HEAR A RHAPSODY**

**JUST A LITTLE COTTAGE**

**WHISPERING GRASS**

**A MAPOLA**

**I CAME I SAW I CONQUERED**  
3/3 Post Free

STANDARD SERIES		I enclose £	
<b>24 HITS</b> 16/-	Honeysuckle Rose	Combination required	
	That's a Plenty	SMALL ORCHESTRA	16/- for 24 Numbers
	Sweet Sue	FULL ORCHESTRA	21/- " " "
	Georgia	TRIO	10/6 " " "
	Night Ride	PIANO CONDUCTOR	6/- " " "
	EXTRA	3/- " " "	
	Dream Lover (Waltz)	PIANO SOLO	3/6 " " "
	Vintage Valses Sel.	NAME	
	3/3 EACH, Post Free	ADDRESS	

M.M. 4/10/47

The House of Hits!

**CAMPBELL CONNELLY**

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



# Classics of Jazz

by BILL ELLIOTT

No. 43.—"Jack The Bear"/"Morning Glory," by Duke Ellington and his Orchestra (H.M.V. B9048)

## PERSONNEL.

Duke Ellington (pno.); Barney Bigard (clar.); O. Hardwick, Johnny Hodges (altos); Ben Webster (tenor); Harry Carney (baritone); Rex Stewart, Cooty Williams, Wardell Jones (tpts.); J. Nanton, Juan Tizol, Lawrence Brown (trmps.); Fred Guy (gitar.); J. Blanton (bass); Sonny Greer (drums).

SO Edgar Jackson has at last got round to reading my column in the "M.M." last July 26. I was beginning to wonder if my little effort had passed unnoticed.

There was no question of a "pretty compliment" though, Edgar, and I was certainly not trying to spike any opposition guns. On the contrary, you have tried a flank attack and avoided the direct issue of what I wrote.

The whole purport of my remarks was a criticism of you for giving a bad review to the "Higginbotham Blues" record, and anyone who reads that particular "Classic" through carefully will see that I made one fact clear—namely, that as you gave Higgy's record a slating, what were you likely to do to another old disc which, though excellent, was still not so good as the Higgy one?

## MIND-CHANGING

As for referring to the "Gramophone" for May, 1934, that is nothing to go on. Critics change their minds more often than a Scotsman changes a pound note, and you are no exception to that rule. The mind-changing, I mean, not the note.

With reference to my sequence in "Who Stole The Lock?" Really, my dear Edgar, you are an artful old so-and-so! I admit quite honestly that I made a small slip, but your remarks last week read as if I completely left out Froeba's piano and Foster's bass, and you also insinuate that Red's trumpet rocked a drum solo.

This, Edgar, is my exact paragraph that you carefully misquoted; I have italicised the words you so artfully misused out—

"Piano and bass have a few bars solo, and then a short vocal from Red, who,

disgusted by his inability to find out the culprit in his hen roost, picked up his trumpet and, aided by some grand drumming from Zutie, rocked the record to the end."

My only slip was mentioning the piano and bass, before instead of after Red's solo; any reader is welcome to turn up the "M.M." in question and see which of us is right.

Your remarks, Mr. Jackson, re "nitwits with ears finding out things for themselves," are rather unfortunate. In the MELODY MAKER record review dated May 17, 1941, you review a record by the Sax Blue Chips. You mention the fact that no personnel is available, and list it as American Negro.

## WHITE AND COLOURED

Surely, Edgar, a nitwit—sorry, critic—of your experience knows a white band from a coloured one, and can recognise the appealing liquid clarinet of Joe Marsala, to mention but one of the stars in this all-white band.

Your custard pie returned, Edgar, and I've added the dish for interest. I note that you promise to come back to me in the near future. Delighted; but remember you have four times my space, and I can't cut my "Classic" every week.

I hope I shall be forgiven for all the above digression, but needs must, etc.

This week's Ellington disc is a grand example of modern Duke, and I rank it as one of his finest recent issues.

"Jack The Bear" features some superb clarinet by Barney Bigard, while Blanton on bass and Carney (baritone) both shine. Cooty and Tricky turn in some nice solos, and the ensembles are terrific.

"Morning Glory" was composed by Rex Stewart, who takes a grand last trumpet chorus. Full marks also to Lawrence Brown and the Ellington brass and sax teams, who make full use of crescendo and diminuendo.

A "must" for any collection.

# IT'S HEALTHY TO ARGUE

## So Let's Argue About Ellington

### says "MIKE" Our Critic-at-Large

I CAN see we're all in for another long and tedious argument about Duke Ellington, which is a very healthy sign, since Duke is almost the only person in the whole of jazz whose work is worth arguing about. We argue about it when it is good and when it is bad. Particularly when it's bad.

Duke, in the space of something under 10 years, has achieved a reputation in the narrow, limited world of jazz somewhat akin to that enjoyed by Mozart, Beethoven and Bach in the sphere of "straight" music. To the out-and-out fan he is sacrosanct.

It is only when you get to know your Bach and Beethoven and Mozart well that you are able to tell the pot-boiling from the great inspirations. There are Bach cantatas, Mozart serenades, and at least a couple of Beethoven works which would never be performed in public if it were not that they bore the names of three geniuses who, between them, wrote the B Minor

Mass, "The Magic Flute" and the Ninth Symphony.

When you are as professionally prolific as Bach, Mozart and Beethoven were, there must always be a moment in your creative life when your genius draws on its reserve of power; it ticks over, provides music for the choir to sing next Sunday, as background to an aristocrat's dinner party or a monstrosity of "occasional" music such as Beethoven's "Schlacht bei Vittoria."

Are we, then, to suppose that merely because Duke Ellington has written good jazz in his time he must inevitably continue to produce work which is 100 per cent?

But that is what the unthinking fans of Duke's music apparently claim for him. Good luck to them: they are on to a more certain winner than Beethoven's followers.

What the unthinking fans do not seem to appreciate is the state of the world we live in—or rather, the state of the world the Americans live in.

When three great artists like the Marx Brothers can produce a picture like "The Big Store," when Walt Disney can draw as badly as he did in the centaur sequences of "Fantasia" or a face as revolting as the Prince's in "Snow White," then we must not be surprised that lesser American artists do not always maintain the first standards.

What riles me with the defenders of the later Ellington is that they are so completely uncritical. Indeed, of all the fans of the arts of the Twentieth Century, the jazz fans seem to be the least discriminate.

Your film fan is faithful—but only up to a point. The film fan will queue for hours to see his or her favourite; but after seeing the picture nothing in the world will prevent the film fans from saying it was a lousy film if they really thought that was the case.

## PHYSICAL APPEAL

But in jazz? "My country, right or wrong," is almost a compromising, appeasing attitude by comparison.

The precise reason for this I do not know; but I suspect it is principally because the appeal of jazz is primarily physical. It is a dope to the unthinking; its intellectual content is extremely low; its associations are physical; it is music for the unmusical, food for the undeveloped palate.

Do you think that is an exaggeration? Yes? Well, take a look round you at a jazz jamboree, watch the expressions on the faces of your rhythm club devotees caught by an over-candid camera, see the almost schizophrenic grimaces and movements of those discriminate supporters of "swing"—the "jitterbugs."

Are these manifestations of enthusiasm manifestations of properly balanced minds? Ask yourselves, you who adopt the attitude that everything in the garden of jazz is lovely. Aren't there a suspicious number of half-witted fairies at the bottom of it?

Not that I would dream of accusing even the most unwaveringly loyal of neo-Ellington fans of being half-witted; not altogether. But there are times when their enthusiasm and

narrow-mindedness become very, very trying.

You might think, from the way they write about me in their letters to the Editor, that I had never criticised Duke Ellington's music until the notorious "Sophisticated Lady."

Since these critics of mine seem to possess every back number of the "M.M.," perhaps they will refer to some of them.

And while they're at it (particularly Mr. Bellerby), they might check up on whether "Showboat Shuffle," "Cootie's Concerto," and "In a Jam" were, in fact, "pre-Sophisticated Lady," as Mr. Bellerby alleged in his letter last week.

Perhaps Mr. Bellerby is right; who knows? Perhaps Duke, whom I knew intimately in the first six or seven months of 1933, kept these three pieces very quiet, and preferred to let his friends know only of "Sophisticated Lady." I wouldn't know...

## SUPERFICIALITIES

Whether Otto Hardwicke was, or was not, primarily responsible for "Sophisticated Lady" is beside the point. The fact remains that this piece and all that it stands for had an appreciable influence for the worse on Duke's artistic make-up. I have never said that everything that Duke wrote after that unhappy excursion into "screwy" music was bad.

As I have ever said is that "Sophisticated Lady" marked the beginning of Duke's preoccupation with the superficialities of jazz. A germ got into his blood so that—for instance—"Dragon Blues" had to be retitled "Bundle of Blues."

Duke remained musically quite healthy for quite a time after; but the symptoms remained. They were, alas, symptoms not of a spasmodic complaint, but of a chronic one.

More of all this later, however. Meanwhile, here is the neatest example of music criticism I've heard in years.

An American newspaperman said to me the other day: "Raymond Scott? He's not a composer; he's a caption writer." Goodbye now.

# COMMERCIAL RECORDS

## Reviewed by "CORN"Y

LETTER this week from JOE LOSS'S manager, Charlie Böhm, apropos my criticism the week before last of Joe's "Dancing Time For Dancers" record of "Pretty Little Busybody" (H.M.V. BD5696).

He says:—  
"Apart from 'Amapola,' this is his [Joe's] best-selling record of today, and possibly the best-seller of any record on the market, with that one exception."

"If it were not for occasional recordings of such a number in such a manner, other recordings that might please you more might not be an economical proposition, as it is only by the sale of these so-called 'corny' records that it is possible to do a few titles that interest the fans alone."

Well, as Mr. Böhm admits it's corny, there seems to be no more to be said on that score.

But why bring in that hoary old fallacy about fan records being paid for by "commercialists"?

I can hardly believe that Mr. Böhm is referring to any of Joe's records when he talks about uneconomical propositions, so I presume he must be alluding to American swing releases.

## ART DESECRATION

Often these enjoy comparatively small sales because it is still only the more enlightened minority that really appreciates them.

But I have ample grounds for saying that they are a source of very considerable profit to the English recording companies, and not only because in place of heavy session fees they have only royalties to pay.

So while we all deeply appreciate, I am sure, Joe Loss's gesture in recording fox-trots as polkas so that swing fans may, according to Mr. Böhm's belief, have their ration of true jazz, I do not think there is any real need for our Joe to desecrate his art by way of charity which is neither needed nor asked for.

And I am glad to find that he has not done so in his latest "Dancing Time For Dancers" offerings, "In The Mood" and "Oasis" (H.M.V. BD5705). While these are, of course, intended to be also commercial, they are certainly good enough to appeal to the fans.

On the other hand, purely "commercial" Joe is the only way of describing Joe's new "Dolores" (H.M.V. BD5701), and "Dear Old Lady, London Town" and "Mister Brown Of London Town" (BD5699), but that's not meant sarcastically.

These are nice, musical records with a rhythm that is the acme of style compared with the aforementioned cause of all the to-do, "Pretty Little Busybody."

I wish I could say as much for Joe's "Violin" (backer of "Dolores") and "Pals" (H.M.V. BD5700). These come nearer to being respectively a polka and a march than the slow fox-trot and quick-step they are stated on the labels to be, but it's the tunes more than the performances which are to blame.

They've got those rhythms inherently, and you can't make "Tigers" out of pussycats.

There's one more Loss side—"V Stands For Victory," the backer of "Pals." This is definitely a march, but any sarcasm about it being one is nipped in the bud because it may well be meant to be one.

## NO DESCRIPTION

H.M.V. have wisely refrained from giving any description on the label—a procedure which might advantageously be applied to many records, as no description is obviously better than a misleading one.

"HUTCH"—whose latest recordings include "Just A Little Cottage" and "This Heart Of Mine" (H.M.V. BD944), "Dolores" and "What Do We Care" (BD945), "Hearts Don't Lie" (from the Firth Shephard Prince's Theatre Revue "Fun And Games") and "I'll Never Let A Day Pass" (from the film "Kiss The Boys Goodbye") (BD949), and "It Always Rains Before The Rainbow" and "Tell Your Troubles To The Breeze" (BD950)—has a rival as a fem-swoon creator, and who do you think it is?

None other than our old friend DON MARINO BARRETO, who sings to his own piano accompaniment, on Parlophone F1857, "Amapola" and "To-Night."

Girls if these don't make you go all oo-da nothing will. Personally, however, I preferred DON MARINO BARRETO AND HIS CUBAN ORCHESTRA'S "Minnie From Trinidad" (from the Lana Turner-Hedy Lamarr-July Garland film "Ziegfeld Girl") and "Babalu" (H.M.V. BD5704).

Those of you who like rumba bands should make a point of hearing also "Babalu" and the Beguine version of "Intermezzo" by XAVIER CUGAT AND HIS WALDORF-ASTORIA ORCHESTRA (Parlophone R2811). With its ambitiously effective band gets near to providing a new touch in popular music.

No. 174.—At the last Putney meeting, Eric Peggion gave the recital, and Norman Waring, Ted Shoad, Andre Goersh and Jack Fox also took part in the session. On October 9, Peter Tanner will give a Bunny Berigan recital. "Duke's Head," Lower Richmond Road, at 7.15.

# LETTERS TO THE EDITOR

As a young and inexperienced convert to jazz, I am writing to you to inquire whether you can help me in the following question.

Just recently the gramophone companies seem to have been waking up to the fact that the British public do want jazz, and have been issuing more and more records of good jazz. For instance, the recent "New Orleans Jazz Album" by Brunswick; all the recent "Jazz Classics" by Parlophone, and the not yet issued "Jelly Roll Morton" discs by H.M.V.

Now, what I want to know is, as a person of limited means who cannot buy more than three or four records a month, and who works in a country town where the music shops do not appear to know what jazz is, and certainly do not care to find out, how am I going to find out which of these records to choose each month?

It is all very well to go by the reviews—and, indeed, I have picked out quite a lot of records I have liked in that manner—but sometimes Bill Elliott's and Edgar Jackson's ideas have differed from mine as to whether a record is worth getting or not, and as a result I have found myself landed with several records which I have had to order specially, and consequently had to buy, and yet there are probably ten other records that I would have liked better. Not that I'm blaming the critics!

The whole trouble is that I get no opportunity to hear records before I buy them. The only solution seems to be the radio or the rhythm clubs. The only time records of good jazz are played on the radio seems to be in the middle of the day when nobody but the housewives and other stay-at-homes, and the critics, whose job it is to listen to such programmes, can listen and I'm certain that at least 75 per cent. of the former don't want to, anyway.

The Radio Rhythm Club, which I listened to regularly and with great interest for the first two months, I now find totally inadequate—half the programmes are devoted to the Sextet, through I find to have such a sameness running through all its performances that it now bores me—and the other half to record recitals which, apart from the fact that the numbers and, in some cases, not even the titles of the records are given, are still not enough.

If it weren't for "Detector," the only way to find out would be to write to the B.B.C., and I'm sure that there are not many who wish to write to the B.B.C., enclosing a stamped addressed envelope, whenever they want to know the name of a gramophone record.

Surely it is about time the B.B.C. realised that the time they reserve for the ever-increasing numbers of "swing" fans in this country is inadequate, to say the least! Instead, all we get is a string of corny musical programmes interspersed with dance music, which, with all due respect for the merits of the same, does become a little wearying when you find yourself listening to the same tune two or three times in the same evening.

The other alternative—the rhythm club—That should help you, you say! Unfortunately, I have not one within practicable distance from my home, otherwise I would gladly join one, and as to starting one in my own village, the question is: Do I know enough about jazz

to justify such an attempt, and, if not, can I find anyone who does?

What would you do, chums?  
Cousdon, Surrey. A. G. CRELL.

May I express my appreciation of Edgar Jackson's "inside story" of the recent Radio Rhythm Club Jam Session.

I feel, moreover, that Mr. Jackson was very successful in placing the faults—e.g., wrong atmosphere, uncomfortable musicians, and a strained audience. Actually this matter of audience is of paramount importance, and it is here, I think, that criticism is invited.

Apparently the B.B.C. asked for a specially selected audience of Rhythm Club members, yet Mr. Jackson tells us that the main audience was composed of some 200 members of only two London Rhythm Clubs. Without going into details, I am sure the identity of the Rhythm Clubs in question is well known, yet it would be interesting to know why the 200 available seats were not distributed equitably.

I have been in communication with several Home Counties and Outer-London Rhythm Clubs, and find that many enthusiasts were extremely anxious to make the trip to the studio for the purpose of hearing—and seeing—the all-star personnel. Needless to say, they were not given the chance!

From my observations, it is evident that the specially selected "audience" (which included many women who hardly seemed interested in the proceedings) had been chosen at random, and it is unfair—perhaps I should say scandalous—that genuine Rhythm Club organisers, together with critics and enthusiasts of un-doubted integrity, should be overlooked in this manner and forced to listen at home.

I need hardly point out that this favouring of certain clubs promotes ill-feeling in the whole Rhythm Club movement, and in the interests of justice urge you to publish this exposure, which I am sure is in keeping with your well-known policy of impartiality. The Rhythm Club movement as a whole asks for fair play!!!

Kenton, Middlesex. CLIFFORD H. JONES.  
Bill Elliott, of the No. 1 Rhythm Club, on reading the above, said: "Clifford Jones' remarks about the audience being chosen at random are completely wrong. The No. 1 Club and the N.W.3 Group were invited by the B.B.C. to form an audience of their members, and they did so. The No. 1 Club has a membership of over 200, and they picked out 100 of these, who, by their keenness in attending meetings regularly, had made themselves eligible for this occasion. The other 100, no less keen, had to be disappointed."

The same procedure was adopted by Eric Preston, who also has a large membership. "With regard to Mr. Jones' remarks about ladies present who hardly seemed interested in the proceedings," I should like to point out that both clubs have a large percentage of lady members who are equally as keen as any of the males, and as such had a definite right to be invited.

In conclusion, whilst I appreciate that a number of rhythm club secretaries were not present, I cannot see that they were more genuine than those who were."

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

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

**I'LL THINK OF YOU**  
**MOONLIGHT IN MEXICO**  
**RIDIN' HOME ON THE BUGGY**  
(IN THE MOONLIGHT)  
(SWEET AND LOW) **VIOLIN**  
HE WEARS  
**A PAIR OF SILVER WINGS**  
**THERE'S A LITTLE STEEPLE**  
(POINTING TO A STAR)

Prices—Double Orchestration, 5/6, F.O. 3/-. Piano Solos 1/-, extra parts 6d. each.  
AND A NEW SENSATION

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

Enrol me as a member of P.M. Sub. Club, for S.O. or enclose £ s. d. Terms for 30 Nos., S.O. 18/-, F.O. 24/-, Trio 12/- (Extra P.C. 6/-, other extras 3/- with Trio upwards). Piano Song Copies 10/-.

Name..... Address.....

Mark combination required. M.M. 4/10/41  
THE PETER MAURICE MUSIC CO., LTD.,  
21 Denmark St., London, W.C.2 TEL. 3050



## ARRANGING AXIOMS

GOOD news for you would-be arrangers this week. Reader F. Freeman, who lives at "Gatineau," Ashley Park Crescent, Walton-on-Thames, Surrey, has a band with the following instrumentation: two altos (both doubling clarinet), tenor doubling trombone, piano, bass and drums, and he offers to play the arrangements of any reader who cares to submit them.

Mr. Freeman also says that he will be glad to have these readers down as guests to hear their work played.

In addition to this magnanimous offer, Mr. Freeman says that he is even prepared to pay for successful arrangements, and altogether this seems to me an heaven-sent opportunity for tyro-arrangers, and my especial thanks are due to him.

The tenor doubling trombone gives you, an excellent opportunity to write some interesting effects, and, if you are within reasonable reach of Walton-on-Thames, then the chance of hearing your arrangements actually played should be irresistible.

I can sympathise with those of you who are not connected with a band of any sort, but most local semi-pro. leaders are only too glad of the chance to play "specials" for nothing.

A word of advice at this point. Don't make your scores too complicated. Remember the value of silence.

A common fault is to be too "busy" among beginners. They must have ensemble all the time, forgetting that some of the most telling scoring lies in simplicity.

Think of the crystal clarity of Mozart compared with the turpitude of some of the present-day writers. The same thing applies to jazz. Arranging simply might be said to be one of the principal axioms for success.

And now I've occupied all my quota of space without any real meat! Never mind, next time we'll get down to the important business of modulation. S.R.N.

No. 41. Leeds had a large crowd on September 28, when Vic Almon's Band gave a show at the De Grey School of Dancing. A Jam Session followed which was enthusiastically received. All letters to J. Fields, 35, Somerville Green, Crossgate, Leeds.

No. 150. Last week's meeting of the Ilford Club presented Ronny Smith on "Bass Players," and the usual Jam Session. On October 7 there will be a debate between Doug Mead and Tommy O'Callaghan on "Was Bix Overrated?" A record auction and Jam Session will conclude the meeting.

# AN "M.M." RADIO JAM SESSION?

War Time Radio Reviewed by "Detector"

BULK of my mail continues to be about the Radio Rhythm Club's Jam Session last Sunday week. Not for a long time has any broadcast so interested the swing fraternity.

Opinions vary from wildly eulogistic to calculatingly critical, but all seem agreed that this was a step in the right direction which must be followed up.

Interesting suggestion comes from Geoffrey Small, of Huddersfield, who writes:—

While I am by no means a yes-man to other people's ideas just because I read them in print, but prefer to think for myself and work out my own opinions, I cannot help feeling how absolutely correct Edgar Jackson must have hit on the true causes of the faults this Jam Session had.

It is the old, old story of too many people who know too little about a subject having too much of a say in it. The B.B.C. ought to have handed the production of this broadcast over to someone who really understood jazz and the temperaments of its players and fans thoroughly, and given him an absolutely free hand.

Which brings me to my real reason for writing to you.

I suggest that the B.B.C. invites The Melody Maker to present a Jam Session, and then leaves every single detail in its hands. How about it?

Well, it's an idea, and we are always ready to try to practise what we preach.

So we in turn invite the B.B.C. to let us stage a Jam Session for the Radio Rhythm Club. How about it, B.B.C.?

## SQUADRONAIRS

Last Monday we had one of the all too rare opportunities of hearing the R.A.F. Dance Orchestra, directed by Sgt. Jimmy Miller.

Shortage of space prevents a detailed report of the performance, but it may be said that once again this band proved itself to be the greatest thing in jazz that this country has produced.

Exciting a tear-up as Jimmy Durante's arrangement of "Drummer Man," with Jock Cummings' grand brass and hide walloping and Tommy McQuater's terrific trumpet, undoubtedly was, the high-spot for taste and grandeur was undoubtedly "Slow Freight."

Other fine numbers were the opening "South Rampart Street Parade," with Andy McDevitt's swell clarinet, and Chisholm's arrangement of "Way Down Yonder In New Orleans."

But why must they put this band of all British swing bands on at 11.15 in the morning, when comparatively few people can hear it? And why will they persist in billing it as just "Dance Orchestra of the R.A.F.," so that no one knows which R.A.F. dance orchestra it is going to be?

I have mentioned this latter point time and time again, but it seems that either the B.B.C. or the R.A.F. officials are too careless or too arrogant to comply with a request made on behalf of literally thousands, if not tens of thousands, of listeners.

Congratulations to all concerned for the excellent radio version of "Ziegfeld Girl," and particularly to Beryl Davis, who, in the Judy Garland part, stole the show.

Only criticisms are that the balance between orchestra and voices was occasionally very bad (particularly in "Minnie from Trinidad"), and that some of the characters spoke so softly and intimately that you couldn't hear them.

But it was a grand show.

**GREAT MINDS (Our Readers' and Ours) THINK ALIKE.**

Announcer in "Who's Who in Light Music" last Sunday week seemed to think it a miracle because Jan Berenska could be heard on a record playing violin, cello and piano all at once.

American Victor have a record of Sidney Bechet playing all at once soprano and tenor saxes, clarinet, piano and drums.

Stunt is mechanically quite simple. Artist records part for one instrument first. Then that record is re-recorded while he listens to it through earphones and records with it a second instrument, and so on. —F. J. D. Dulwich.

Under "Readers Write" the week before last, someone made rude remarks about "Going Places" and "Send For Doctor Dick."

They'd have done better to have saved them for "Just Kidding" (Tuesday, September 23) and "Mooray For What" the following evening.

The so-called humour in these so-called variety shows gets more and more of an insult to listeners' intelligence as time goes on. Do the B.B.C. really think them funny, or only think that listeners do? —"Fed Up" Tooting.

Everyone I know is quite heart-broken that the Jack Benny broadcasts have finished. They were among the few really funny shows that came over the air. Will you ask the B.B.C. to try to get us another series from America? —S. T. W. G., Leeds.

I agree with your readers who complained about those dire "Going Places" and "Send For Doctor Dick" broadcasts. But they might remember that two others are still going strong, which almost make up for all the bad ones—"The Old Town Hall," and even more outstandingly "Happidrome." —"Ordinary Listener," Oldham.

Why hasn't "Detector" reviewed the American recordings of Louis Prima, Benny Carter and Teddy Wilson which the B.B.C. has broadcast during the last three weeks? "Hot Fan," Torquay, and others.

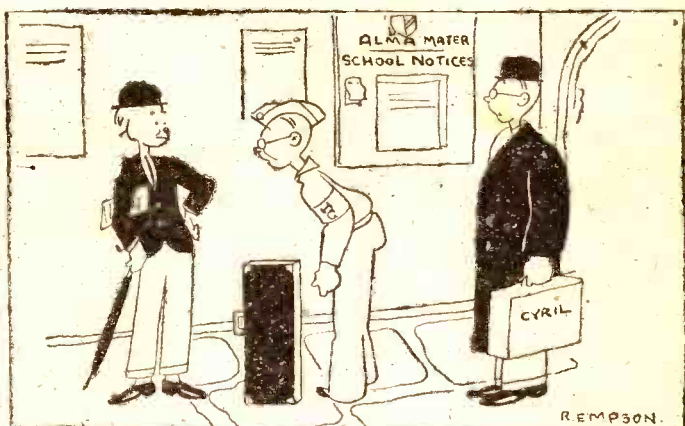
If the Editor's listening, it's (a) because of shortage of space, and (b) because they've all been broadcast before. If he's not, it's because I don't like getting up at 8.30 in the morning. —"Detector."

I agreed with you, "Detector," that Leslie Perowne had the perfect broadcasting manner and technique when I heard his Ken Johnson recital. But I have realised it even more since hearing his new "Wednesday Radiogram" series. The secret, it would seem, lies in being natural. —Corporal, R.A.F.

In adding my kicks to those of the others who are disgusted with the B.B.C.'s alleged humour shows (e.g., "Doctor Dick" and the more recent "Just Kidding"), I send a bouquet for the Drama department.

Last Sunday's "The Amazing Doctor Clitterhouse" was grand, and I thoroughly enjoyed "The Laughing Mirror" last Saturday, although I had heard it before.

No praise is too high for the way these plays are acted. —P. L. (W.I.I.).



BILLY PLONKIT: "I think I'll leave my sax here while I go in to register for fire-watching, fellers... just in case they stick all musicians on top of the Albert Hall!"

## NORTHERN NEWS NOTES

by Private JERRY DAWSON

DROPPED across an old friend the other day in Laurie Kelly, still "swinging it" at the Ceylon Palais, Manchester, whilst waiting to be called upon for service in the R.A.F.

Since I last saw him, before I joined up six months ago, he has lost most of his men to the Services, including lead alto Bob Mills (R.A.F.); second alto John Sheridan (Army); and drummer Lou Frazer and pianist Roland Harrison (both R.A.F.).

In spite of all this, however, Laurie still manages to offer a ten-piece outfit, which, with himself leading on tenor, lines up as follows: C. McCullen (piano); Bill Murphy (drums); Bill Rowan (bass); Albert Risley and Syd Forsyth (trumpets); Jack Lea (trombone); Les Whiteley and Oliver Singleton (altos); and Jack Appleford (guitar and vocals).

Jack Appleford is, of course, the ex-Nat Bookbinder vocalist who was so popular on the Northern air in pre-war days, and who appears to be singing as well as ever.

Writing from a Northern Military Hospital where he is receiving treatment for a fractured leg, sustained whilst playing soccer for his battery eleven, Gunner Harry Kinsey, in pre-war days drummer with Idris Jones' Carlton Band, writes asking me to convey his good wishes to all the boys in the Liverpool and Wirral areas.

Prior to his accident, Harry was kept very busy in his off-duty hours with a four-piecer which he led, playing at camp and civilian dances around his station.

Even though his particular battery was a fairly large one, he was only able to find trumpet, guitar and piano players with which to form a band, and even though they had a perfectly good alto sax available, they couldn't find anyone to blow it.

Nevertheless, even with this enforced instrumentation, they managed to get by in grand style, and Harry is looking forward to the day when he can leave hospital and get back into harness once more. One thing he is particularly thankful for, and that is that the leg which he has damaged is not his "pedal leg."

Best of luck, Harry—may you soon be beating it out again.

With most of his boys doing jobs of National importance, maestro Freddie Platt at the Carlton Ballroom, Rochdale, has been hard put to keep his band up to strength, and this has applied particularly to the afternoon sessions.

The Carlton directors some months ago installed a Lafleur organ in the ballroom, which Freddie now plays at the Tea Dances, accompanied by drums and trumpet.

For evening sessions, when most of the boys have finished their daily toil, and helped out by Service boys, he is able to front a 12- or 14-piece outfit, utilising the organ for speciality numbers and for what would normally be the interval period.

Business at the Carlton these days is better than ever, and whereas one would have expected the introduction of the organ to put some of the boys out of work, the reverse has proved to be the

case, for never has the ballroom had so large a resident band.

Pleasant surprise for all on Wednesday of last week at the Palace Theatre, Manchester, when Gerry Moore reappeared to play for Adelaide Hall.

Gerry plays a short medley in the act, and on Thursday, when I dropped in, featured "Honeysuckle Rose," "Way Down Yonder In New Orleans," and "Lady, Be Good," much to the delight of the audience.

He is looking very fit these days, and has actually put on weight during his convalescence. He sends his best wishes and thanks to all those who wrote him during his illness.

On the same bill was George Elrick and his Music Makers, whose performance has been recently reviewed.

George is looking for a tenor player to complete his sax section, and if anyone in the Northern or Midland Counties is interested, he can be contacted to-day (Friday) and to-morrow at the Empire Theatre, Sheffield.

After many years of playing a "one-man orchestra," famous Blackpool organist Reginald Dixon is now leading a small dance band at his R.A.F. station.

Reg, of course, is playing piano and with him are: Ted Shuttleworth (piano); Len Lee (violin); Jan Smith (alto); and Bill Saville (drums).

Reg Dixon's ex-Blackpool colleague, maestro Norman Newman, was home on leave recently, resplendent in his uniform as a Pilot Officer of the R.A.F. Norman is expecting to be promoted to Flying Officer in the near future, and also expects to move from this country to take up active flying duties abroad.

His many fans in the north will wish him luck and "Happy Landings."

On several occasions I have written about the band which Manchester drummer-pianist Jack Anderson had formed in his battalion of the South Staffs Regiment. Now comes the news that Jack has had to forsake his band owing to the fact that he has been transferred to another battalion.

This is very hard luck indeed, as he built the band more or less from nothing, and has had a busy and happy time entertaining the boys and playing gigs as well. However, the Army has some funny ideas—don't I know it!—and this is apparently one of them.

No. 28.—Crosby had a meeting on September 24, when the Jam Session included Harry Gerrard (alto and clarinet); Len Eckford (piano); R. Knight (clarinet); Cpl. Ryall (drums); and C. Cunningham (trumpet).

No. 65.—Manchester met on September 27 to hear Pete Kennedy present the Jelly Roll Morton Album, followed by a Jam Session with Frank Dickson, Murray Mayall, Jack Duart, Harry Benson and A. N. Other. Meetings, Saturdays, at 3 p.m., Mamelocks Hall, Oxford Road.

No. 33. Southsea met on September 27 to hear Louis Watkins and Roy Leggett on "Americans in Paris" and "Bix" respectively. The Jam Session featured Roy Leggett, Roy Cresdee, Jack Restall, Ted King and Louis Watkins.

## LAFLEUR

### THINK OF ME

BACKED WITH

### THE CUBANOCA

### A ROSE AND A PRAYER

BACKED WITH

### TILL TOM SPECIAL

BY BENNY GOODMAN

AND

### THE GREAT BIG ORCHESTRAL SENSATION

# OASIS

2 NEW BENNY GOODMAN SPECIALS—

### GONE WITH "WHAT" WIND

BACKED WITH

### BOARD MEETING

GREAT STANDARDS—3/- per set

TUXEDO JUNCTION	THEATRELAND MARCH	Debray Somers BATTLEBRESS MEBLEY
ANCLIFFE IN THE BALLROOM	LINCKE IN THE BALLROOM	SOLITUDE OVER THE WAVES Crosby arr.
IMPROVE YOUR STYLE. Learn to improvise fluently.	50 HOT LICKS FOR CLARINET	SONG OF INDIA 4/-
Ziggy Elman	50 HOT LICKS FOR TRUMPET	
Eddie Miller	50 HOT LICKS FOR TENOR SAX	
Benny Carter	50 HOT LICKS FOR ALTO SAX	
Ray Bauduc	150 PROGRESSIVE DRUM RHYTHMS	

### ARRANGER AID 3/-

Includes: CHORD CHART, VOICING CHART, RANGE CHART.

with examples by BENNY GOODMAN, GLENN MILLER, BOB CROSBY, GUY LOMBARD, TOMMY DORSEY, HAL KEMP, JIMMY LUNCFORD, JAN SAVITT, RICHARD HIMBER.

J. LAFLEUR & SON, LTD., 295, Regent Street, London, W.1. LAMham 2741. And 93, OXFORD ROAD, MANCHESTER



**MINIMUM CHARGE**  
**THREE LINES** . . . . . **3/-**  
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 & FOUND, SALES BY AUCTION, PERSONAL.**

# ALEX BURNS' BARGAINS

BRITAIN'S BEST

- Ep ALTO SAXOPHONES** s. s. d.  
Rene Guesot, Prof. model . . . 19 0 0  
Rene Guesot, Artist model . . . 20 0 0  
Paul Cavour, Artist model . . . 21 0 0  
Manhattan (Selmer's), as new . . . 22 10 0  
Dearman New Super Artist model, new  
brown pads, as new . . . 24 0 0  
Martin Handerski, U.S.A., Artist model . . . 25 0 0  
Buescher, Artist model, newly over-  
hauled, with brown pads . . . 28 0 0  
Selmer, Famous 22, as new, new pads . . . 27 0 0  
Pan American (Conn), Artist model,  
newly plated, brown pads . . . 27 10 0  
Hawkes XX Century, as new . . . 27 10 0  
Buescher, Artist model, new, newly  
pads, a wonderful instrument . . . 30 0 0  
Conn, the very latest model, octave  
under, as new . . . 35 0 0  
Conn, the very latest model, octave  
under, as new . . . 40 0 0  
Buescher, Artist model, new, newly  
gold lac, new brown Buescher pads,  
like new, a wonderful instrument . . . 34 0 0

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

- By TENOR SAXOPHONES** s. s. d.  
Paramount, Pro. model, new . . . 30 0 0  
Selmer, Artist, new pads . . . 30 0 0  
Le Grande, Artist model . . . 28 0 0  
Dearman, New Super, as new . . . 32 0 0  
Conn, Artist model, wonderful tone . . . 42 0 0  
Conn, newly plated, wonderful instr. . . 45 0 0  
Martin, the very latest model . . . 50 0 0
- C MELODY SAXOPHONES** s. s. d.  
Boosey & Hawkes, Artist model, as new . . . 20 0 0  
Conn, Artist model, as new . . . 20 0 0  
Buescher, Artist model, nickel-plated . . . 16 0 0  
Lamy, automatic octave, no rollers, nickel-plated, med. pitch, as new . . . 11 0 0
- GUITARS** s. s. d.  
Valencia, good tone . . . 3 10 0  
Epiphone, Cello build, adjust. bridge . . . 12 10 0

**OUR NEW INSTRUMENTS ARE FREE OF PURCHASE TAX.**

- Avalon, Cello build, adjust. bridge . . . 2 8 0  
Valencia, Cello build, adjust. bridge . . . 7 8 0  
Columbian Major, Cello model, adjust-  
able bridge . . . 12 0 0  
Harmony U.S.A., Cello model, adjust-  
able bridge . . . 10 10 0  
Columbia, Perfect U.S.A., best model,  
Cello build, adjustable bridge . . . 14 0 0  
National U.S.A. Metal Guitar . . . 12 0 0
- CLARINETS** s. s. d.  
C Hawkes, Albert system, new pads . . . 6 0 0  
Ep No Name, Albert system . . . 6 0 0  
By Buisson, Albert system . . . 7 10 0  
By Console, 15 keys, rollers, as new . . . 12 0 0  
By of A Sionia, 15/4/4, rollers used at  
the B.B.C., NEW . . . 12 0 0  
By Selmer Sterling, Boehm system . . . 17 10 0  
By Selmer, metal, Boehm sys., as new . . . 12 0 0  
By Selmer, Boehm system, as new . . . 25 0 0  
By Selmer Console, Boehm, as new . . . 16 0 0  
By Sionia, Boehm system, as played at  
the B.B.C., NEW . . . 20 0 0  
Couture Paris, Boehm system, as new . . . 13 10 0  
By Selmer, metal, Boehm sys., as new . . . 15 0 0  
By Boosey, h.p., Albert system, patented  
tuning barrel for l.p., as new . . . 8 0 0  
By Joseph Higham, Albert model . . . 5 10 0  
A Esson, h.p., Albert system, as new . . . 5 10 0

**INSTRUMENTS ON 5 DAYS' APPROVAL.**

- Cash in full returned if not more than  
satisfied. Saxophones, Full Artist  
Model, Plated, Frosted and Burnished  
Finish, Pearl Tips, etc. Low pitch  
unless otherwise mentioned.
- TRUMPETS** s. s. d.  
Comet, Streamline model, as new . . . 8 8 0  
Monarch, Streamline model, as new . . . 8 10 0  
Sionia, Streamline model, new, slightly  
show case soiled . . . 15 0 0  
Sionia, Streamline model, as used at  
the B.B.C., New, a wonderful instr. . . 20 0 0  
Martin U.S.A., Streamline, newly pld.,  
as new, as played by Ben Grieff (list  
Trumpet), Oscar Rubin's Band . . . 22 10 0  
Besson Prototype, gold-plated, on silver . . . 22 10 0  
Dallas, Streamline, used only a few  
times . . . 17 10 0  
Monarch, Streamline model, gold lac . . . 10 0 0  
Majestic, Streamline model, gold lac . . . 10 0 0
- TROMBONES** s. s. d.  
Besson Brass, fine condition . . . 7 0 0  
Low Daria, good condition . . . 10 0 0  
Sionia, gold lac, as new . . . 10 0 0  
Besson International, as new . . . 25 0 0
- ACCORDIONS** s. s. d.  
Estrella, 26/16/2, fine instr., as new . . . 5 0 0  
La Divina, 31/24/2, as new . . . 7 0 0

## YOUR INSTRUMENT TAKEN IN PART EXCHANGE

- Estrella, 34/36/2, wonderful, as new . . . 9 0 0  
Alvati, 34/48/2, as new . . . 9 0 0  
Carlo Rossi, 34/48/2, NEW . . . 12 0 0  
Hobner Verdi II, 34/80/2, nec. grille, a  
wonderful modern design, as new . . . 14 10 0  
Boselli, 41/120/4, octave coupler, good . . . 15 0 0  
Soprani, 41/120/3, oct. coupler, as new . . . 16 0 0  
Hobner, 41/120/3, oct. epl., as new . . . 17 0 0  
Settimio Soprani Cardinal, 41/120/3,  
push coupler, nec. grille indicator, as  
new . . . 20 0 0  
Gerrardo, 41/124/1, push coupler, nec.  
grille, streamline model, as new . . . 22 10 0  
Santianelli, 41/120/4, push coupler,  
nec. grille, as new . . . 25 0 0  
Hobner Tango VI, 41/140 bases/4,  
with 3 push couplers, wonderful instr. . . 35 0 0  
Settimio Soprani Cardinal Grand,  
41/120/4, with 3 push couplers and  
indicators, as new . . . 35 0 0  
Boeberlin Grand, 41/120/4, with 3 push  
couplers, 3 indicators a wonderful  
modern instrument . . . 40 0 0

**ALEX BURNS LTD.** 116, SHAFFESBURY AVENUE, PICCADILLY, LONDON, W.1  
Phone: GERard 3796. Hours 10.30 a.m. till 4.30 p.m. Saturday till 2 p.m.

# ARTHUR DAY AND SONS' AMAZING Musical Instrument BARGAINS

- All Saxes, Clarinets personally tested by  
Burton Gillis (late of Henry Hall).
- TRUMPETS.**  
MELODY MAKER, lacquered, new,  
soiled, l.p., B flat dance model, in  
case. Cash 7 Gns.  
SELMER, Lincoln Model, s.p.g.b., shunt  
change, h. and l.p., new, soiled, per-  
fect, in case. Cash 10 Gns.  
SELMER, Manhattan Model, similar  
above, wonderful value. 11 Gns.  
SERENADER, Super, hexagonal valve  
cases, sand blast silver-plated, gold  
bell, h. and l.p., shunt change,  
superb action, in case complete,  
brand new. 12 Gns.  
BEUSCHER Custom built latest model, as  
new, s.p.g.b. High and low pitch. Per-  
fect order; in case complete. 36 Gns.
- CLARINETS.**  
All B flat, low pitch.  
CABART, Simple System, good playing  
cond., in case. 7 Gns.  
SELMER CONSOLE, Albert System,  
good cond., in case. 9 Gns.  
DUPONT Boehm, pads, rings and key-  
work excellent order, superb tone.  
12 Gns.  
BUISSON, brand new Boehm, perfect,  
unused, cannot be repeated. 18 Gns.  
HAWKES 20th Century Boehm, metal  
model, heavily s.p., brand new.  
24 Gns.  
BASS Clarinet, used, in case, complete.  
Only 5 Gns.
- BASS DRUMS.** by Carlton, Autocrat,  
28 by 15 tympani tension rods, in  
black and chrome, 15 Gns. Super  
finishes, electra, blue, green, pearl,  
black and silver glitter, 18 Gns.  
While they last. Don't delay.
- TUNABLE TOM-TOMS**, single tension,  
white or ebony only, tympani chrome  
tension rods, 12-inch, 4 Gns.  
14-inch, 5 Gns. Fittings extra.
- SNARE DRUMS.**  
PREMIER, super dual, chrome perfect.  
10 Gns.  
BEVERLEY, 15 by 8, chrome soiled,  
perfect. 10 Gns.  
Ditto, Genius Model, new, 15 by 6, 3 only  
left at. 15 17 6  
Complete Outfits from 20 Gns. upwards.  
Consoles from 6 Gns.
- TENOR SAX "SNIP" BARGAIN:**  
Rudall Carte, low pitch, s.p., perfect  
order, in case, for only 16 Gns. cash  
Send for lists of other models and in-  
struments, space limited, so cannot advertise  
many other wonderful bargains.

ONLY FROM  
**ARTHUR DAY & SONS LTD.,**  
15-17 UPPER GEORGE ST.  
LUTON  
Phone: LUTON 481.

# WORLD FAMOUS Co-operative Musical Instruments

Write to-day for latest catalogues showing all the models. Post free from the Wholesale Distributors:

**J. & A. MARGOLIN** (Dept. C)  
Temporary Address:  
COPYGROUND LANE, HIGH WYCOMBE, Bucks

# HARP DOUBLE-ACTION ERARD

In splendid condition, wants a few strings and pegs.  
Looks like new. Cost £200. Sacrifice £40, or near  
offer. Thurban, 55a, Galloway Rd., Tun. Wells, Kent.

## ENGAGEMENTS WANTED

- WELL-KNOWN** drummer, dis-  
engaged; young; exempt; perm. pref.  
London only.—Whitehall 9400; ext. 903.
- QUALIFIED** all-round musician  
desires to take up any job with pub-  
lishing firm.—Box 2896, MELODY  
MAKER.
- TENOR** sax, now free for perm.  
evening engagement in London.—  
1, Courthouse Gdns., N.3.
- STRING BASS**, S.D., late of first-  
rate London band, young (not liable).  
—FAIRCLOUGH, 60, Marsh Road,  
Rhyd.
- TWICKENHAM**, Richmond district.  
S.P. pianist; join band or gigs.—  
JENKINSON, POP. 3691.
- SWING VIOLIN**, dblg. tenor and  
sax; band supplied.—WILFRED  
BENNETT, 41, St. John's Villas, N.19.
- BASS** dblg. violin requires engage-  
ment for week Oct. 5 to 11; any time  
anywhere in London.—KNOX CRAW-  
FORD, Hotel Stuart, Richmond.
- REX W. SHARPE**, alto sax, accor-  
dion, piano.—44, The Woodlands, N.14.  
ADV. 3612 (day), ENT. 3937 (evening).
- FIRST-CLASS** professional solo  
pianist desires club engagement in  
London; straight or dance.—Box 2901,  
MELODY MAKER.
- BUDDY WILLOWS**, smart, reliable  
pianist. Comm'l dance library. Gig.  
dep.—Ring MOU. 5059.
- STRING BASS**, own car. Would  
like gigs, etc.—SID WHITE, 100, Car-  
dinal Avenue, Morden, Surrey.
- TENOR** and alto leaving London  
Palais. Free gigs or perm. W. or  
N.W. district pref.—COL. 6441.

## MUSICIANS WANTED

- PIANIST**, solid rhythm, modern  
style soloist, to join semi-pro. band  
consisting clar., el. gr., vibraphone,  
bass, drums.—Kingston 0811.
- FIRST-CLASS** pianist, bass player  
and trombone wanted immediately.  
Apply, CES THORPE, PALAIS DE  
DANSE, NOTTINGHAM.
- ALL MUSICIANS**, dance and  
straight. N. London gigs and res.  
week-ends. State when and where  
can be heard.—Box 2,898, MELODY  
MAKER.
- PIANIST**, 'cello dblg. tenor sax,  
drummer (dbl. if possible) wanted  
immediately; must be good dance  
players, able to do straight; good  
money.—Box 2902, MELODY MAKER.
- TENOR** and trumpet to join estab-  
lished semi-pro. band (gigs).—Particu-  
lars to 128, Tennyson Avenue, New  
Malden. MAL. 0504.

## BANDS VACANT

- JACK TERRY** and his Rhythm  
Revellers give you music in the  
Modern Manner: S.E. London and  
Kent.—Sec. MISS B. BARNARD, 118,  
Westbrook Road, Welting, Kent.
- HAL BIGGS'** Band has vacant  
dates: N. London preferred; own  
mike.—H. BIGGS, Winterstoke House,  
Wills Grove, N.W.7.
- "RON BEAMENT'S RHYTHMICS,"**  
the reliable, rehearsed and recom-  
mended band for all occasions. Am-  
plification, vocalists, etc.—71, Linnell  
Road, S.E.5. Rodney 4685. Now  
vacant Saturdays.
- JOHN WESTON'S** Band open for  
gigs or perm.—180, London Road,  
Twickenham. POP. 1696.
- "CASINO SWINGSTERS,"** also  
"Go To It" Players: gigs or con-  
tracts.—TOM WARE, Molesey 2735.
- FRED HUTCHINS'** Brooklyn Band;  
vacant dates. N.W. district. High  
standard. Up to 10 musns.—Arn. 4844.
- JIMMIE COLLINS'** Band; vacant  
dates: S.W. district.—8, Elrick Ave.,  
Morden. Phone: Mitcham 4220.

## SITUATIONS VACANT

- FAMOUS** Highland regiment has  
vacancies for one or two musical boys  
from 14 years to 17 years of age.  
Knowledge of piano or strings pre-  
ferred.—Write, JUDD, Maryhill Bar-  
racks, Glasgow.
- A SMART** youth, 15 to 16, for  
musical instrument showroom and  
service dept. Post-war prospects.  
Write, PREMIER, 8, Golden Square,  
W.1.
- WANTED**, stringed instrument  
maker, capable costing and taking  
charge factory. Able design and  
produce working drawings and con-  
trol output. Must be exempt.—Box  
2903, MELODY MAKER.

## WANTED

- GOOD** up-to-date library for alto.  
Will pay well.—L. O'BRIEN, 53, Heron-  
dale Road, Liverpool, 18.
- "RHYTHM,"** volumes 4-13 (Aug.  
1930-Sept. 1939).—MURRELLS, c/o  
Bron Castell, High Street, Bangor.

## INSTRUMENT REPAIRS

- DRUM HEADS LAPPED AND  
RETURNED SAME DAY**; no waiting;  
hundreds of best quality heads in  
stock, any sizes: No. 3 14/6, No. 2  
17/6, No. 1 21/-, including lapping.  
Send hoop and P.O. to CYRIL  
FAIREY, Dance Band Supplies, 33,  
Montague Street, Kettering.
- "ATMO-PROOF" DRUM HEADS**  
GUARANTEED unaffected by tem-  
perature or dampness. 50% tone  
improvement.—Send hoop with 14/6  
to 55, Victoria Road, Keighley, Yorks.

## RECORDS FOR SALE

- HUNDREDS** of Brunswick cut-outs.  
Brand-new, unplayed swing. Your  
last chance these hot classics. 2/11  
each, 3 for 8/6. Vocalion unplayed  
swing at half price, 1/9 each, 6 for  
10/-. No post-callers only. Records  
bought and exchanged.—MORRIS, 89,  
Tottenham Court Road (middle), W.1.
- 14 YEARS'** collection of swing  
records from Elizalde to Glenn Miller,  
s.a.c. SOMERTON, "Paraway",  
Etinghamham, Sussex.
- RECORDING**  
**STAR SOUND STUDIOS** can now  
make limited number of non-Government  
recordings.—London Studios, 17,  
Cavendish Square, W.1. (LAngham  
2201). Broadcasts still recorded at  
Star House, Kenton, Middlesex.  
(ARNold 6222.)

## FOR SALE

- "SUCCESSFUL SONGWRITING"**  
explains everything: 10,000 words, 60  
illus., 2/9 complete.—L. WHEELER,  
7, Links View, N.10.
- TWO** new spotlights, 250 w., 500 w.,  
clockwork mirrored bowl. Best offer  
—TOM WARE, Molesey 2735.

## TUITION

- MAKE MORE MONEY.**—Red hot  
sax, trumpet, cornet, clarinet, trom-  
bone or accordion playing. Yours for  
only 21/-. Send now.—SECRETARY,  
Broxholme House C.C., Reddenhill,  
Torquay.
- KEN WYNNE**, O.K.'d Rudy Vallee.  
postal crooning lessons, ladies, gents.  
—47, Downlands Avenue, Worthing.

## MUSICAL SERVICES

- 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.
- MELODIES.**—Piano scores to airs;  
music taken from voice orchestra-  
tions. Finest work.—RIGBY ARONS,  
19, Offley Road, S.W.9 (near Oval).
- GARRINGTON BRIGGS**, composer,  
Leven, Hull, Yorks. Musical settings  
to lyrics. Revisions, orchestrations.
- PIANO FORTE** accompaniments  
arranged to melodies, music 'orchest-  
rated, from 2/- by lady. Lyrics set.—  
Box 419, MELODY MAKER.
- "BRITISH SONGWRITER."** Your  
Journal Hints, comps., news, Voucher  
copy, 21d. BCM/SPEARMAN, Pub-  
lishers, W.C.1.
- FORGES** members requiring melo-  
dies harmonised or lyrics set for camp  
concerts, etc., help offered.—Box 2900,  
MELODY MAKER.

## The ORIGINAL MANUSCRIPT SERIES

- STRUTTIN' WITH SOME BARBEQUE**  
**IROQUOIS**  
**HONKY TONK TRAIN**  
**KANSAS CITY MOODS**  
Original Benny Carter arrangement.
- SCRUB ME MAMA**  
Vic Schoen's arrangement.
- DAWN PATROL**  
Original Carl Hohengarten arrangement.
- BEAT ME DADDY** (eight to a bar)  
Vic Schoen's arrangement.
- SOUTHERN FRIED**  
Same arrangement as Al Donahue's Record.
- OVERNIGHT HOP**  
Same arrangement as Red Nichol's Record.
- WEDNESDAY NIGHT HOP**  
Original Andy Kirk arrangement.
- MISSOURI SCRAMBLER**  
Original Will Osborne arrangement.
- SIGN NO MORE, LADIES**  
BLOW, BLOW, THOU WINTER WIND  
Arranged by George Evans
- OH! MISTRESS MINE**  
IT WAS A LOVER AND HIS LASS  
3/6 per set, 3/10 post free.
- P.M. HOT HITS!**  
**IN THE MOOD**  
**RHUMBOOGIE**  
**BETWEEN 18th and 19th**  
**ON CHESTNUT STREET**  
**IDA** (Sweet as Apple Cider)  
**COMANCHE WAR DANCE**  
**DOGGIN' AROUND**  
**TEXAS SHUFFLE**  
**TIME OUT** • **TOPSY**  
**WOODCHOPPERS' BALL**  
**BLUES UPSTAIRS AND DOWNSTAIRS**  
**CASBAH BLUES**  
**CHICO'S LOVE SONG**  
**FOR DANCERS ONLY**  
**THE CONGA** • **CHEROKEE**  
**DIXIELAND ONE-STEP**  
2/9 per set, 2/11 post free.
- George Shearing's Piano Arrangements  
AT THE WOODCHOPPERS' BALL  
**IDA** (Sweet as Apple Cider)  
**SOUTHERN FRIED**  
**BEAT ME DADDY**  
**MISSOURI SCRAMBLER**  
**WEDNESDAY NIGHT HOP**
- PETER MAURICE MUSIC CO. LTD.**  
Denmark St., London, W.C.2 TEM. 3856

To enthusiasts like  
**KEN CROSSLEY,**  
**FELIX MENDELS-**  
**SOHN**, etc.

"Cathedral" MONEL Strings count  
for a good performance. They find  
these strings give exceptional tone  
and stand up to hard pro-  
fessional work. Follow  
their lead! Send  
today for your copy  
of Professional Cata-  
logue to:

**CATHEDRAL STRINGS CO.**  
Monel Works, 130 Shack-  
well Lane, London, E.8.  
Phone: CL1.7714/3

## SAXOPHONE SPRINGS

Per Set—Alto 4/6 Tenor 4/6 Baritone 5/-  
**TRUMPET VALVE SPRINGS**  
Per Set—Olds 4/6 Bach 4/6 Martin 3/6  
Selmer 3/6 Manhattan 3/- Rolls 3/-  
New Yorker 3/- Other Kinds 3/-  
IF POSSIBLE SEND SAMPLE

**GORDON BEESON**  
Torrens Works, Torrens St., London, E.C.1

ORDER BY POST WITH CONFIDENCE

# GUARANTEED BARGAINS

SHOWROOMS OPEN SATURDAYS 9-1 p.m.

**SAXOPHONES** s. s. d.  
Besson Alto, s.p.g.b., good instrument . . . 19 10  
Lewin Alto, s.p.g.b., brown pads . . . 22 10  
Elkhart Alto, made by Buescher, s.p.g.b. . . 28 0  
New Brunswick Alto, s.p.g.b., brand new . . . 31 10  
Selmer Alto "22", s.p.g.b., re-conditioned . . . 31 10  
Selmer Alto, special model, gold keys . . . 34 10  
Conn Tenor, s.p.g.b., perfect, like new . . . 40 0  
Selmer Tenor, s.p.g.b., balanced action . . . 48 0  
Martin Tenor, s.p.g.b., special Committee  
model . . . 50 0  
Selmer Tenor, s.p.g.b., balanced action . . . 50 0

**CLARINETS** s. s. d.  
Boosey, s.a., l.p., A, no case . . . 4 0  
Besson, s.a., l.p., Bp, no case . . . 5 5  
Dore, s.a., Bp, l.p. . . 5 5  
Besson, s.a., Bp, l.p. . . 5 5  
Albert, Boehm, Bp, h.p., no case . . . 9 9  
Albert, Boehm, A, h.p., no case . . . 9 9  
Courtois, Boehm, l.p., Bp, rollers . . . 14 14  
Varity, Boehm, Bp, l.p., rollers . . . 15 15  
Buisson, Boehm, l.p., pair, A, Bp,  
covered holes . . . 21 0  
Cabart, Boehm, l.p., pair, A, Bp, per. cn.  
38 0  
Obbo, Cor. Angluis, by Cabart . . . 40 0

**TRUMPETS** s. s. d.  
Hawkes Cornet, Class A, silver-plated . . . 5 5  
Putter Cornet, Echo Model, silver-plated . . . 5 5  
Monarch, Streamline, s.p.g.b., slide to A . . . 9 9  
Autocrat, s.p.g.b., slide to A . . . 9 9  
Boosey, silver-plated, rotary change . . . 9 9  
Rolls Diplomat, s.p.g.b., slide to A . . . 10 10

**BOOSEY CORNET-TRUMPET**, s.p., rotary, snip . . . 8 8  
Dearman, s.p.g.b., perfect, streamline . . . 16 16  
Criterion, s.p.g.b., special valve casing . . . 16 16  
F.D.H., Streamline, gold lac, slide to A . . . 16 16  
New Brunswick, l.p., hand hammered bell . . . 16 16  
Clipperton, s.p.g.b., rotary, perfect in-  
strument . . . 17 10  
Selmer, Armstrong model, lac . . . 18 18  
Conn, silver-plated, gold bell, new . . . 30 0

**MISCELLANEOUS** s. s. d.  
Ukulele, made by Foley, few left . . . 1 15  
Boosey High Speed Foot Pedal, s.h. . . 2 2  
Roy Smack, Ukulele Banjo . . . 2 15  
Tunable Tom-Toms, black or white . . . 5 10  
Violin, with case, a bargain . . . 6 10  
Cello-built Guitar, with case . . . 6 6  
Colletti, Cello model, with case . . . 7 7  
Violin, in case, lovely tone . . . 7 10  
Aper, Drum Outfit, comp. Junior model . . . 8 8  
Mandolin-Banjo, Artist model, new . . . 9 9  
Gibson, Mandolin, A.00, one only . . . 9 9  
Lange Concert Flute, silver-plated, l.p. . . 10 10  
Apex Bass Drums, 28 x 16, new . . . 10 10  
Beverley Side Drum, deep model, chrom. . . 12 12  
Autocrat, deep model, snare drum,  
pearl and chrom. . . 12 12  
Epiphone Cello-built Guitar . . . 12 12  
F.Y.D.H. Haw. Elect. Guitar, in hhd, case 14 14  
Abbott Guitar, cello-built, sunburst finish 15 15  
Gibson Banjo, Model P.B.1, one only . . . 16 16  
Dearman Trombone, large bore, s.p.g.b. 17 17  
Bassoon, by Boosey & Hawkes, low pitch 20 0

**Carlton Bass and Side Drum**, perf. cond. 20 0  
Gibson Electric Haw. Guitar, S.H.100 . . . 22 10  
String Bass, Continental model . . . 22 10  
F.D.H. Amplifier, 3 speakers, mike perf. 24 0  
Abbott-Victor Twilio Electric Harp . . . 24 0  
Aper Drum Outfit, complete trap table 25 0  
Gibson Electric Banjo, Ken Harvey model 26 10  
Revelation Guitar, double soundboard . . . 30 0  
Abbott-Victor Hand-made Guitar, perfect 30 0  
Ajax Console Outfit, unusable, etc. . . 45 0  
Gibson l.p., natural finish, a snip . . . 55 10  
Gibson L.S., world's finest Guitar . . . 72 10

**ACCORDIONS** s. s. d.  
Hobner Club Model IV, perfect . . . 6 0  
Riosa, 36 bars, naq. grille . . . 6 0  
Riosa, 48/3/34, laqr. grille . . . 9 9  
Maresni, 120/3/41, coupler, naq. grille . . . 16 16  
Cracinielli, 120/3/41, naq. grille . . . 16 16  
Hobner Organetta, 120/3/44, curved abd. 24 10  
Hobner Regina, 120/3/41, lt. weight, cpl. 22 10  
Italia, streamline model, 126/4/41,  
black and chrom. . . 28 0  
Settimio Soprano, 120/4/41, silver glitter 28 0  
Hobner Organella, 126/4/41 . . . 30 0  
Gardoli, 140/4/41, 3 couplers, stream-  
line, black and white . . . 35 0  
Co-operative, 120/3/41, 2 couplers . . . 38 0  
Dallase, 120/4/41, blue naq., re-cond. . . 48 0  
Co-operative de Luxe, 2 couplers, new . . . 60 0  
Scandali, Scott-Wood Special, 120/4/41,  
3 couplers, black and chrom., snip . . . 62 10

**FRANCIS DAY & HUNTER LTD.** 138-140 CHANCERY CROSS, W.C.2



## IT'S A SCARTH BARGAIN—IT'S GENUINE

**SELMER ALTO SAX.** Ep. gold lac. 2 s. latest model, as new, in de luxe case. 45 0  
**CLEVELAND ALTO SAX.** Ep. low pitch, silver-plated, made U.S.A., pit. in case 30 0  
**RENE GUENOT ALTO SAX.** Ep. l.p., sil.-plated, re-padded, as new, in case 27 10  
**CLEVELAND SOPRANO SAX.** Ep. silver-plated, l.p., made in U.S.A., in case 8 8  
**DORET BARIOTONE SAX.** Ep. sil. pld., low pitch, as new, stand and case 21 0  
**SELMER CLARINET.** Bp. Barret action, 6 rings, l.p., latest model, marvellous instrument, in case 18 0  
**B. & H. CLARINET.** Boehm system, Bp. low pitch, perfect, in case 20 0  
**BUSCHER TRUMPET.** Bp. silver-pld., rotary change, perf. condition, in case 16 16

**G. SCARTH, LTD.**

**MARTIN TRUMPET.** Bp. latest "Imp. Special" model, de luxe special finish, as new, in case 29 10  
**CRUCIANELLI ACCORDION.** latest model, 41/120/3, brand new, push coupler, white 28 0  
**BELLINI ACCORDION.** 41/120/3, curved keyboard, modern black finish, in case 30 0  
**GIBSON GUITAR.** "Kalamazoo" model, 6-string, flat back, perfect, in case 8 8  
**VARSITY UKELELE.** long scale, in case 1 10  
**HAWKES TROMBONE.** silver-plated, small bore, splendid condition, in case 6 6  
**GERALD ACCORDION.** 35 bass, as new, in case 8 10  
**BUSSON CLARINET.** Bp. Boehm system, low pitch, perfect, in case 14 14  
**SIDE DRUM.** 14 x 6, silver glitter, chrome rims, perfect 6 0

55 CHARING CROSS RD., LONDON, W.C.2  
 GER. 7241. (Next to Leicester Sq. Tube Station)  
 Open Daily 9-6 p.m. except Thurs., 9-1 p.m.

**DEARMAN TRUMPET.** "Wornell," 2 s. streamline model, Bp. low pitch, gold lac., as new, in de luxe case 18 0  
**CARLOTTI ACCORDION.** 41/120/3, white pearl, push coupler, perfect condition, in case 17 17  
**HAWKES TROMBONE.** set Bp., chrome, on stand, perfect 12 0  
**HAWKES ALTO.** Bp. low pitch, silver-plated, re-padded brown pads, perfect, in case 24 0  
**LEWIN ALTO SAX.** replated, padded, etc., Bp. low pitch, in new case 30 0  
**SIDE DRUM.** 14 x 7, gold glitter shell, chrome rims and fittings, perfect 8 8  
**TUNABLE TOM-TOM.** 12 x 10, double headed, black, new 4 0  
 50 PROGRESSIVE DRUM RHYTHMS  
 RAY BAUDUC. 2/1 Post Free  
 THE LATEST BOOK FOR DRUMMERS.  
 INSTRUMENTS PART EXCHANGED OR BOUGHT FOR CASH.

## ELECTRIC CINEMA ORGAN Wanted

Cash waiting  
 Compton or Similar Type

Full particulars to:-  
 Box Number 2897,  
 "The Melody Maker,"  
 92, Long Acre, London, W.C.2.

### INSTRUMENTS FOR SALE

#### 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", 18", white and transparent calf, £1, including lapping. Same-day service. LEN WOOD, 59, Frith St. W.1.

**BUESCHER** tenor sax, 30 gns. cash; replated, silver plated; excellent condition. Apply, 10, Russell Close, Eastcote, Middlesex.

**TRUMPET.** Conn. S.P.G.B., as brand-new, & case; £20.—GIANELLI, 10, Winchester Rd., N.W.3. Prim. 2311.

**BESSON** Proteano model, brand new outfit, £21.—GIANELLI, 10, Winchester Road, N.W.3. PRIM. 2311.

**BOOSEY & HAWKES** A flat clarinet, Clinton, brand-new, £20.—PORT, 15, Gower Street, W.C.1. Museum 0267.

**WELL-KNOWN PROFESSIONAL** has a very good Conn tenor to dispose of; beautiful easy blowing instrument.—Box 2885, Melody Maker.

**SAX.** clari. mouthpieces. Send for lists. Swing records, Callers before 6 p.m.—BUTT, 101, Victoria Road, Kilburn, N.W.6.

**B. FLAT** Lewin L.P. soprano sax, PEARLS etc. Good condition, case. £8.—62, Falkner Street, Gloucester.

**S.D. STICKS.** A, B and C, best quality, 4/6. post free.—KEN WATKINSON, 40, Roseberry Avenue, Sidal, Halifax.

**E. FLAT** Alto Pennsylvania G.P. sax, as new, in de-luxe case, and Buisson L.P. B flat clarinet, in good condition, together £45.—D. BOYCE, R.A.F. Band, Weston Zoyland, Somerset.

**WINDSOR** guitar, dance model, with good case, £5. Another with case, £1 10s. 4-string G Banjo (Windsor) with case, £4. A flat clarinet (Dallas), £1/10; or will EXCHANGE the lot for DRUM OUTFIT. Cash difference.—STEVENS, 34, Chilcott Road, Watford, Herts.

**VORTEXION** 8-10w. amplifier operates from 12-volt battery, with mike, £9/9. speaker extra.—McDOUGLE, Windyhaugh, Morpeth.

**ACCORDION.** "Casali Verona Italia," 120.3.41 coupler, case, £17/17. "Hohner" Tango V, beautiful model, as brand new, de-luxe case, £25. Near offers.—55, Wesley Avenue, Hounslow West, Middlesex.

**RENE** Guenot tenor sax, L.P., S.P.G.B., case and reeds, unused, £30 or near.—55, Church Rise, Chessington, Surrey.

**PIANO.** iron frame, as new, £14. Hohner 24-bass accordion, £7/10. Hawaiian guitar, 50/. Spanish guitar, 30/-. Two cymbals, 12 in., 12/6. S.A.E. for parties.—36, Standen Avenue, Hornchurch, Essex.

**NATIVE TOM-TOMS.** Tub 12/6. Barrel 25/-. Standard 12/6. Tunable £3/15. Krupa cymbal holders 7/9. Floor stand models 10/6. Drum kits, 6 gns., 8 gns., 10 gns., 16 gns., 17 gns., 19 gns. P/accordion, 41/120, coupler, 13 gns.—115, Longwood Gardens, Ilford.

**TRUMPET.** mute and case, B flat, quick change, as new, £8.—LEN WOOD.

**MARTIN** Tenor, replated as new, £37/10.—11, Salmon Street, Kingsbury, N.W.3.

### INSTRUMENTS FOR SALE

**CONSOLE.** perfect, £10. Trap trays, 30/-. £2 each. Rails 10/6 and 12/6 each. Chrome curved rail, American style, £2. Bobby Salmon floor model pedal, complete, £3/5. White collapsible bass drum, perfect, your own bass drum taken in part exchange. Temple blocks, super Korean, 45/- set. Tap boxes, genuine Chinese, 5/6 each.—LEN WOOD.

**DRUM SETS.** £18, £20, £25, £45. Console set.—LEN WOOD.

**PIANO** accordion, 37.80, 1 coupler. Jewelled finish. New condition. £14.—MOORE, 18, Mount Road, Bexleyheath, Kent.

**"PREMIER"** lpt., lac., 4 nearly new mutes and console, in case, £7.—MACHIN, Manor, Burghill, Hereford.

### INSTRUMENTS WANTED

**DRUMS** and drum sets wanted; cash by return.—Write or call, LEN WOOD, 59, Frith Street, W.1. Ger. 1386.

### DON BOWLES

**WANTS** drums, saxophones, trumpets, accordions, clarinets, guitars, string basses. Top prices paid. Free collection.—Phone: CROYDON 5224. 288, High Street, Croydon.

**A GOOD ALTO SAX.** plus an agreed amount in cash; will be given for a good TENOR SAX.—Box 2885, Melody Maker.

**WANTED.** a good alto sax for cash. Selmer, Buescher, Conn or other make; a low-pitch B flat clarinet; approval, full deposit.—9, The Green, Stony Stratford, Bucks.

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

**DRUM** outfit and vibraphone wanted.—Write, GREEN, 20, Hall Drive, Sydenham, S.E.26. Syd. 6408.

**WANTED** urgently, instruments for a large band; saxes, clarinets, trumpets, trombones, a good guitar, a Boehm flute, an oboe, drums, and effects, a string bass.—State prices. Box 2826, Melody Maker.

**KING LIBERTY** M.B.2 trombone or similar; good condition; lowest.—197, Dickson Road, Blackpool.

**OTTO LINK** FOUR STAR, tenor mouthpiece.—STUBBS, 153, Castle Boulevard, Nottingham.

**A GOOD TENOR SAXOPHONE** urgently required; good price paid for the right instrument.—Box 2899 Melody Maker.

## BRON'S ORCHESTRAL SERVICE

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.D. If required, COMPLETE CATALOGUE SENT ON APPLICATION. JUST GIVE US A RING.

47 GERRARD ST., W.1

Telephone: GERRARD 3995

## FELDMAN'S supreme with BENEATH THE LIGHTS OF HOME

AND  
**THANK YOU, AMERICA**  
 DEANNA DURBIN'S HITS FROM "NICE GIRL"

## WHEN YOU DANCE WITH AN OLD SWEETHEART

AND  
**SLEEP TIGHT**

## I CROSSED THE GYPSY'S HAND WITH SILVER

FOX-TROT  
**I'M ALL ALONE**  
 FOX-TROT

ESTABLISHED HITS!  
 ★ WALTZING IN THE CLOUDS and  
 ★ IT'S FOOLISH, BUT IT'S FUN (Fox-Trot)  
 ★ From DEANNA DURBIN'S FILM "SPRING PARADE"  
 ★ WHEN APRIL SINGS (Waltz) and  
 GOOD NIGHT & GOD BLESS YOU (Fox-Trot)  
**30 ORCHESTRATIONS 18/-**  
 ALL THE ABOVE IN YOUR FIRST PARCEL

Orchestrations 60 30  
 FULL ORCH. 48/- 24/-  
 SMALL ORCH. 36/- 18/-  
 TRIO 24/- 12/-  
 PIANO SOLO 12/- 6/-  
**B. FELDMAN & CO.**  
 125, 127, 129, Shaftesbury Ave., London  
 Tel. 2 Temple Bar 5532 (4 lines)  
 Grams & Cables:  
 "Humfriv., W.C., London."

TO ORCHESTRAL MANAGER—Please enrol me as a member of the Feldman Orchestral Club for twelve/six months.  
 NAME.....  
 ADDRESS.....  
 M.M. 4/10/41.....  
 Combination required.....  
 I enclose £.....

## EMERGENCY MUSICIANS' CORPORATION

145 WARDOUR STREET, W.1 GER. 6324

"Musical Director (Hawaiian Section)  
**ALFRED, KEALOHA LIFE.**  
 All Classes of Bands Supplied • Pit Stage, Dance, etc.  
 ORCHESTRATIONS, ARRANGEMENTS  
 MUSICIANS AT SHORT NOTICE  
 Managers get in touch for the best Artists • Musicians get in touch for the best jobs • Large numbers of satisfactory contracts concluded this week • We supply a long felt want in the trade.

Our Motto: "When we say a thing's good, IT IS GOOD"  
**JOIN THE E.M.C. NOW!**

## Amazing VOCAL DISCOVERY

LOST VOICES PERMANENTLY RESTORED  
 PUPILS BROADCASTING SUCCESSES  
 By Appointment only, at London Music Studios, 2b, Wimpole Street, W.1  
 Write Secretary: 6, POWERSCROFT ROAD, CLAPTON, E.5: Amherst 2838.

## THE SCOTTISH HOUSE

for YOUR REQUIREMENTS in  
 MUSICAL INSTRUMENTS, etc.  
 Repairs carried out. Saxophone  
 and Clarinet repairs a speciality.  
**McCUBBRY'S**  
 99, West Nile Street, GLASGOW, C.1  
 Second-hand Instruments Bought

## VIOLIN RHYTHM

The only book of its kind on Modern Rhythmic Violin playing.  
 FRITH, PROWSE & Co. LTD., 47-49, POLAND ST., LONDON, W.1

## SPECIAL BARGAINS!

**TENOR SAXOPHONES** 2 s.  
 Le Grande, s.p., ex. inst., perfect 27 10  
 Cavalier, made by Conn, s.p.g.b., a snip 32 10  
 Dearman, s.p.g.b., hardly used, bargain 34 0  
 Pennsylvania Special, s.p.g.b., 3 months use 35 0  
 Dearman President, lac., almost new outfit 38 0  
 Conn, s.p.g.b., perfect, only one 42 0  
 Buescher, s.p.g.b., as new, bargain 47 10  
**ALTO SAXOPHONES**  
 Martin Soprano, s.p.g.b., per., no case 10 10  
 Rudall Carte Baritone, s.p., no case 12 12  
 Martin Alto, s.p.g.b., perfect 28 10  
 Conn Alto, gold lac., ex. sax 30 0  
 Pennsylvania Alto, s.p.g.b., as bd. new 30 0  
 Adolph Alto, lac., as brand new 32 10  
 Martin Alto, Committee 8, s.p.g.b., perf. 40 0  
 Conn Alto, latest model, lac., new condit. 42 0  
 Buescher Alto, lac., brand new 45 0  
**TRUMPETS**  
 Jodson, s.p.g.b., A change, little used 8 15  
 Hawkes Cornet, s.p., overhauled 9 9  
 R.E.F.s.p., h. & l., nice condition 9 9  
 Courtois, s.p., change to A, as new 10 10  
 Broadway, s.p.g.b., streamline 12 12  
 Comet, s.p.g.b., only soiled, h. & l. 12 12  
 Manhattan, h. & l., s.p.g.b., like new 12 15  
 Lew Davis Special, lac., brand new 13 10  
 New Yorker, lac., hand hammered, as new 16 15  
 Autograph de Luxe, new copper & nickel 25 0  
 Besson Trumpet Cornet, lac., as new 25 0  
 Conn Trumpet Cornet, s.p.g.b., as new 25 0  
 Besson Proteano, s.p.g.b., like new 25 0  
 Deposit Will Secure Your Instrument. No Hire-Purchase Terms Available. Part Exchange

## LEW DAVIS OFFERS

**Buescher, lac.** late model, as new 29 10  
 Buescher, s.p.g.b., latest model, new 32 10  
 Olds, lac., as brand new 39 10  
 King Liberty, lac., brand new 42 0  
**TROMBONES**  
 Lamy, ex. condition, nice tone, lac. 19 10  
 Brown, Class A, lac., like new 11 10  
 Low Davis, special, new lac. 17 10  
 Low Davis Autograph, as new, lac. 19 10  
 Buescher, latest model, s.p.g.b. 27 10  
**CLARINETS**  
 High Pitch, 3 system, no case 4 4  
 Boisson, Bp. l.p., metal, perfect 7 10  
 Boisson, Bp. l.p., 3 system, brand new 8 8  
 Cabart, l.p., Bp. Boehm, overhauled 15 0  
 Selmer de Luxe, Bp. l.p., Boehm 26 0  
 Pair Genuine Albert Clarinets, Bp. A, l.p., Clinton action, perfect 32 0  
**PIANO ACCORDIONS**  
 Alvari, 30 2/34, black, as new 13 0  
 Casali, 120 2 41, black, as new 18 0  
 Hohner Tango II, 80 bass, coupler, new 19 0  
 Alvari, 120 2 41, no case, cheap 19 10  
 Hohner "Tango," 120 W/41, cpl., perf. 21 0  
 Matelli, 120 3/41, white, brand new 21 10  
**SHOWROOMS OPEN SAT. till 2 p.m.**  
**"PHONE" Tem. 6562.**

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

## WITH PERSONAL GUARANTEE

Hohner Verdi 3, almost new 26 0  
 Settimio Soprani "Castello," gold finish, as new 29 10  
 Co-operativa, 120 3/41, like new 29 10  
 Hohner "Tango V," 140 Bass, like new 29 0  
 Hohner "1965," 4-voice, coupler 32 10  
 Settimio Soprani Cardinal, 120 4/4, as new 32 10  
 Settimio Soprani Cardinal Grand, perfect 35 10  
 Soprani De Luxe, 120 4/41, 3 cplrs., new 42 0  
 Dallape Special, 120 4/41, perfect 58 0  
 Carlo Rossi, new, 4 couplers, snip 52 10  
**ELECTRIC HAWAIIAN GUITARS**  
 Selmer De Luxe, new, 2 controls (Without Amplifier), plush-lined case 9 9  
 Epiphone Olympic, ex. con. 12 0  
 Arifone, spec. model, very little used 17 10  
 Epiphone "Spartan," bd. new, value £40 30 0  
 Epiphone Broadway, brand new 47 10  
 Epiphone De Luxe, brand new, no P. tax 75 0  
**GUITARS**  
 Console Kit, new, s.h.b.d., full size, temple blocks, cymbals, all fittings 37 10  
**AMPLIFIERS**  
 Turner U.S.A., for elec. gtr., A.C. 3-way, new 17 10  
 Webster U.S.A., A.C., 220v., M.C., mic. 25 10  
 Celestion A.C./D.C. 6-valve, v. powerful 27 10  
 Trarofica "M.M." 2 apks., A.C./D.C. 35 0  
 Trarofica Ports "15," 2 apks., A.C./D.C. 45 0  
 Every instrument complete with case unless otherwise stated and in perfect playing condition.

## CINEPHONIC'S LATEST HITS

## THEY'RE BUILDING ANOTHER ALLEY

(FOR SALLY)

NOW IN DEMAND

## A SONNET TO A BONNET

THE NEW NOVELTY PICTURE SONG

## WHO IS THAT MAN?

(WITH THE BIG CIGAR)

YOU ALL KNOW WHO HE IS

## THERE GOES EVERYBODY'S GAL

**CINEPHONIC MUSIC CO. LTD.**  
 DEAN HOUSE, DEAN STREET, LONDON, W.1. Phone: GER. 9060.