

TED HEATH LEAVES GERALDO

UNEXPECTED AND INTERESTING NEWS IN THE WEST END DANCE BAND FIRMAMENT THIS WEEK IS THAT FAMOUS TROMBONIST TED HEATH IS LEAVING GERALDO. TED'S RESIGNATION TAKES PLACE FROM THIS COMING SATURDAY (MAY 5), AND THUS SEVERS A CONTINUOUS ASSOCIATION OF OVER FOUR YEARS WITH THE GERALDO BAND.

Long before that, however, Ted was broadcasting and recording with "Gerry," and his associations with Geraldo actually go back something like ten years in all.

Ted Heath's main reasons for severing his most amicable relations with the Geraldo organisation is because he has so many outside undertakings nowadays requiring his time that he finds he can no longer do justice to a full-time engagement.

One of the most exciting of these new commitments is that of leading and presenting his own band in the B.B.C. A.E.F. "Top Ten" programme.

Starting next Monday (7th), Ted and his Band will be taking the place of the R.A.F. "Squadronairs," who are shortly making their second trip to entertain the Forces abroad.

As arrangements stand at present, the Heath Band will appear each week in "Top Ten" until the "Squadronairs" return.

Ted will be featuring for this engagement a band of eight brass, six reeds and four rhythm, and the section of six saxophones will include bass sax. Vocalising in the programme with Ted will be those trusted stalwarts Beryl Davis and Benny Lee.

Quite apart from his bandleading activities, Ted Heath has also been most successful with his compositions of late. Ever since he and his wife wrote the big success, "That Lovely Week-End," the Heath team has been well in evidence in Tin Pan Alley. Now, it seems that Ted's reputation as a smash-hit writer is further

(Please turn to page 9)

TEDDY BROWN COLLAPSES

THE "Melody Maker" is sorry to report the illness of famous heavyweight xylophone star Teddy Brown. Teddy collapsed suddenly in his dressing-room while playing the Pavilion Theatre, Liverpool, last Friday (April 27).

He was taken to hospital and later brought back to London, where he is taking things extremely quietly at his own home. Teddy's condition is improving, but he will have to cancel his engagements and rest for some little time.

His many fans will join with us in wishing him a speedy recovery.

Teddy is occupied almost exclusively these days with his solo Variety act, but the older people in the profession will remember when he was a bandleader at many of the leading London resorts, including the Cafe de Paris, and many noted musicians have worked for Teddy in the past.

PIANIST FALLS DEAD ON MUNRO BROADCAST

WHILE RONNIE MUNRO AND HIS ORCHESTRA WERE RECORDING THEIR WEEKLY "SUNDAY SERENADE" PROGRAMME AT A LONDON WEST END B.B.C. STUDIO LAST SUNDAY, FRANK MORGAN—PIANIST OF THE BAND—COLLAPSED WITH A HEART ATTACK AND DIED.

This appalling tragedy followed the usual rehearsal, during which Frank had seemed quite bright and cheerful in every respect. The recording was well under way, and Declma Knight was just about to sing a ballad when a crash was heard, and Frank fell to the ground.

Ronnie and members of his band rushed to his aid, but he died in three minutes.

Frank Morgan, who was 46 years of age, lived at Norbury, South London, and, in addition to his extensive broadcasting work, with Ronnie Munro and others, was the organist and bandleader at the Davis Theatre, Croydon, and a very well-known local figure.

He was married, and had a son in the Army and a daughter. To his widow and family we extend our deepest and most sincere sympathy.

Ronnie Munro and his Orchestra are playing the Plaza Ballroom, Derby, this week, and are making an overnight trip to London to-day (Thursday) to re-record the broadcast so tragically interrupted.

AIR "BAND SHOW"

A CHANCE for fans to hear some of the leading dance bands in the country is presented by the new B.B.C. feature "Band Show," which commencing yesterday (May 2) is to be on the air every Wednesday (8.30-7 p.m. Home Service). The series is being handled by famous B.B.C. producer and late figure of the dance band world, Jacques Brown. Announcer is Joy Worth.

As many listeners will already have discovered, honour of inaugurating the new series in a dance band sense went to modern-style London bandleader Frank Weir.

For next week's "Band Show" (May 9), the featured orchestra will be that of Teddy Foster, who is already building up a great deal of popularity with his new and enlarged outfit at Covent Garden Opera House.

Eric Winstone and Nat Temple, respectively, will be the next two leaders to be featured in the "Band Show" programme.

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 615

HUTCHINSON AND JAZZMEN ON STAR BILL FOR FIRST SWING CELEBRITY SHOW

FOUR OF THE MOST SENSATIONAL SWING ATTRACTIONS WHICH THIS COUNTRY CAN BOAST HAVE BEEN BOOKED FOR THE FIRST, ON JUNE 3, OF THE TERRIFIC SERIES OF SUNDAY SWING CELEBRITY CONCERTS WHICH ARE BEING ORGANISED AT THE LONDON WINTER GARDEN THEATRE BY WELL-KNOWN THEATRICAL IMPRESSARIO CLIFFORD WEBB AND COUNTESS MALA DE LA MARR.

These four attractions constitute nothing less than Leslie ("Jiver") Hutchinson and his famous All-Star Coloured Band; the renowned Vic Lewis-Jack Parnell "Jazzmen"; Lauderie Caton and his ultra-modernistic trio from the London Caribbean Club; and that already much sought after South-East London Dixieland bunch, George Webb and his Dixielanders.

BIG ATTRACTIONS

Of the prowess of the Hutchinson Band nothing need be said here. The outstanding success of the recent Feldman Stoll Theatre Concert, it is at the very pinnacle of popularity in the swing world just now, and has some very interesting broadcasting plans for this current month which should further implement its appeal to the fans.

Similarly, the Lewis-Parnell "Jazzmen" will need no further introduction here. Already from their records, broadcasts and concert appearances, they have skyrocketed to fame. Among the discriminating, the Lauderie Caton Trio from the Caribbean Club already have a big following. With Lauderie himself on electric guitar; Dick Katz (piano); and that doyen of swing bassists, Colorado Goodie, the Trio have leaped into popularity, and it is interesting to note that they will very shortly be making some well-deserved appearances in the B.B.C. "Radio Rhythm Club" Programmes.

WHERE TO APPLY

The fourth Band, George Webb's Dixielanders, already with an enormous "local" reputation in Town, may need a little introduction in the wider field outside. A combo with tremendous drive and lift, they feature the real old-time "gus-bucket" style, and with their front line of cornet, clarinet, and trombone, are probably nearer the crude old Dixieland outfits of the past than anything else we have in the country at the present time, so that their performances are constantly winning the plaudits of connoisseurs and students of the jazz from yesterday.

There will, of course, be several other band and solo artist attractions at the June 3 Concert, and these will be announced shortly, as will the attractions for the future concerts at the Winter Garden. These concerts are to take place fortnightly from June 3 onwards.

Tickets may be obtained, by personal or postal application, direct to the Winter Garden, Theatre, Drury Lane, London, W.C.2, or from all theatre ticket agencies. Prices of seats are 5s., 7s., 8d., 10s., 6d., and 12s., 6d. There are also 600 unreserved seats at 3s., 6d. Enclose stamped addressed envelope with your remittance.

'SQUADS' OFF AGAIN

THE famous R.A.F. "Squadronairs" are shortly making a return visit to entertain Allied Forces on the Continent, and will be away about six weeks.

Last time the "Squads" went across was in November of last year, when the boys did a grand job of work entertaining thousands of troops on the very differently constituted war fronts existing at that time.

The enormous number of swing fans in the Forces out there will be looking forward keenly to hearing once again the magnificent playing of George Chisholm, Tommy McQuater, Andy McDevitt, and the other celebrated soloists and cornetmen of our inimitable "Squadronairs."

JACK PARNELL IN HOSPITAL

HIS hosts of admirers will be extremely sorry to learn that famous drum-stylist Jack Parnell has recently undergone a severe operation at Wembley Cottage Hospital, Middlesex.

We are glad to report that Jack is now making excellent progress, and his legion of fans will join with us in wishing this brilliant, percussive exponent the swiftest possible recovery.

Jack's illness has meant a temporary setback to the plans which he and his partner, Vic Lewis, have been making to present their famous combination, the "Jazzmen," at theatres and dances all over the country.

The moment Jack is sufficiently recovered, however, these plans will be set in motion, and then "Jazzmen" fans in the provinces will have a chance of seeing and hearing their favourite radio-recording stars in the flesh. The "Jazzmen" are now being handled exclusively by Elliott Direction, Inceorp.

In the meanwhile, there is a change of personnel to report. Piano ace Dick Katz is no longer with the band. Dick is engaged upon essential Government work in London, so when the touring plans were mooted he was reluctantly compelled to stand down. The piano chair has now been taken by Ken Thorn, a young stylist from Cambridge with whom Jack Parnell worked in his days up there. Ken has already started playing with the band, and will be with the "Jazzmen" for their broadcast on May 22 (11.30-12 midnight, Home Service).

PUT DASH IN YOUR PROGRAMMES

★ A SCOOP!!—From Land's End to John o'Groats they'll be singing—

WAITING IN SWEETHEART VALLEY } 3/-
I Want to Sleep in Fevers

★ A HONEY!!—THE WALTZ THAT WILL LIVE—
DREAMS OF YESTERDAY } 3/-
I'll Be Thinking of You Easter Sunday

★ A SMASH!!—THE SONG OF THE MOMENT—
JUST A LITTLE FOND AFFECTION } 3/-
Chocolate Soldier from the U.S.A.

★ PIPING HOT—TWO HARRY ROY SENSATIONS—
THE PIVOT } 3/6
AND EACH
NINE O'CLOCK BOUNCE

★ ESTABLISHED STANDARDS—FOUR BUCK RAM SPECIALS—
DASHING AROUND—PICCADILLY PASTIME } 3/6
CONCERTO FOR DRUMS—RHAPSODY FOR REEDS } EACH

IRWIN DASH MUSIC Co. Ltd., 17, Berners St., W.1 Mus. 7475-6-7

EDINBURGH DEADLOCK CONTINUES

WITH EDINBURGH DANCE HALL OWNERS STILL DEFYING THE MUSICIANS' UNION AND WITH UNION MEMBERS STANDING FOUR-SQUARE TO THE WIND AND REFUSING TO PLAY WHERE THEY ARE NOT RECOGNISED, DEADLOCK STILL PREVAILS IN THE EDINBURGH DANCING WORLD.

No dance halls are closed, though some of them are admittedly carrying on under difficulties. Three-piece and four-piece bands, made up of non-union musicians, are functioning. In some halls their performances are eked out with gramophone records, but Edinburgh continues to dance and most of the proprietors still refuse recognition to the union.

Leading exception is Mr. Tim Wright, whose recognition has made his New Cavendish Ballroom the most popular spot in Edinburgh among the warring musicians.

He threw his hall open on a night last week to the union members, and dancing Edinburgh flocked to take advantage of opportunity to dance to four different bands at a single session. Each band played for 30 minutes, charging no fee, and total receipts of the evening were handed by Mr. Wright to the Musicians' Union Benevolent Fund.

NOBODY SUFFERING

Furthermore, at every afternoon session this week two union bands will play and all receipts will be donated to the fund. Musicians will staff the hall; saxophonists will take the money at the door, drummers will act as cloakroom attendants, and trumpet players will, if necessary, be the "chuckers-out."

Funds are also coming to the out-of-work Edinburgh men from other branches of the union throughout Scotland, and the boys are anxiously awaiting result of submission of their case to the Scottish T.U.C. meeting, at present being held in Aberdeen.

So, while all-round deadlock still seems to prevail over the vexed question of recognition and the union's demand to negotiate a post-war charter of conditions, nobody seems to be suffering a great deal, and at the present writing, with both sides adamant, it is difficult to see just what the outcome of the unfortunate differences of opinion will be.

"Can I Do The Contest Now, Sir?"

MISS DOROTHY SUMMERS, even better known as "Mrs. Mopp" of "I.T.M.A.," has been engaged to compete the 1945 Home Counties Dance Band Championship at the Town Hall, Reading, to-morrow (Friday, May 4).

This innovation is the bright idea of the organiser, Philip Moss-Vernon. Anything may happen!

WRIGHT HITS

I'M GONNA LOVE THAT GUY

SWEEPING THE COUNTRY.

ANOTHER GREAT SONG—

HE'S THE IMAGE OF YOU

STUPENDOUS COUNTRY-WIDE DEMAND FOR THE NEW ARRANGEMENT OF

STAR DUST

THE GREATEST "EVERGREEN" OF ALL TIME 3/6 PER SET

LAWRENCE WRIGHT
MUSIC COMPANY LTD.

WRIGHT HOUSE, DENMARK ST.,
LONDON, W.C.2. TEL. 2141

RETURNED P.O.W. CONDUCTS AT GERALDO CONCERT

Sunday's Super Stoll Show

HIGHLIGHT OF THE PACKED GERALDO SWING CLUB CONCERT AT THE STOLL THEATRE, KINGSWAY, ON SUNDAY (APRIL 29) WAS THE APPEARANCE OF A NERVOUS, GOOD-LOOKING R.A.F. OFFICER, WHO CONDUCTED THE GERALDO ORCHESTRA IN HIS OWN COMPOSITION, WRITTEN WHILE HE WAS IN A GERMAN PRISON CAMP.

He is Flight-Lieut. Jim Smalley, D.F.C., who was captured after being shot down in his Spitfire over Germany. For four years he languished as a prisoner of war, but kept himself busy by teaching himself orchestration, finally leading the prison band, playing his own arrangements.

Just repatriated, he was brought to the attention of Geraldo who, much impressed by his swing compositions, invited him to conduct one of them at Sunday's show.

It was, I need hardly say, a wow (writes Ray Sonin). The audience rose to the young man, and not only because of his romantic story. The composition, still untitled, was in the typical swing idiom, and Smalley's own scoring was full, original and interesting.

The Geraldo Orchestra was at its best in playing the opus, and the composer-arranger-conductor was quite overwhelmed by the warmth of the reception that greeted him.

MIRFIELD SCORES

The concert as a whole was interesting and musical, but I cannot truthfully say that it aroused the audience to those heights of rapture that one usually expects at a show of this kind.

Geraldo and his Orchestra occupied much of the programme and played in their usual musicianly if mechanical way.

Dare I say that, to a keen listener, the orchestra is beginning to sound as if the men have been together too long? The performances are faultless but automatic, and at the risk of offending my very good friends Maurice Burman, Ivor Mairants, Jack Collier and Sidney Bright, I must record that the rhythm sounded rather plodding and stilted.

However, over 2,000 people in the theatre obviously liked swing played the Geraldo way, and the band's numbers went down very well indeed—particularly the very exhibitionistic Glenn Miller version of "Bugle Call Rag."

The band that "got" the audience was undoubtedly Freddy Mirfield and his Garbage Men, whose performance had the two vital essentials that the Geraldo Orch. seemed to lack—warmth and lift. There is an exuberance about this bunch that is infectious, and their Dixieland offerings were much to the liking of the audience.

Don't let me kid you that their musicianship was up to that of the Geraldo band—it certainly wasn't and the young clarinetist was so nervous that some of his figures bore no relation at all to the chords in hand, but a real lift excuses much.

Freddy Mirfield's semi-pros are undoubtedly one of the real musical "finds" of the war; and they further

enhanced their reputation despite the stellar competition they faced at this concert.

The third band that appeared was led by that flawless altoist, Harry Hayes, and it was billed as offering "Jazz on Velvet." Well, personally I prefer my jazz made of rougher serge, because the general effect to me was of drawing-room refinement.

Harry's own alto playing is better to-day than it ever was, and sounds more like Johnny Hodges than Hodges himself—but it is genteel rather than driving, and it set the pattern of the band's performance.

COMPERES' "BATTLE"

The band, however, had real polish, and I would like to have heard more of Norman Stenfall on piano. Stan Roderick's trumpets were outstanding here, too.

We also had Kathleen on tenor sax, with Art Thompson at the piano. I hate to sound uncallant, but this very fine young lady has gone off from a busking point of view, probably because, for two years now, she has been playing from arrangements.

She is very confident and has good ideas, but I must admit that my interest was chiefly centred on Art Thompson, whose ivory-tickling is more punchy and interesting than ever it was—and that's saying plenty.

The compering of the concert was in the capable hands of David Miller and Sergt. George ("Off the Record") Monahan. I preferred David's announcing myself, chiefly because he told us more about what we were going to hear, whereas George relied on his very charming personality and easy manner rather than on his familiarity with the British musicians. And, George, be a pal and think of some alternative phrases for "Another little number coming up..."

The two comperes got together in an amusing "battle" of the "jam bands," in which Monahan chose a "team" consisting of Norman Stenfall (piano); Stan Roderick (trumpet); Wally Stott (alto); Jack Bain (trombone); Billy Amstell (tenor); Tommy Bromley (bass); Ivor Mairants (guitar) and Maurice Burman (drums), while Miller's team consisted of Kathleen (tenor); Art Thompson (piano); Freddy Clayton (trumpet); Dougy Robinson (alto); Jack Jacobs (Freddy Mirfield's new alto find, who is a pilot in the R.A.F.); Jack Collier (bass); Archie Slavin (guitar); and George Fierstone (drums).

DUDLEY'S BLUES

The former group played "Exactly Like You" and the latter "Tea for Two," and there is no question about it that David Miller's bunch won hands down.

Outstanding instrumentalist here was young Freddy Clayton, certainly the most promising trumpet-lead for a long time. His confidence and technique are extraordinary, and when he restrains his youthful exuberance sufficiently to eliminate that touch of wildness from his playing he will be among the great ones.

The two jam bands also accompanied Dick Dudley, of "Dufflez" fame, in his singing of "Lucille" and "One Meat Ball." Dick—a very charming personality, who had the audience liking him the moment he came on the stage—knows more than something about the blues, and imparted a particularly pleasant note to the proceedings.

Finally, we had Geraldo again, with the whole Harry Hayes Band in "I Want To Be Happy," which made a very good finale indeed. Prior to that, Johnny Green (in very good voice these days) sang "Robin Hood," which seemed to be taken rather fast; the band played "Indiana," and section played Stan Kenton's "Etude for Sax," with Doug Robinson's alto a little too prominent for the ensemble; and Jack Collier showed

(Please turn to page 8)



FLT.-LT. JIM SMALLEY, D.F.C., photographed while conducting the Geraldo Orchestra at Sunday's Concert.

STAR BANDS AT DERBY

SAM RAMSDEN, famous dancing king-pin of the Midlands, and proprietor of the flourishing Plaza Ballroom at Derby, has arranged a really mammoth programme of visits by star dance bands "for the Victory season."

This current week the limelight is on Ronnie Munro and his Orchestra. Next week (commencing May 7) George Erick and his Band are the big attraction; and the following week Maurice Winnick and his Band will be the visiting guest stars.

For Whitsuntide, Sam Ramsden has engaged the famous all-star combo, Leslie ("Jiver") Hutchinson and his Band. Jiver's visit will be followed (week commencing May 28) by Harry Davidson and his Band with a programme of old-time dances, and then popular Ivy Genson and her Ladies will take the limelight for a week.

For a season of four weeks, commencing on June 11, the Plaza Ballroom has Lew Stone and his Band. At the conclusion of Lew's season, Harry Parry goes in for a week, and then the bands, in succession and for one week each, will be Gloria Gaye, Carl Barritau, and Harry Leader.

The programme goes on with visits from famous bands right up until the end of the summer, and Johnny Denis, Francisco Conde, Johnny Claes and Nat Allen will also be featured.

CALL SHEET

(Week commencing May 7)

Ivy BENSON and her Girls' Band.
Palace, Manchester.
Johnnie CLAES and Claepigeons.
Gildedrome, Boston.
Billy COTTON and Band.
Alhambra, Bradford.
-George ELRICK and Band.
Plaza, Derby.
Gloria GAYE and Band.
Theatre Royal, Edinburgh.
GERALDO and Orchestra.
Empire, Newcastle.
Phil GREEN and his Radio Dance Band.
Garrick, Southport.
Joe LOSS'S Band.
Royal Dance Hall, Tottenham.
Felix MENDELSSOHN and his Hawaiian Serenaders.
Empire, Nottingham.
Ronnie MUNRO and Orchestra.
Palace, Dundee.
Harry PARRY and his Radio Dance Orchestra.
Green's Playhouse, Glasgow.
Oscar RABIN and Band.
Band of the Week, B.B.C.
Harry ROY and Band.
Empire, Sheffield.
Burton SEELEY and his Swing Time Serenaders.
Pavilion, Liverpool.
Anne SHELTON.
Hippodrome, Lewisham.
Billy TERNENT and Orchestra.
One-Night Stands, Midlands.
Billy THORBURN.
Coliseum, Portsmouth.
TROISE and his Mandollers.
New Theatre, Cardiff.
E.N.S.A. OVERSEAS CALLS:—
Art GREGORY and Band.
Henry HALL and Band.
Eric WINSTONE and Band.
Carl BARRITAU and Band.

BRITISH MUSICIANS-TURNED-BANDLEADERS

MAKE GOOD DISCS

EDGAR JACKSON'S Record Reviews



Tod Heath



George Evans



Frank Weir

TED HEATH AND HIS MUSIC
 ****Opus 1 (St. Oliver, arr. Oliver, adapted by Norman Impey) (Eng. Decca DR9761).

****My Guy's Come Back (Mel Powell, Ray McKinley, arr. Norman Impey) (Eng. Decca DR9125). (Decca F8512—2s. 2d.)

8976—Heath directing Leslie Gilbert, Harry Smith (altos); Aubrey Franks, Norman Impey (tenors); Bill Lewington (bass); Kenny Baker, Max Goldberg, Arthur Mounsey, Cliff Haines (pno.); Harry Roche, Jack Bain, Woolf Phillips, Les Carew (trmps.); Ronnie Selby (trp.); Freddy Phillips (ctr.); George Garnett (bass); Jack Parnell (dms.). Recorded December 18, 1944.

9125—Heath directing Leslie Gilbert, Harry Smith (altos); Freddy Gardner, Frank Reedy (tenors); Jimmy Goss (baritone); Goldberg, Mounsey, Haines, Leslie Hutchinson (trps.); Roche, Carew, Phillips Joe Cordell (trmps.); Selby (trp.); Charlie Short (bass); Norman Burns (dms.). Recorded February 12, 1945.

THESE tunes—the "signature" numbers of, respectively, the A.P.N. programmes "Dulle Bag" and "The Uptown Hall"—would be desirable enough in any circumstances, but the arrangements and performances they have been given here make them doubly so.

Now, it may be contended that with such arrays of star instrumentalists no leader could fail to produce the goods.

Well, the answer to that one is that most of these same musicians are not only often available to, but often used by, other bandleaders who, not having, or having only small, regular bands of their own rely more or less on pick-up bands for their broadcasts and records. Yet what sort of results do these other bandleaders obtain with their virtuosi? Nine times out of ten so poor that no wonder the musicians' hearts are broken and that all they worry about is the paycheck.

LEADER'S IDEAS

The truth is, of course, that a band depends no more on the ability of the musicians who constitute it than it does on its leader.

It is—or should be—the leader's ideas which characterise the band.

It is the leader who should "visualise" how any number is to be treated, and he must know to whom to turn for arrangements which will illustrate his ideas.

Having obtained the arrangements, the leader must then know how to get them properly interpreted. He must be capable of doing everything under the heading of rehearsing the band.

How capable—or rather incapable—some leaders are at this you learn if you ever happen to be at one of their sessions.

Some of them don't even know when there is a wrong note in a part, let alone how to correct it.

What usually happens is that one of the boys says "I think there's something wrong with my part"; to which the leader replied "O.K. Sort it out among yourselves while I go to telephone to see why the parts for the next number haven't arrived."

Well, you won't find any of that at a Ted Heath session. Ted knows what he wants and how to get it, and what he hasn't got in these records is hardly worth bothering about.

BOUQUETS

"Opus 1" is mainly section and ensemble. There is little solo work. But the way the band plays, the way it phrases, is about as good as anything ever produced in the name of swing on the side.

And that goes also for "My Guy," which is possibly an even better performance.

The sax team is better, and their swing more exhilarating. In this one than in Opus 1, one has to add to the record's other features are Ronnie Selby's swell piano playing of the riff which is the piece de resistance of this number, over a well-nigh perfect performance of the tricky bass part by Charlie Short.

THE GEORGE EVANS ORCHESTRA
 ****Garry Me Back To The Lone Prairie (Carson Robinson) (Eng. Decca DR8684).

****Toy Trumpet (The) (Raymond Scott) (Eng. Decca DR8683). (Decca F8514—4s. 2d.)

Evans (clart. solo in "Lone Prairie" only) directing Wally Stott, Doug. Robinson, Jimmy Durrant, Tommy Bradbury, Laurie Bookin (altos); Aubrey Franks, Andy McDevitt, George Harris, Phil Goody, Monty Levy (tenors); Kenny Baker, Cliff Haines, Billy Riddick, Harry Letham, George Swift (trps., mellophones); George Shearing (pno.); Fred Phillips (trp.); Jack Collier (bass); Jack Cummings (dms.). Recorded September 11, 1944.

ALL I have said for Ted Heath applies equally to George Evans, only more so.

George is his own arranger. Far from following the conventional trend, he delights in unusual instrumentations (note the ten saxes and five mellophones, doubled by the trumpets, in place of trombones in the above personnel), and what George gets out of these instrumentations is at least as intriguing as the instrumentations he uses.

To get perfection of phrasing and detail generally, George will rehearse two titles (all the band usually

records at a time) for anything up to five hours. And, as you'll probably agree when you hear these records, the result is worth it.

You'll hear nuances and balances and a precision in these records; in fact, an all-round perfection of musicianship and interpretation that even the best American bands would be proud of, and which few, if any, other British bands could achieve even if they rehearsed for double the time—simply because even if the bandleaders' ideas went that far they wouldn't know how to go about getting them put into practice.

AMBROSE

Musicians have to be inspired by belief in what they are playing and a knowledge that the leader knows how it should be played. Musicians feel that way when George is the bandleader.

One of the very few longer-established bandleaders who can make them feel the same is, incidentally, Ambrose.

Even if Bert hasn't a great understanding of swing, he has an inherent instinct for what sounds good musically and the musical knowledge to get it, and musicians respect him for it.

That is why an Ambrose band seldom fails to sound exceptionally good.



FRANK WEIR AND HIS ASTOR CLUB SEVEN

****Oh, Lady Be Good (Gershwin) (Eng. Decca 9880).

***Rose Marie (Frm) (V by Lynne Shaw) (Eng. Decca DR8981). (Decca F8515—4s. 2d.)

Weir (clart., alto) with Derek Hawkins (alto); Fred Ballerini (tenor); Harry Langsman (tenor, baritone); Alan Franks (trp.); George Shearing (pno.); Lou Nussbaum (bass); Norman Burns (dms.). Recorded December 18, 1944.

SHORTAGE of space is going to prevent me from giving about these even such sketchy details as I have given regarding the actual performances of Ted Heath and George Evans.

But you'll know what to expect if you remember my reviews of Frank Weir's "Together" and "What A Difference A Day Made" (Decca 8501) in the "M.M." for February 24 last—at any rate what to expect in "Rose Marie," but not perhaps in "Lady."

For "Lady" is the swing side of the four which the band made at the time and being so is not only the best of them all but swing about as good as it comes from small British groups which, being essentially in the main "commercial," can nevertheless become more invigorating when the occasion presents itself.

This band has a style which, far from being concealed by its neatness and perfect balance, is the more obvious because of these features.

If it must be said that in this most presentable arrangement solo honours go to George Shearing and Derek Hawkins, that says nothing against Ballerini, Franks or Frank Weir, who all have chances to get-off, well supported by a rhythm section which, with Norman Burns's excellent drumming, never fails to ride convincingly.

"M.M." DANCE BAND CONTEST FIXTURES

SCOTLAND

KIRKCALDY (Fife).—Thursday, July 5, at the Ice Rink, The 1945 "All-Scotland" Championship.

This, being the only championship to be held in Scotland this season, will rank as an Area Final and the winning band will be eligible to go direct to the 1945 "All-Britain" Final.

Organiser: The Manager, The Ice Rink, Rosslyn Street, Kirkcaldy, Fife, Scotland (phone: Dysart 5251).

LONDON AREA

Wednesday, May 16.—Town Hall, ILFORD (7.30 to 11.30 p.m.). The 1945 East London Championship.

Organiser: Mr. Stanley G. Barnott, 18, Temple Avenue, Becontree Heath, Essex.

Sunday, May 27.—Town Hall, WEMBLEY (3 to 6.30 p.m.). The 1946 Middlesex Championship.

Organiser: Mr. Reg. V. Bates, 11, Glenfield Crescent, Ruislip, Middlesex. (Phone: Ruislip 4104.)

Tuesday, May 29.—Co-operative House, Rye Lane, PECKHAM, S.E. (7.30 to 11.30 p.m.). The 1945 South-East London Championship.

Organiser: Mr. Ed. Waller, 154, South Norwood Hill, S.E.25. (Phone: LIVINGSTONE 1887.)

Friday, June 2.—Town Hall, WALTHAM ABBEY (Herts) (7 to 11.30 p.m.). The 1945 Lea Valley Championship.

Organisers: Messrs. S. Harding and Jimmy Dec, 55, Bluehouse Road, Chingford, London, E.4. (Phone: LARKSWOOD 3781).

Wednesday, June 27.—Porchester Hall, Porchester Road, Bayswater, W.2 (7 to 10.30 p.m.). The 1945 Central London Championship.

Organisers: Messrs. S. W. Thompson and Reg Bates, 18, Ranmoor Gardens, Marlborough Hill, Harrow, Middlesex.

PROVINCES

READING.—To-morrow (Friday), May 4, at the Town Hall (8 p.m. to 1 a.m.). The 1945 Home Counties Championship.

Organiser: Mr. Phillip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phone: Temple Bar 9140.)

LUTON.—Monday next, May 7, at the George Hotel (8 p.m. to 1 a.m.). The 1945 Bedfordshire Championship.

Organiser: Mr. Fred Beavill (in association with Messrs. Lyn Morgan and Charlie Cooper), 78, West Way, Rickmansworth, Herts. (Phone: Rickmansworth 2167.)

COVENTRY.—Thursday, next week, May 10, at Neale's Ballroom (7.30 p.m. to midnight). The 1945 Warwickshire Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicester. (Phone: Hinckley 536.)

(Please turn to page 5)

FRANCIS & DAY'S

POPULAR STANDARD ORCHESTRATIONS. Price 4/- Per Set. Posted 4/2

Gay 90's (Waltz Medley)
 Got Together (Paul Jones)
 Kuntz Medley of Strauss Waltzes
 Irving Berlin's Waltz Medley
 Ragtime Memories Selection
 Dancing Time

Elegant 80's (Waltz Medley)
 Merry-Go-Round (Paul Jones)
 Kuntz Medley of Popular Waltzes
 Harry Lauder Songs Selection
 Stars and Stripes Selection
 Waltz Time

Price 3/- Per Set. Posted 3/2

The Valera (Original)
 Au Revoir (J'Attendrai)
 Boston Two Step
AMERICAN HIT REVIVAL SERIES. Price 3/9 Per Set. Posted 3/11
 Alice Blue Gown
 Anchor Aweigh
 One O'Clock Jump
 Blue Skies
 South Rampart St. Parade
 St. Louis Blues
 Chinatown, My Chinatown
 Two O'Clock Jump

Choo (Song of the Swamp)
 Deep Purple
 Maxine (Original)
FRANCIS & DAY'S. Price 3/9 Per Set. Posted 3/11
 Dear Town Strutters Ball
 My Blue Heaven
 My Melancholy Baby
 Remember
 You Made Me Love You
 Stampin' at the Savoy
 Some of Those Days
 Somebody Stole My Gal

FRANCIS, DAY & HUNTER LIMITED

138/140, CHARING CROSS ROAD, LONDON, W.C.2. Phone: TEMPLE BAR 9351.

SOUTHERN MUSIC Co.

STRUTTIN' LIKE A PEACOCK

FOR SWEETHEARTS EVERYWHERE

IT MAKES NO DIFFERENCE NOW

FASCINATION

ALWAYS IN MY HEART

DO I WORRY?

INTERMEZZO

Look out for the new sensation!
PABLO THE DREAMER
 The theme-tune from the Columbia Picture "TOGETHER AGAIN"
 Starring Charles Boyer and Irene Dunne

Southern Music Publishing Co., Ltd., 1, Denmark St., London, W.C.2. Tel 4524

PUBLICATIONS RECEIVED

THE March issue of Art Hodes' "Jazz Record" is on hand. Those for the two preceding months are here, too, but there just hasn't been space to mention them, what with this feature reducing its size every other week and publications pouring in on us ceaselessly.

As the months go past it seems to us that Hodes' paper gets steadily better. Besides pieces written by jazz musicians, it also features reliable record reviews by critics who have studied the music.

Clearly, Art realizes that a critic needs to know plenty about his subject, something about its background and its conventions, where it came from and where it's heading for.

In jazz as in real folk music, there is no evolution taking place. Within certain well-defined limits there is room for endless variation; jazz can constantly be new music, out not because it takes to itself new styles and affectations.

There is not necessarily any progress, and what is taken for progress by the Len Feather school and by colleague Edgar Jackson is often a debasement of the music primarily for purposes of its successful commercial exploitation.

That is to say, among other things, that the innovations inherent in swing have, by their very nature, innovated true jazz almost out of existence.

The argument is an old one. The average 52nd Street livester can be relied upon to support the specious claims advanced for swing and "jump" music, not surprising in view of the fact that he sees his living tied up with the successful publication of that kind of music.

But there are some jazzmen still who feel differently. In past "Corners" we have shown how Hodes feels, and how men like Frank Meirose and Rod Cless and dozens more used to feel. And this mag. of Art's is proof of the way he sees jazz.

In several of his back numbers there have been articles written around Bunk Johnson, George Lewis, and the other living jazz "greats." Also there were regular, well-informed record reviews by George Avakian. Now that George has gone overseas, the discs are being covered by guest reviewers.

Already they number such critics as Frederic Ramsey, Jr., Roger Pryor Dodge, and Ralph Gleason.

In February's number, Ramsey gives an enlightening description of New Orleans jazz in the course of his remarks about those new Kid Ory sides on Crescent (which we've mentioned often before). For April, the Bunk Johnsons on Bill Russell's American Music label are covered by Gleason. Twelve-inch discs pressed on vinylite, these give collectors their first chance to really hear Bunk.

Not having space to grant these records the attention they warrant, we'll leave them by quoting one passage of Gleason's:

"The thing I want to say is that they are the best jazz records ever made. That's all. Nothing ever recorded before sounds anywhere near as good."

There are more articles on Bunk—one by Rudy Blesh in the March issue, and one for April about the time when Bunk came to New York (Sun-day, March 10 last), to play at Ryan's in a band with Sid Bechet on clarinet and to show the local boys how jazz ought to be played.

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

Then, in the Feb. issue, is a piece by Don Biggar called "An English Jazz Band," which tells U.S. readers about the George Webb Dixielanders. George Welling writes about Baby Dodds and Fred Moore about King Oliver's last tour. And so it goes on.

The "Jazz Record" is a grand mag, which everyone who loves the music will want to procure when times permit.

Well printed on art paper, it sells at 15 cents per copy from 236, West 10th Street, New York, 14, N.Y., U.S.A. Art Hodes and Dale Curran are the editors.

* * *

JUNKSHOPPER'S DISCOGRAPHY

It is a very long time since Johnny Rowe first announced his impending production—the "Junkshopper's Discography," hereafter referred to as JD.

Now it is with us and, to coin a cliché, worth waiting for. To us, its value is lessened by the fact that we have no time or taste for junking. But to those who have it may well prove an indispensable book of reference.

All manner of strange stuff is listed therein; the editors excuse themselves in advance by explaining that no attempt has been made to pass judgment on the quality of discs, the aim having been to complete a listing which will act as guide to countless hordes of junkers in the days to come.

The listings are well set out, reading from left to right, Cat. No.; Title and Matrix No.; Pseudonym; Orchestra (featuring). From them we can discover what is concealed by the non-committal "Merries Dance Quintet" on Aco label, or the "New York Stompers" on Mayfair.

JD contains a great deal of information in its 32 pages, as well as four photographs, and an explanatory note on the types of recording mentioned within.

At 2s. 6d. most collectors will consider it a "must." When they have it, they are asked to submit further information to its editors.

JD has a pleasing format, is well printed and boasts a card cover. Copies should be ordered from Ted Watson, 40, Connaught Avenue, East Barnet, Herts. 2s. 9d., post free.

* * *

CORRECTIONS TO PARLOPHONE

From Frank Dutton, of Staunton, comes a list of corrections to the latest edition of the Parlophone Rhythm Style Booklet. We will list them as he sent them:

1. Otis Johnson (tpl.) was replaced by Bill Coleman on the following: 1st R.S. No. 42; 2nd R.S. Nos. 66, 84.

2. Greely Walton is present on the latest Purvis discs—R890, R1252, R1668 in place of Hawkins. R1669 has line-up as for 1st—No. 70.

3. Personnel for Louis' "Lazy River" is omitted. It should be the same as the coupling.

4. For Stokers of Hades' "Business in F" (R1196) the names of Walter Johnson (dms.) and John Kirby (bass) are omitted.

5. Line-up for Stokers' "Sugar" (R1311) should read "As for 2nd, No. 6 and omitting the replacements."

6. Henderson's "Comin' and Goin'"

(R1356) should read "As for 2nd, No. 5, except Procope and Benny Morton replace Carter and Harrison."

7. The amusing statement that Duke's "The Mooche" (R1615), "As for 1st, No. 21, except Tizol absent," leads one to turn to that number to find that Tizol is already absent!

8. Louis' "My Sweet" should read as for 1st, No. 77, plus Buck Washington (tr.).

9. Surely Izzy Riskin plays piano on various Trumbauer? Records in mind are R1838, 2304, 2465, 2492, and 2684.

10. Louis' "Got No Blues" should be by the Hot Five.

11. Mole's "Some Sweet Day" (R.2506) should have Dick McDonough (tr.) in place of Lang.

12. Nicholas is absent from the Russel "Savoy Shout" (R2523), according to Eric Tonks; and by the same authority it is Claude Jones, not Higginbotham, on "Six or Seven Times" (R2550).

* * *

13. The Chocolate Dandies' "Cherry" was made with the McKinney's Cotton Pickers line-up. In this case, why isn't Redman mentioned?

14. The line-up for Venuti's "Four String Joe," as given by R. G. Venables, is Venuti (violin), Lang (str.), Don Murray (Clar. and bar), Signorcelli (piano), probably Chauncey Moorehouse (dms.).

15. Lang is not present on Venuti's "Vibraphona."

16. Guarneri replaces Basle on the Goodman "Gone With What Wind" (R.2752).

17. Lunceford's "Blues in the Groove"/"Awful Mood" (R2766) should read "As for 1939, No. 85, and so should R2780 and R2788, not to mention R2803 and 1941, No. 40.

18. I'm certain that Buddy Tate replaced Evans in the Basle band in early '39, hence he is probably present on R2855.

19. Duke's "Lazy Rhapsody" (R2890) is minus Brown and Hardwick.

20. Billy Banks does not vocalise on "Bugle Call Rag" (R2893).

21. Floyd O'Brien and Joe Sullivan are missing from the line-up of "Home Cooking" (R2807).

22. On R2902, Charlie Shavers is given as playing piano. It should, of course, be trumpet.

This amount of information is very welcome, and we must thank Mr. Dutton for his painstaking research. Comment from other collectors will be welcome.

One correction to the H.M.V. booklet is given by Mr. Carey, of N. Wales. He says that "Shoe Shiners Drag" (J023) should read "As for 1938, No. 320."

By the way, Mr. Carey, Bigard cops the drumsticks to play a clarinet solo on "Finesse" (B9154).

Albert McCarthy has verified the Lunceford data mentioned by Mr. Dutton, and says that he is quite correct.

* * *

MANNONE DISCO.

Since the Wingle Mannone discography compiled by Ralph Venables and Eric Tonks was published in the "Corner" last month, several odds and ends relating to this have been brought to our notice by readers, thus:

The accordion on the Cellar Boys' session was presumably played by Ray Blondi. Delaunay credits the accordion to Charlie Melrose, meaning Frank Meirose, but Frank's piano is definitely audible at the same time as the accordion, whereas Blondi's guitar is not. Q.E.D.

The unknown tenor on the Barbecue Joe Session ("Shake That Thing"/"Tar Paper Stomp") is audible only behind various soloists, and it has been suggested that, in reality, it is Mill Frink's trombone holding those long low notes in the background, not a tenor sax at all.

"Let's Spill the Beans" (17260) was given a British Brunswick catalogue number—02055. This was a printer's error, for in fact this title was never issued over here.

"Fancy Meeting You" (0220) was listed with the Regal-Zonophone number MR2367—another printer's error. Correct number is MR2364. It might be as well to mention here that although the Regal-Zone backing ("The Martins and the Coys") is labelled as by Wingle in reality this is the so-called Chicago Rhythm Kings which appeared on Bluebird

B6397, and is nothing more than a hill-billy affair, mainly vocal and strictly off the cob. The Regal-Zonophone folk were really no more ambitious in labelling it as Wingle than were the Bluebird folk in labelling it the C.R. Kings!

Yet another printer's error was responsible for giving 036534 as the matrix number of "I'm a Real Kinda Poppa," which should have been 036536.

And still they come. "Heart of Mine" has the matrix number 023415, not 023416.

"Mannone Blues" was issued over here on H.M.V. B9376, coupled with "Royal Garden Blues."

Finally, "Beale Street Blues" was issued here on H.M.V. B9155, not B9360.

* * *

SWAP AND BUY

LAC Baldry, 13, Queen's Rd., Enfield, Middlesex, has for swap only: Oliver's "Struggle Buggy," Newton's "Romping," the Parlo "Black and Tan." All are brand new discs.

Albert McCarthy has the following for sale. Send cards to 34a, Pembroke Villas, Notting Hill Gate, London, W.11. Successful bidders will be notified by post: Lee Brown's Lemon Roller; Forsaken Blues; "Half-pint" Jaxon's "Callin' Corrine" and back; Tampa Red's "Sad Letter Blues" and back; Bumble Bee Slim's "Deep Bass Boogie" and back; and Little Brother's "Crescent City Blues."

Farish Street Jive and back. If you have a copy of either "Down Beat" or "Metronome" for sale, please get in touch with Pte. James Savage, 14304168, c/o 62, Westgate, Bradford.

Collector Michael Webber, of 27, Sandringham Rd., Abington Park, Northampton, is now working in the Mansfield Sutton-in-Ashfield area and would like any jazz lovers to contact him at once.

Breck Johnson, 17, Playfield Cres., East Dalwich, S.E.22, offers for sale: Oliver's "Weather Bird"; "Just Gone"; Wolverines' "Tiger Rag"/"Copenhagen"; Sioux City Six's "Flock o' Blues"; "I'm Glad," and several deleted Ellingtons. Wants are H.M.V. Spaniers and any Jelly Rolls, parlo. "Winin' Boy Blues."

Urgent. Len Cooke, "Glenesma," 64, Holfair Rd., Charlton, S.E.7, offers one rebound perfect condition copy of the 1938 "Hot Disco" for sale.

Miss J. Constable, 212, Compton Road, Wolverhampton, will pay 50s. for good condition copy of "Rhythm on Record."

Any jazz or swing discs for the B.L.A.? Send well packed to 10696726 Pte. E. Spurrer, 803 Infantry Troops W/5s, R.E.M.E., B.L.A.

1099672 L.A.C. Baxter, 32 Staging post, R.A.F., Ceylon, sends SOS for portable gramophone. He says: "We'll sure pay for it, but please someone do something—we've got discs, but we're jazz starved."

985995 A.C.L. Thomson, D. c/o "M.M." wants copy of "M.M." No. 590, Vol. XX, dated W.E. November 11, 1944. Reasonable price paid.

Urgently wanted: Duke's "Marble," "Drop Me Off at Harlem," T. Dorsey's "Tin Roof Blues" and other Ellington and 88 roller discs. State price and particulars to 3065136 A/C Sankey, G.W., c/o 9, Pike Street, Stockton Heath, Ches.

Peter J. Goss, c/o "M.M." has Goffin's "Jazz-Congo to Metropolitan" (brand-new), which he offers for following: Willie Smith Cubs discs: Bruns, 02598-02636-02692.

J. Flanagan, Bradley Wood Sanatorium, Bradley Lane, Huddersfield, Yorks, wants pre-war "M.M.'s," also any jazz literature, especially on drums and drumming.

R. W. Langley, "Lynwood," Sydney Rd., Staines, Middx., offers brand-new Brunswicks for best offer over 10s. each: Sioux City Six's "Flock o' Blues," Wolverines' "Copenhagen," Bix's "Davenport" and King Oliver's "Just Gone." Quikly, boys!

S.a.e. to N. Jenkinson, c/o "Glenhurst," Playfield Drive, Parkstone, Dorset, wants Freddy Taylor's "Blue Drag," Wells' "Sweet Sue," Cl. Williams' "Shim Shim Shimmy," Willie Lewis' "Just a Mood," Large Coloured Bands of the 'thirties, Hy. Allen's "It Should Be You," and Washboard and Continental discs. Has really fine list of swaps (which we have seen), so send off an s.a.e. at once.

Harry Lang, 93, Bignor St., Highton, Manchester 8, offers six records for £1. Doesn't say what they are.

If you have any records by Cab Calloway in good condition, contact K. F. Fleck, Flat 3, 128, Marine Parade, Brighton, Sussex. (Brighton 7462.) He'll buy.

CINEPHONIC

NOW OFFER ANOTHER SMASH HIT

ROSANNA

READY SOON. THE WALTZ EVERYONE WILL BE SINGING

LONESOME

BACKED BY

TOO MUCH ILLUSION

THE POPULAR DUET FOR YOUR TWO VOCALISTS

DO YOU REMEMBER

STILL AMONGST THE BEST SELLERS

IF YOU EVER GO TO IRELAND

CINEPHONIC MUSIC CO. LTD.

"Cinemuse" 100, CHARING CROSS RD., LONDON, W.C.2 TEL. 2856



GERALDO

A new action picture taken by Ivor Nigh while the maestro was conducting his Orchestra at last Sunday's Swing Club Concert. (See report on page 2.)

STAR side for this column this month is Glenn Miller's "Sleepy Town Train" (H.M.V. BD5876).

Tune is a slowish swing descendant of the "Tuxedo Junction" genus, and what the record hasn't got in the way of those contrasts in tone colours and sudden jumps from *p* to *f* which are the trade mark of the Miller mode isn't worth having.

Even more to the point is the quite immaculate way in which these effective methods of presentation are carried out. For sinner finesse the muted trumpet, tenor and piano solos have seldom been beaten, and the way the rhythm section keeps riding, no matter how the colour, volume or mood may change, is just one of those things.

The mostly vocal coupling, "Juke Box Saturday Night" (from the film "Stars on Ice"), has inspired the bright idea of presenting, following the suitable introductions found in the lyrics, take-offs of Harry James's trumpet and the singing of the "Ink Spots," and the impersonations hit home none the less convincingly because they are not exaggerated.

But the kick in the side comes from the earlier singing of Marion Hutton, Tex Beneke (who probably plays the aforementioned exquizz tenor spot on 'other side), and the Modernaires. Oh, no. This isn't righteous or longhair stuff. It's just mod. pop. com. But the attack, balance, intonation and vibratless tonal blend give it an edged finish that should silence the most irrepressible must-chatter fun spoiler.

Record debut is made this month by Miff Ferrle and his Ferrymen, who have been featured more than once in the B.B.C.'s Radio Rhythm Club.

Line-up for the session was: Fred Grant (sax and clar.); Tommy McQuater (tp.); J. Henney (pno.); Archie Slavin (gitar); Charles Scott

"CORNY" Reviews the NEW COMMERCIAL RECORDS

(bass); Fred Bierman (dms); with Miff Ferrle leading on trombone, and titles are "Jungle Jive" and "In a Little Spanish Town" (Decca P8505). "Jungle Jive" is just another rather phony swing opus, saved to a great extent by the playing.

It opens with some good enough jungle tom-toms stuff and features a spot of good guitar and a short, rather wild solo by McQuater. But in the main it's an all-in arrangement, and if you want to hear the boys in solo, the other side is the one to make for.

The tempo seems a trifle fast not only for the tune, but also for this treatment, and makes the whole thing seem a bit jazzy. But it has a beat that kicks, and the solos by Grant, McQuater and Ferrle should go well enough with the swing fans.

The officially entitled No. 1 Balloon Centre Dance Orchestra, more affectionately known as the R.A.F. "Sky-rockets," have at last been given something like worth-while tunes in "I'm Making Believe" (from the film "Sweet and Low Down") and "What a Difference a Day Made," both with vocals by Benny Lee (Parlophone F2061).

I would class "Day" among the essentially slowish melodies, and I don't think the fast tempo with which it opens and closes is any the more successful because the more appealing nature of the slower tempo is very prominently brought to notice when it is adapted for Benny's vocal.

However, this is a bright arrangement which gives the band plenty of scope to prove its all-round ability. "Believe" lends to lack the brightness of "Day," but this seems to be due not only to the inherent nature of the tune, but also somewhat to the recording, more than to the actual playing, which again shows that the "Skyrockets" are a first-class band.

The Mel Powell-Ray McKinley nit "My Guy's Come Back" (coupled on Parlophone F2060 with the sob fox-trot "Do You Ever Dream of Tomorrow?") is the best of the four titles Geraldo has been given this month.

It's the sort of tune that ought to swing, but this band doesn't make it. It just doesn't ride. There's an underlying stiffness. I put it down to the rhythm section. For all their fine academic musicianship, neither pianist Sid Bright nor bassist Jack Collier lift, and this seems to put a drag on both guitarist Mairants and drummer Maurice Burman. The one who ought to have played piano here was drummer Burman. The riff, which is the real attraction of the piece, is right up his street.

However, otherwise this is a good sample of the Geraldo mode of treatment and performance, and that means about as good a snow as most British bands could have put up.

Geraldo's other titles are the rather sloppy "All My To-morrows Lead Me To You," with vocal by Archie Lewis, and the much more attractive "There Goes That Song Again," in which Johnny Green is the singer (Parlophone F2059).

"Song Again" has the typical sophisticated Geraldo type of arrangement, which the band puts over as per its usual form.

Carroll Gibbons and the Savoy Orpheans unexpectedly come up with something which is in a class above their usual, and for putting out which both Carroll and Wally Moody are to be congratulated.

It's a tune called "Blue Note Paper." It was written by "Frenchie" Sartell, the Canadian-born trumpet man who came over here with Dean Dixon's Band in 1934, and stayed on to be featured later with Howard Jacobs at the Cafe Angliani, and it is Frenchie himself who plays the Harry James-type trumpet solo which is the mainstay of this quite nice record of a melody that has some class.

Coupling is "Some Other Time" (from the film "Step Lively"), with vocal by Gwan Jones—a typical West End commercial dance band offering, but more modest and probably better than many. (Columbia F.B.3095). Returning to the recording field

after many years' absence are Jack Payne and his Ork.

Jack has been criticised for mixing it too much on the air and so completely pleasing neither Tom, Dick nor Harry. But on the wax you buy one record of what you like to play when you like, and the record stands or falls on how well the artist does what he has been given to do.

Jack has been giving the waltz novelty, "Pretty Kitty Blue Eyes" and a new arch-sob-provoker, "Till All Our Prayers Are Answered" (H.M.V. B.D.5877).

"Kitty" gets a typical Jack Payne "presentation," and those who like the kind of thing will find it more than good enough of its kind.

But even this considerably better of the two tunes isn't the sort of thing the band should have to do. It should be used for better-class "novelties," such as Ken Warner's "Scrub, Brothers, Scrub."

Given the right material, it could become quite a big recording proposition, for, while it isn't outstanding purely as a dance band, it has a high standard of musicianship and a flair for presenting tunes that are properly suited to it.

Having gone over to Decca and thus having the benefit of the excellent Decca recording, Edmundo Ros and his Cuban Orchestra sound better than ever in the Calypso, "Come With Me, My Honey (The Song of Calypso Joel)" with vocal by Edmundo, and the Samba "Tico-Tico." (F.8508).

With lush prominent, these are played in genuine South American style—which is, to say the least of it, a welcome change after the phony versions of South American dances which the ordinary dance bands put over, usually under the one (and generally wrong) description: of rumba.

Whatever there may be to be said against "Honeysuckle Rose," by Jimmy Leach and the New Organicians, it at least shows that one or two of our better organists are at last getting some idea of how to phrase rhythmically. Nice guitar and violin also in this one. (Columbia F.B.3093).

Anyone who wants a polka to dance to needn't be put off by the fact that "My Dreams Are Getting Better All The Time," as played by The Organ, The Dance Band, and Me, is naively labelled fox-trot.

Among the vocal records, best fun are "Inka Dinka Doo" and "Umbrigo" by Jimmie M. ("Schnozzle") Durante, with Six Hits and A Miss and ork directed by the ex-Paul Whiteman pianist, Roy Barge (Brunswick 03557). Plenty of unexpected "twists," well put over, in both sides.

Readers of the "M.M." can afford to give Anne Shelton a miss this month.

Not that there's anything wrong with Anne or Stanley Black's Ork, which accompanies her. But the tunes—"That's An Irish Lullaby" and "My Beautiful Sarie Marais" (Decca F.8510)—are more likely to appeal to "Home Chat" followers.

So are Issy Bonn's "Together," and "Just A Little Fond Affection," the elegant accompaniments to which, by orchestra directed by Phil Green, are quite wasted on this not-so-bon singer. (Decca F.8504).

Happily, I don't have to say the same about the swell accompaniments by Len Edwards to Vera Lynn's "Do You Ever Dream Of To-morrow?" and "For Sweethearts Everywhere." Lachrymionous as these songs are, Vera sings them with a technique that doesn't make you wonder what the words are or whether she's going to reach the next note or not. (Decca F.8509).

CONTEST FIXTURES

(Continued from page 3)

ACCRINGTON.—Friday, next week, May 11, at the Majestic Ballroom (8 p.m. to 1 a.m.). The 1945 East Lancs Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport.

KIDDERMINSTER.—Thursday, May 17, at the Gliderome (7.30 p.m. to midnight). The 1945 Worcestershire Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicester (phone: Hinckley 536).

NEATH (Glam).—Friday, May 25, at the Mackworth Ballroom (7 to 11.30 p.m.). The 1945 South-West Wales Championship.

Organiser: Mr. Alun Thomas, "Clifton," New Road, Neath Abbey, Glam. (Phone: Skewen 191).

OXFORD.—Thursday, May 31, at the Town Hall (7 p.m. to 11 p.m.). The 1945 Oxfordshire Championship.

Organiser: Mr. Stanley W. Moulson, 22, Glanville Road, Oxford.

HALIFAX.—Friday, June 1, at the Victoria Hall (7.30 p.m. to midnight). The 1945 South-West Yorks Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

WARRINGTON.—Friday, June 2, at the Parr Hall (7.30 p.m. to midnight). The 1945 North Cheshire Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

NORTHAMPTON.—Thursday, June 14, at Franklin's Gardens Ballroom (7.30 p.m. to midnight). The 1945 Northamptonshire Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicester.

WOLVERHAMPTON.—Friday, June 15, at the Civic Hall (7.30 p.m. to midnight). The 1945 Staffordshire Championship.

Organiser: Mr. Jack Andrews, Messrs. W.M.E., Ltd., 3, Jones Avenue, Wolverhampton, Staffs. (Phone: Wolverhampton 20772).

BRADFORD.—Friday, June 29, at the Co-operative Hall, Southgate (7 to 11 p.m.). The 1945 West Yorks Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

Rules and Entry Forms for all the above now available from their respective organisers.

For further details, see local announcements.

5

PIANO SOLOS

BY

MEL POWELL

MISSION TO MOSCOW

HOMETOWN SHOUT

MOOD AT TWILIGHT

PEARLS ON VELVET

THE EARL

PRICE 2/6 EACH

ALL AVAILABLE NOW!

From publishers or your nearest dealer

CAVENDISH MUSIC Co.
295, REGENT STREET, W.1

Telephone: LANGHAM 2741
Telegrams: SONOROUS, LONDON

PETER MAURICE MUSIC CLUB

I'LL REMEMBER APRIL
WHAT A DIFF'RENCE
A DAY MADE
MY BEAUTIFUL SARIE MARAIS
DO YOU EVER DREAM
OF TOMORROW

PRICES—Small Orch. 24/-. Full Orch. £1.12.0. TRIO P.C. (and any other two parts) 16/-. Extra P.C. 13/6. Other parts 4/-. Piano Solo (song copies) 13/6

TWO GREAT SWINGAROS!
MY GUY'S COME BACK
THE COSSACK PATROL
Piano copies 1/- each. 3/6 per set.

THE PETER MAURICE MUSIC Co., Ltd., 21, Denmark St., W.C.2. TEM. 3856.
In conjunction with the World Wide Music Co., Ltd. & MacMelodies, Ltd.

HARRY FRANCIS sends us the following interesting story—

Musician reading the recent Press report that Ken Baker, well known in pre-war days as a sax and clarinet player, had been appointed as adviser on Labour and Trades Union problems to the Governor of Mauritius...

From then until 1934 we worked together, chess, in the West End, apart from a spell in the summer of 1933 when we took a co-operative band to a well-known South Coast resort...

In the meantime things had been becoming steadily worse in the profession, reflecting, of course, the mass unemployment and other serious problems which were then affecting the country as a whole...

As an antidote to this, in 1935 a committee known as the Voluntary Organising Committee had been set up by a number of active Trades Union minded people and backed by the profession in London as a whole...

At the outbreak of war, Ken joined the A.F.S., and when I followed him a few months later I found that he had already made much progress as an active member of the Fire Brigade Union...

The progress of the F.B.U. was phenomenal, and in 1942 Ken Baker was elected as National President at the annual conference and holds this position to date...

BRAND'S ESSENCE DANCE BAND GOSSIP

the angle of the Colorics, upon which subject he is in the process of writing a book. His name is highly respected in the Labour and Trades Union Movement...

TIVE fans have been pleased in the past few weeks to welcome back to London Derek Neville, 19-stone also known as Harry Wizard, who has been out of town for several months...

Now back permanently in London, he is beginning to be seen again in the places in which he originally made his reputation—the night clubs, Derek figures on going up all thoughts of touring for the future and concentrating on club life in London...

LONDON fans will be glad to know that the very successful institution, the West London R.C.'s "Riverboat Shuffle," is to be repeated this year. The 1945 event is to be known as the Victory Riverboat Shuffle...

Good news for lovers of Dixieland style is the fact that George Webb and his Dixielanders will be the guest band for the trip, their music alternating with that of the snappy West London R.C. group...

A RECENT and welcome visitor to these offices was Charles Bistoquet, a drummer well known in the profession around East London before the war...

very soon. There is no need to stress here the tremendous importance of music in the life of prisoners of war as Charles told us. "The bands were the highlight of camp life."

"The outsider cannot realise," he said, "how completely dependent we were on self-made entertainment and on men like Al and the others."

I THOUGHT, from the rather rough-shod and ready first half of the show, that Jack Hylton's Laugh Town, Laugh "was going to be all abdominal mirth and not much music; but I found, in the second half, that really rich musical fare to suit all possible tastes is provided."

And now to the Nairn Brothers, three youngsters from Glasgow who put over a close-harmony singing act something like the Inkspots, and who left me sorely puzzled because I have felt since that a simply couldn't have been so good as I thought they were.

The boat will be licensed all day. Something absent from previous trips, namely, amplification will be given special attention on this occasion, and will be installed throughout.

These wishing to make this trip should send their applications with-out delay to Geoff Armstrong, 181, Old Oak Road, East Acton, London, W.3, enclosing remittance and s.a.e. The inclusive charge for the trip and luncheon box is £1.



Lauri Blainford, popular leader of the Denistoun Pals, Glasgow, was married last week to Miss Jean Fram before a large company of Scots musical notabilities. Here is a picture of the happy couple taken during their honeymoon in Louisa.

max Theatre, Valerie Tandy; Syd and Max Harrison, etc. Oh, and one thing more. In these days when pit orchestras are almost universally poor the Stoll has a good one. A big band to Reginald Burston for the precision of his band.

PAYING one of his rare visits to London last week was Aberdeen maestro and honoured old timer of the piano, Archie Alexander. Starred at all the principal dancing places in London in his day, Archie has been leading his own band at the Beach Dance Hall, Aberdeen, for nearly six years now...

With Archie himself at the piano, band now includes Andy Lothian, Wilson Ritchie and Dave Campbell (saxes, etc.); Bobby Pratt (trumpet); Jimmy Milnes (trombone); George Leonard (bass); and Johnny McLeod (drums).

is a very big opening nowadays for novelty dances of various kinds. He composed the music of "Swingtime Minuet," which was featured a while ago at various of the Mecca dance halls; he has now written the "Victory Roll"—which looks as if it will be making its debut any day now—and three other new novelty dances besides.

MIRFIELD WINS SWING BAND CHAMPIONSHIP "M.M." CONTEST REPORTS

1945 "KODAK" SWING BAND CHAMPIONSHIP Saturday, April 28, at the Kodak Hall, Wealdstone, Middx.

THE ordinary "M.M." dance band championships provide in the foxtrots and quicksteps all the opportunities band should need to put on their best swing bibs and neckers...

And it wasn't only the bands which got a kick out of it. Nearly 800 guests—an all-time record for the hall—jammed to absolute capacity both the dance floor and the spacious spectators' gallery...

Interesting member of the star panel of adjudicators was George Monkhouse. Now general superintendent of mechanical production to the Kodak concern, George, who has just returned from America, where he spent all his spare time listening to the great American bands...

With Archie himself at the piano, band now includes Andy Lothian, Wilson Ritchie and Dave Campbell (saxes, etc.); Bobby Pratt (trumpet); Jimmy Milnes (trombone); George Leonard (bass); and Johnny McLeod (drums).

is a very big opening nowadays for novelty dances of various kinds. He composed the music of "Swingtime Minuet," which was featured a while ago at various of the Mecca dance halls; he has now written the "Victory Roll"—which looks as if it will be making its debut any day now—and three other new novelty dances besides.

1945 EAST YORKS CHAMPIONSHIP Monday, April 23, at the Fullford Ballroom, Hull.

guitar, bass, drums, conductor). 82, Sewardstone Road, Chingford, London, E.4. (Phone: SILVERTHORNE 1027).

Individualists' awards for: Alto (Jack Jacobs); Tenor (S. Saunders); Trumpet (F. Randall); Trombone (D. Croker); Bass (H. Wade); Drums (H. Miller).

Also in their solos the tenor was inclined to blurt, and the clarinet not always quite correct in his harmonies. In fact, except for the outstandingly brilliant contribution of the trumpets, the solos were not quite the equal of the ensemble.

Second: BILL COLE AND HIS CLUBMEN (three saxes, trumpet, piano, guitar, bass, drums). All coms. to: Alex J. Poore, Hilsa Lido Ballroom, Hilsa, Portsmouth, Hants. (Phone: Portsmouth 12313).

Individualists' award for: Piano (William Cole). Hon. mention for: Trumpet (Spender Brown); Drums (George Good).

Paul Heilmann's Music, of West London, secured third place and an hon. mention for: Clarinet (Frank Abbott).

THE Fighting Services scored their second win this season when the "Blue Gremlins" a station band of the R.C.A.F. making their second attempt in a "M.M."-sponsored contest this season (their first was in the Central Yorks. Championships on March 13, at Leeds, when they were placed second) won this East Yorks



All set to give some smashing swing programmes to the Forces on the Continent, here are Carl Barricou and his Band, re-splendent in their E.N.S.A. outfits and ready to leave at a moment's notice.

U.S. JIVE JOTTINGS

ON March 5, Duke Ellington and his orchestra made their second concert appearance at Los Angeles this time at the Philharmonic Auditorium. The show, put on by promoter Norman Granz, drew a full house...

James C. Petrillo, president of the American Federation of Musicians, is in the news again, this time with a new bombshell about the television industry. Since his recent victory over the W.L.B. in the recording ban controversy, he has kept out of the Press until now...

Speaking of Bing reminds me that all the music papers are waxing jubilant about his "Oscar" acting award presented by the Motion Picture Academy. This was given for the best performance of last year, and Crosby won it on a straight acting ticket for his work in "Going My Way."

From the Film City comes news of RKO's latest edition of "George White's Scandals," which has a finale spotlighting drummerman Geno Krupa beating it out on half a dozen tympani. They say Krupa really recorded the sequence that way...

(Please turn to page 8)

Ascherberg's Announce . . .

THE ALAMEIN CONCERTO

by ALBERT ARLEN

PIANO SOLO 5/- net

16, Mortimer St., London, W.1 MUSEUM 3562

THE TROLLEY SONG
A FELLOW ON A FURLOUGH**THE BOY NEXT DOOR**
CUBAN LULLABY**GO ONNA BUILD A BIG FENCE
AROUND TEXAS** • SOMEONE
TO LOVE3/3 Each. Double Nos.
as above from the **SUN** MUSIC PUBLISHING CO. LTD.
23, Denmark St., London, W.C.2

READY NOW!!

DOWN TOWN EAST OF BROADWAY

Single Orchestration 2/6 Full Orchestration 3/-

POPULAR HITS!!

TILL ALL OUR PRAYERS ARE ANSWERED backed with 'SCUSE MY
LITTLE TRUMPET

Single Orchestration 3/-

Swing with Sid Philip's FANCY PANTS and SHOOTIN A LINE, also
Ronnie Monro's MUSICAL TYPIST and PUNCH AND JUDY

Full Orchestration 3/6

Look out for SOMETHING TO SING ABOUT NOW and THE WEDDING WALTZ

NOEL GAY MUSIC Co. Ltd., 24, DENMARK STREET, TEMPLE BAR
LONDON, W.C.2 3941-5**"K.P." 32ND STAR PARCEL**
SEVEN DAYS A WEEK

— Kate Smith's Latest Hit —

coupled with **SWING FEVER**

Featured in "STRIKE IT AGAIN" at the Prince of Wales' Theatre, London

SILVER SHADOWS & GOLDEN DREAMS
WALTZ.

Featured in Monogram's Ice-Travaganza "LADY LET'S DANCE"

DANCE ORCHS. of the above 3 Numbers 4/- Post Free.

KEITH PROWSE & CO., LTD., 42-43, POLAND ST., LONDON, W.1

BING CROSBY'S HITS from "HERE COME THE WAVES"**AC-CENT-TCHU-ATE THE POSITIVE**

AND

LET'S TAKE THE LONG WAY HOME**I PROMISE YOU**

backed with

THE HONEY SONGNOW
READY**THE VICTORIA PUBLISHING CO. LTD.**
62, MADDOX STREET, LONDON, W.1. Telephone: MAYfair 3688/9.**Dance Band Contest Report**

(Continued from page 7)

Individualists' awards for: Clarinet (Harold Glover); bass (Frank Wignall). Hon. mention for: Trumpet (George Mather); Piano (Harold Dawson).

Obviously well rehearsed, this band showed a commendable sense of polish, but somehow it sounded more pedantic than solid or relaxed.

The all-round good sax team left little to be desired, but in the rhythm section a very tasteful and all-round unusually good pianist was not helped by a bass who did not always seem quite certain of himself and a drummer whose style and ideas left much to be desired.

The two trumpets played with excellent tone and are undoubtedly good musicians, but even in the solos by the second trumpet, which were notable for very nice, not-overdone melodic ideas, there was a slightly uncomfortable suggestion that the player did not feel the swing of the music naturally.

In fact, this impression of lack of rhythmic feeling was conveyed by the band generally, making it sound both uninspired and uninspiring.

Ted Barker and his Solid Four, of Hull, were placed third and won the individualists' awards for: Tenor (Leslie Hornecastle); Piano (Thomas E. Barker); Guitar (Edward Sothern).

1945 MIDLAND CHAMPIONSHIP.

Friday, April 27.

at the

De Montfort Hall, Leicester.

AN unfortunate sequence of coincidences in the form of illnesses, call-ups and other unforeseen contingencies contrived to reduce the original entry list of seven bands for this contest (presented by Arthur Kimbrell) to a mere four on the night.

But it's an ill-wind that blows no good, and the small entry list enabled time to be found for the audience of nearly 650 (slightly less than last year, due to the departure of the American troops from the district) to enjoy another of the ever-popular impromptu jam sessions.

It was played by Johnnie Gray, who had been judging with Edgar Jackson, and Dennis R. Hinton's Band, from Birmingham, who won the championship, and it created such excitement that it was only when the hallkeeper turned out the lights at closing time that the enthusiasts packed solid as usual round the stand could be induced to disperse.

JUDGES' REPORT

Adjudicators: Johnnie Gray, Edgar Jackson.

Winners: DENNIS HINTON AND HIS BAND (two saxes, trumpet, piano, bass, drums), 77, Rookery Road, Handsworth, Birmingham, 21, (Phone: Northern 4381.)

Individualists' awards for: Alto (Dennis R. Hinton); Tenor (Robert Gardner); Trumpet (Charles Williams); Piano (Ronald Hardy); Bass (Kenneth Jones); Drums (Brian Austin). Special prize for best "small" band.

After their rather poor showing at Birmingham earlier this year, when they only managed to come third to Len Reynolds' Metro Orchestra, of Burton-on-Trent, and Reg Bartlam's Windsor Band, of Wolverhampton, this band of Dennis Hinton's, with a new trumpet player, returned to their last year's form to secure an easy win.

At times the saxophone intonation was not quite perfect, and although he seemed sure enough of himself in his first-class swing playing, the trumpet cracked badly more than once in the waltz. Also the tenor was a little too restrained in the sax duets. But this is about the worst one can say of a little swing group which showed a most enlightened understanding of how to use its instrumentation in the modern swing manner, and more than enough style and musicianship to put its excellent ideas neatly and effectively into practice.

Particularly noteworthy were the front-line backgrounds to the solos. Organ harmonics changing to rhythmic fill-ins in all "gaps" were as well conceived as they were capably played. The nuances as these backgrounds rose from π behind the soloist to ρ when the soloist provided a "gap" produced well-nigh perfect balances.

Second: BUNNY CARLESS AND HIS

BAND (three saxes, two trumpets, trombone, piano, bass, drums), "Sunnybrae," Hawthorne Road, Stowheath, Wolverhampton.

Individualist's award for: Clarinet (Frank Lane). Hon. mention for: Drums (Ray Poole).

Starting off with its waltz, this band showed a well-balanced richness of tone and all-round musicianship which were a distinct improvement on its performance at Stoke last month.

But the standard was not maintained.

The rhythm in the slow foxtrot was not very inspiring, and by the time the quickstep was reached there was raggedness to add to this shortcoming.

Much of this may have been due to the choice of tune. "Jungle Jive" not only requires a much more accomplished tenor than this band has. A stagey and not really good, even of its rather questionable kind, sort of number. It is nevertheless difficult (as such tunes often are) and it got this band somewhat out of its depth.

Cyril Cox and his Band, of Derby, were placed third.

**MIDLAND CROONERS
COMPETE RABIN CUP**

THIS Saturday night (May 5) will be crooners' night at Neale's Ballroom, Coventry, when amateur and semi-pro vocalists from various Midland centres congregate there to compete for the Oscar Rabin Cup in the final of the Central Britain Open Crooning Championship, organised by Arthur Kimbrell.

Finalists must have qualified by winning a heat.

Three of these heats have already been held at Coventry last Monday, Kidderminster last Tuesday, and at Sheffield yesterday (Wednesday). But aspirants for the final still have two more chances in the heats to be held to-night (Thursday, 3rd) at the King's Hall, Stoke-on-Trent, and to-morrow (Friday) night at the Civic Hall, Wolverhampton.

Judges for to-night's and to-morrow night's heats as well as the final on Saturday will be Oscar Rabin, Harry Davis, and two of the Rabin band's vocalists, Alan Dean and Terry Devon. Also, the full Rabin broadcasting band will be playing at all three events.

GERALDO

(Continued from page 2)

his technical brilliance as a bass-player by giving a performance of "Trigger's Fantasy," written for him by Trigger Alpert, of the Glenn Miller Band.

It was a treat to hear a bass sound so flawlessly in tune, with such grand tone, and Jack is to be congratulated on what was really a masterly exhibition.

Well, that was the Geraldo Swing Club Concert—a pleasant and satisfying show, although I could have done with another act or two, since all the items seemed to stay on a little too long.

The show was very well stage-managed, and finished very slickly to time. The fans enjoyed it all hugely, and had a thoroughly happy afternoon.

DUNDEE: At the Locarno Ballroom, Dundee, the band is now under the direction of sax man Alf Johnstone, who will be remembered by Glasgow fans for his spell at Bobbie Jones' Berkeley Ballroom. Alf will have one or two Glasgow folks in the line-up, recent recruits being Peggy Kane (vocals) and Clarence Donald (bass). Also in the band is pianist Billy Hooks, whose pa, Dunoon Hooks, has been in the Tay St. Palais job for some years now.

The "Squads" duly had a terrific week at Barrrowland, and the local boys naturally took full opportunity to look up old pals. The boys, George Chisholm, Andy McDovitt and the rest, were full of their experiences in contacts with the American bands down South, particularly Sam Donohue's outfit.

LONDON fans have a good chance to see and hear Leslie ("Jiver") Hutchinsor and his All-Star Band this Friday (May 4), when the complete outfit will make a special appearance at Battersea Town Hall. House band for this occasion will be Jimmy Andrews and his Orchestra.

JERRY DAWSON'S NORTHERN NEWS NOTES

AFTER running around the country for the best part of ten years listening to bands of all shapes and sizes, from elaborate concert-dance orchestras to small busking groups in obscure rhythm clubs, one is apt to become a little cynical in one's old age, particularly so when in this country there is so little to arouse one's enthusiasm.

However, I was recently brought up with no mean jerk when, by a stroke of luck, I was invited to a dance at a U.S.A.A.F. base where the music was provided from a dance unit from the base military band. To say that this band gave me a thrill is to put it very mildly indeed—in fact, it would be fair to say that I was completely fascinated by the tremendous amount of energy—mental and physical—that these boys put into their work, allied to ideas, team work and musicianship of the highest order.

Drawn from the 513th Army Air Force Band and styled Freddie Rogers and his Band it boasts an ensemble which for tone, attack, style and orchestration is the nearest thing I have yet to hear to the perfection one always associates with Glenn Miller yet cannot be labelled as a copy of this or any other band.

The band certainly had its faults—lack of any outstanding soloist being rather noticeable—and it could certainly profit from a little more kick from the rhythm section (which even so boasts a grand drummer) but the terrific rhythmic style imparted to even the simplest phrase by the brass and sax sections—particularly the former—gave one so much food for thought and made one realise just how vitally important sheer musicianship and accurate interpretation can be to any band.

Maestro Freddie Rogers leads the saxes magnificently and plays some grand clarinet in an uncanny Goodmanish style—he admits to worshipping King Benny—but always one came back to the real secret of the band's lovely tone, orchestration and musicianship.

Most of the arrangements are by trumpet man Cecil Karrick, who is very much assisted by the fact that the boys have been together for over three years now.

Arriving in this country only three months ago, the band was previously at Keesler Field, Mississippi, where they were a regular weekly feature over the Air Force Radio in "Free for All" via W.W.L. New Orleans.

As most of the boys were just on the point of making the "big-time" when they were drafted, their names might not be too familiar here, but are worth putting on record for future use.

With Freddie on lead alto and clarinet, the band are Jimmy Pritchard (alto); Victor Jaraway and Pappy Davidson (tenors); Eddie George (baritone); Dave Kavitch, Frank Unger, Tony Kaleth and Cecil Karrick (trumpets); Don Wittelkind, Bob Moore and Seth Carey (trombones); Hank Burger (vocals, guitar and fourth trombone); Doug Pemberton (bass); Oscar Lipscombe (piano); and Sam Ranell (drums).

If any of you chaps get the chance to hear Freddie Rogers and his Band, grasp it with both hands.

Would Manchester trumpet Ian Howarth, now working in the South of England, please contact me again, as I have mislaid his address?

Recently called into the Forces from Percy Pease's Band at the Harpurhey Baths Ballroom, Manchester, tenor sax man Bill Molyneux is now on leave up to May 7, and would like to do some work during this period. Write to him at 40, Evesham Road, Blackley, Manchester 5.

From saxist Jimmy Staples, with Frank Cordell's R.A.F. Command Dance Ork. in the Middle East, comes a plea for news of the whereabouts of an ex-colleague, tenor man Bill Crawford, who played with Jimmy in Scotland.

If Bill should read this, perhaps he would contact me.

Despite personnel difficulties which have dogged its footsteps since the New Year the Rialto Swingette from Stockton-on-Tees (noted North-Eastern Contesting Unit) continues to flourish and is frequently to be heard at the Academy at Middlesbrough, where a number of big-timers have recently heard—and applauded—the band.

Still under the leadership of pianist Bill McNaughton, the boys are W. Forbes Walker (guitar); Les Dal-

vert (drums); Harry McNaughton and Robin Mills (altos); Chris Sierwald (tenor); and Charlie Harrison (trumpet)—thus showing a larger personnel than when last they appeared in the N. Britain Finals at Blackpool.

The boys are still continuing their Sunday troop shows around the North-East.

From L.A.C. J. Almond, who is well known around the Farnworth and Bolton districts of Lancashire, and who is now in the R.A.F. stationed in the Home Counties, comes news of a six-piece swing outfit which includes both Canadian and British R.A.F. boys.

Canada is represented by Cpl. Paokem (piano); and Cpl. Agnes (tenor); whilst the homeland supplies Cpl. McDowell (trumpet); Cpl. Graham (guitar); L.A.C. Marshall (drums); and L.A.C. Almond on bass.

The last-named is anxious to contact an old pianist pal of his—by name Brian Young—who is believed to be with the R.A.F. in Cairo.

I will be pleased to forward any letters.

Another American Air Corps band doing quite a lot of work around South Lancashire is an unofficial group led by tenor saxist Eddie Kestler.

I have not yet managed to spot this outfit, but am informed that this, too, is "tops." I hope to hear it in the near future.

HARRY JAVA BACK

WELL-KNOWN tenor sax-clarinet player Harry Java is back in circulation again, in London. After serving for five years in the Royal Artillery, he has just been discharged on medical grounds, and will be resuming his place in the West End dance band world.

Harry is a brother of the noted violinist David Java. Before the war he played in many leading bands, including his brother David's band, with which he appeared at the Café Anglais and Café de Paris; and also with Al Tabor, Al Berlin, etc.

Harry Java is naturally anxious to get fixed as quickly as possible now that he is back in civilian life. He may be contacted at Stamford Hill 2380.

Daughter for Alex Burns

THE "M.M." joins with his many friends in offering hearty congratulations to well-known Shaftesbury Avenue musical instrument factor Alex Burns, and Mrs. Burns, on the recent birth of a daughter.

The happy event took place on April 20, and both mother and daughter are doing well.

Sara Lynne are to be the names of the new arrival, who, with Alex's little son, Richard, now nearly two years old, are already tipped for a musical career.

Reading M.U. Party

THE Reading Branch of the M.U. held a really successful social evening at the Butcher's Arms last Thursday, April 26.

There was a record recital and jazz quiz, and the evening finished up in good style with a jam session by local M.U. members, together with Reg. Bryant, Ken Dryden, Edie Pullen and Eric Fields, of Billy Cotton's Band, who came along after their show at the Palace Theatre.

Congratulations to Reading Branch M.U. Social Organiser Den Piercy on a swell get-together evening.

U.S. HIT PARADE

Here is the latest available list of the nine most popular tunes in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the CBS network.

1. I'M BEGINNING TO SEE THE LIGHT (7-7)
2. A LITTLE ON THE LONELY SIDE (2-1-8-3-6-8-6)
3. MY DREAMS ARE GETTING BETTER (1-4-3-5-0-8-5)
4. SATURDAY NIGHT (4-2-4-4-5)
5. SWEET DREAMS, SWEETHEART (6-8-7-8-0-8-0-7-0-0-8-9)
6. ACCENTuate THE POSITIVE (3-1-1-2-1-3-4-8)
7. CANDY AND COCOA COLA (5-6-4-8-7-7)
8. RUM AND MORE (0-5-0-7-0-0-0-9)
9. MORE AND MORE (0-5-0-7-0-0-0-9)

"SWING SUNDAE" ON MAY 20

TO add to the various Sunday Evening Concerts already announced in these columns is yet another—"Swing Sundaes," to be presented by Messrs. Jay Kay Managements at the Town Hall, Wembley (Middlex.), on Whit Sunday, May 20 next, from 3.15 to 5.30 p.m.

Jay Kay Managements are a group of enthusiastic young men who have only recently come into the promotion field, and in a determination to make this first big event of theirs an outstanding success they have lined-up a most enterprising array of star soloists.

These soloists will include Stephano Grappelli (violin); Vic Lewis (guitar); Jack Parnell (drums); Tommy Bromley (bass); Aubrey Franks (tenor); George Shearing (piano); Billy Riddick (tp.); and Harry Roche (trombone).

These stars will be presented in various small groups designed to show them at their best as get-off swing soloists, before joining up together in a grand ensemble for the finale.

Another attraction will be Freddie Mitchell and his Band, and the whole show will be compered by Edgar Jackson.

Tickets, priced from 3s. 6d. to 10s. 6d., may now be obtained from the Wembley Town Hall, or by postal application (provided full cost of seats and s.a.c. are enclosed) from Jay Kay Managements, 14, Golders Green Crescent, London, N.W.11.

TED HEATH

(Continued from page 1)

enhanced, for the pseudonym "Frances Ash," which is seen on the music of the new number "I'm Gonna Love That Guy," actually hides the identity of none other than the trombone maestro and Mrs. Heath; and there is no doubt that this gifted team have scored another big success. Not only is the number being played, recorded, and broadcast over here; it is already proving surprisingly successful in the States. One of the biggest American publishing houses offered to buy the song, and the deal was completed by cable on Easter Tuesday.

Within a week the number was being featured on the radio in the Chesterfield coast-to-coast hook-up of 148 stations, with a very big reaction. Within another week Bill Ward, of Messrs. Lawrence Wright's, publishers of the song, was delighted to receive a cable telling him that two recordings for the number had already been fixed—by Benny Goodman and Kate Smith respectively. And all this within three weeks of the song being sold!

"SKYROCKETS" UP NORTH

THE famous R.A.F. "Skyrockets," under their popular leader, trombone ace Paul Fenoulhet, commence ten days' leave this Friday (May 4) and will spend a working holiday. The band is to be featured in an interesting series of Northern one-night stands.

Friday's date is at the Imperial Ballroom, Nelson, Lancs. The following day the boys are at the Town Hall, Bolton; and on Sunday (6th) play a concert at the Opera House, Manchester.

The following week's dates—Monday to Friday—are as follows: Monday, the Grifton Rooms, Liverpool; Tuesday, the Palais de Danse, Ashton-under-Lyne; Wednesday, King George's Hall, Blackburn; Thursday, the Victoria Hall, Halifax; Friday, the Central Pier, Morecambe; Saturday, Higher Broughton Assembly Rooms, Manchester. On the Sunday (13th) there will be two concerts—an afternoon one at Leeds and an evening one at York.

A new member of the band, whom fans will hear on this trip, is noted tenor saxist Moss Kaye, who was recently invalided out of the Army, and who is playing, pro tem., as one of the "Skyrockets'" civilian members.

Vocals, besides those rendered by the band's regular star, Denny Dennis, will be by L.A.C.W. Doreen Lundy, who has been a successful competitor at "M.M." contests, and whom London fans heard last week during the "Skyrockets'" successful date at Hammersmith Palais de Danse.

RHUMBAS

LA CUCURACHA BACKED WITH HARRY PEPPER'S

BEAUTIFUL DAY

Full Dance 3/6 net

TANGOS

MAJANAH - MELANCOLIA
OJOS LINDOS - TIERRA LEJANA
LLORAR Y REIR - CLASICO

Full Dance 3/- net

CONGAS

LA CONGA DE JARUCO - LA GUAJIRA

Full Dance 3/- net

DIX LTD. 8, NEW COMPTON ST. LONDON, W.C.

KING PORTER STOMP THE PEARLS

Chosen by British Hot Record Society as "first-class examples of rag playing."

Being issued in May on BRUNSWICK 03564

BOTH NUMBERS INCLUDED IN: JELLY ROLL MORTON'S Piano Book of 9 Blues & Stomps 4/- Also containing: Waterline Blues - New Orleans Blues - Chicago Breakdown Black Bottom Stomp - Kansas City Stomp London Blues - Shreecport Stomp Modern Orch. arrangement by FLETCHER HENDERSON of King Porter Stomp. Price 4/-

DIPPERMOUTH

(Sugar Foot Stomp)
New recording by DECCA F8525
Modern Orch. arrangement by FLETCHER HENDERSON. Price 4/-

HOT HARMONY

Hot style simplified ... 4
LOUIS ARMSTRONG'S
125 Jazz Breaks for Trumpet ... 4/-
Hot Choruses (44) for Trumpet ... 4/-

MELROSE

Sax. and Clarinet Folio ... 5/-
For Eb, Bb and C Melody Sax.,
Clarinet with Piano accom. containing 12 Nos.

From all Music Dealers or direct from:
DAREWSKI MUSIC PUBLISHING CO.
9-10, NEW COMPTON ST., LONDON, W.C.2

BOSWORTH'S RUMBA-TAMBAH

(RUMBA NEGRA)
Recorded on Columbia by LUCIUMA CUBAN BOYS. Orch. 3/6 Song 2/-

4 New ARTIE SHAW Compositions
SPECIAL DELIVERY STOMP
Recorded on H.M.V. 89146

★ SUMMIT RIDGE DRIVE
Recorded on H.M.V. 89146
Dr. LIVINGSTONE, I PRESUME
Recorded on H.M.V. 89207

WHEN THE QUAIL COMES BACK TO ST. QUENTIN
Recorded on H.M.V. 89207
Orchestrations 3/6 Each
BOSWORTH & CO., LTD.,
14/18, Maddon St., London, W.1.
BRONS. HARTLEYS.

ACKROYDS
(Musical Instruments) Ltd.
24, KING CHARLES ST.,
LEEDS 1. Phone: 28486

ALWAYS
HAVE FOR SALE

The Best Band Instruments in good condition at reasonable prices.

**SAXOPHONES - TRUMPETS
CLARINETS - PIANO ACCORDIONS - TUNABLE TOM-TOMS
GUITARS - ELECTRIC HAWAIIAN GUITARS - STRING BASSES - DRUMS, etc., etc.**

Write NOW Stating Your Needs
Part Exchange with pleasure

NORTON-TYPE SPRINGS now available for Buescher 'Aristocrats' 2/6 each: please be precise when ordering. OVERHAULS are now taking two weeks.

PLATING
A limited amount of silver plating can be taken—taking about 4 weeks

LIQUID SHELLAC and piece of flat cork; 2/6 post free.

PADS—red or brown leather, in sets: Alto 2/11, Tenor 2/5, Boehm 10/6. Please be precise when ordering.

NEW CASES: Tenor £6.15.0, Alto £5, Trumpet £4, Clarinet £1.17.6, plus carr.

HAROLD BRADLEY
22, Dundas Place, GLASGOW

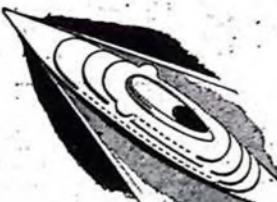
IN THE PRESS! Pocket Editions

- **GUIDE TO MODULATION** and table of Direct Modulations to and from all Keys. With chord symbols and Examples.
- **GUIDE TO TRANSPOSITION.** A pocket calculator giving immediate transposition of melodies, chords, basses, etc., to all keys—from all keys, for all instruments.
- **GUIDE TO TRUMPET FINGERING.** Showing all the usual fingerings and many unusual alternative fingerings over the complete range of the instrument.
- **GUIDE TO TROMBONE POSITIONS** Showing all the usual positions and many unusual alternative positions over the range of the instrument.

ALL THE ABOVE READY SHORTLY
2/9 each, post free

The Claud Bampton School of Dance Music,
102, Merryhills Drive, ENFIELD, Middx.

Those who think of the Future
will wait for **BEVERLEY**
DRUMS & EQUIPMENT



HARTLEY'S
FOR ORCHESTRATIONS

ALL POPULAR & STANDARD DANCE ORCHESTRATIONS STOCKED

All orders over 5/- sent post paid, C.O.D. Lists on receipt of postcard.

HARTLEY'S MUSIC STORES
79, VICAR LANE, LEEDS
Phone: 25505

Traders buying and selling hereunder must observe the Restrictions of Resale Order S.K. & O. 1942, No. 958.

INSTRUMENTS FOR SALE

DRUM KIT, Krupa style, two new tom-toms, £65; must sell complete.—Jones, 54, High Street, Rickmansworth, Rickmansworth 3102.

KING B FLAT trumpet, L.P., Liberty model, G.L., exc. cond. and in fine case; best offers.—Wilson, Rex Ballroom, Cambridge.

DOUBLE BASS, 3 string, exc. tone and cond., bargain, £30; also Otto Link 4-star tenor M.P. £8.—Waterman, 41, Rowan Rd., Bexley Heath, Kent.

SOPHAPHONE, E flat, Foote, complete with stand, £21.—Taylor, 32, Kensington Place, Brighton.

CONN E FLAT alto with case, Artists model, perf. cond., recently overhauled, bargain 32 gns. or nr. offer no dealers.—Knight, 162, Stoke Newington Rd., N.16, Sta. 3064 (10-5).

ALTO SAX, "Varsity" new cond., G.L., L.P., alto clar. case, £55, lowest.—Kay, Leppoc Rd., S.W.4.

BOEHM CLARIT., L.P., B flat, metal, £25.—Knight, 19, Clarendon Road, Cheshunt, Herts.

ALVARI piano accordion, 120 bass, coupler, Superlative instrument, £45.—Parrett, Manor Road, New Milton, Hants.

ALTO SAX, Besson, S.P.G.B., newly overhauled and replated, complete with sling, case, etc., nearest offer to £40 secures.—Abdey, Cholsey, Berks.

PAIR ORCHESTRAL Trmps. spraved silver, compl. console, splendid cond.; offers?—Ives, 19, Bramley Cres., Ilford.

HOHNER Piano Accordion, 120 bass, with octave coupler, in perf. cond., £25.—Croft, 82, Mulgrave St., Scunthorpe, Lincolnshire.

BESSON PROTOTYPE B flat trumpet, rot. change, S.P., perf., two mutes and case, offers over £30.—Murdock, 20, Ash Grove, Southall, Middx.

CONN tenor sax, brand new, L.P., G.P.—Marco, 5, Claremont Rd., Westcliff-on-Sea.

SELMER B.A. gold lacq. alto, best offer.—Emsley, 15, Gayward Street, St. George's Rd., London, S.E.1.

LAMY TENOR Sax, L.P., with reeds and M.P., 30 gns.—Smith, 12, Bellamy Ct., Bellamy Dr., Stanmore, Middx.

ACCORDION, Casali-Vercora, 80 bass and coupler, new cond.—Senior, 200, Locking Rd., Weston-s-Mare.

BESSON Prototype trumpet, S.P., slide change, swell tone, new cond., leather case; offers over £30.—Bolam, 6, Beehive Cott., Fareham.

DRUM KIT, bass and side drum, tom tom, trav. blocks, cyms., foot cym., etc., £45.—Gudgin, 32, Richmond Ave., Merton Park, S.W.20.

GUITAR, flat top, good tone, no case, £6.—Write, Smith, 774A, Finchley Rd., N.W.11.

THE GIG SHOP, 4, Union Street, Birmingham (Phone: Central 3258), for musical instruments and accessories; everything for the pro. and semi-pro; repairs, reconditioning, etc., to all instruments.—Write for quotations.

BESSON trumpet-cornet, perfect, case, £40; b's drum, £15.—Eric Oxlee, 8, St. John's Way, N.19, Arc. 1927.

PAYTON'S MUSIC STORE, cst. 1881, saxes, tpts., clarits., accdns., flutes, drms., vlns., cellos, gtrs., strings, etc.; repairs all instrum. and drms.; instruments bought—112, Islington High St., N.1. Can. 2680.

HESSY'S
Super B7 L.P. Soprano Saxophone, New condition £19 10 0
Higham S.P. Trumpet.
Rotary change £27 10 0
Hawkes H.P. Alto Saxophone £27 10 0
Simple system H.P. Clarinet £9 9 8

ACCESSORIES
Spun Brass Cymbals, 11 in., 27/6. Spun Brass Cymbals, 12 in., 32/6. Wire brushes, 8/6 and 12/6 per pair. Hot Soap Drum Snare, 17/6 set. Silk covered Snare; 21 in., 12/6. Vocal-tone Baritone Sax. Mouthpieces, £2-5. Clarinet, Alto, Tenor and Baritone Reeds in Stock. Al Bowly Crooning Method, 4/6. Geraldo Piano Accordion Course, 10/6. Ivor Mairants Guitar Course, 10/6. SEND FOR YOUR FURTHER REQUIREMENTS Top Prices Paid for S.H. Instruments 18, 20, MANCHESTER ST., LIVERPOOL, Central 6591

WANTED . . .

DRUMS - GUITARS - TRUMPETS - CLARINETS
ACCORDIONS - SAXOPHONES - STRING BASSES

FRANCIS, DAY & HUNTER, LTD.
138/140, Charing Cross Road, London, W.C.2
Make an appointment for our representative to call. Phone: T&M Temple Bar 9351

CASH WAITING

INSTRUMENTS FOR SALE

ALTO SAX, Hawkes 20th Century, S.P., G.B. L.P. £45.—Stockwell, Garrick Theatre, Charing X Rd., W.C.2.

METAL BOEHM B flat clarit.; metal flute, closed G sharp.—Halliday, Hialto Ballroom, Long Eaton.

SELMER ALTO, L.P., late model, fast action, £60.—Apply, Friedland, 161, High St., Strood, Kent.

TRUMPET, also cornet, good makes.—Partics, R. D. Rose, "Windsmoor", Sheriff Lane, Bingley, Yorks.

4 ZILDJIAN type 12 in. Rhythm cyms., 17.6 each; hi-hat stand with 2 rhythm cyms., high speed, £8 10s.; all new.—Sellar, 43, Willow Walk, London, N.21.

GRAMPHON twin speaker amplifier microphone on stand, AC/DC gram socket, output 12 watts, leads, etc. complete, £38 (new) Levy's, 19, High St., Whitechapel, E.1.

DRUM KIT, full size, hi-hat, accessories, etc., exc. cond., £35.—Robins, 41, Elmbank Way, Hanwell, W.7.

HIGH HAT, foot pedal, complete with 2 Turkish type rhythm cyms., ideal for hot cym. work, all chrome brand new, never used, £10.—Witham, Farm House, Maiden Lane, Crayford, Kent.

CLEARANCE: Selmer and Conn altos, £48; Dupont, £25; trumpets, cornet, clarits. and trombs., fr. £5.—Henshaw, 7, Wharnccliffe Rd., Ilkstone.

VIBRAPHONE, Ajax, 3 oct. concert model, elect., in perf. cond.; offers?—Nicholls, 41, Reigate Rd., Brighton.

BESSON X/L/O, 3 oct. concert model, large notes, £28.—Appoint: Lloyd, 30, Paddenswick Rd., W.6.

COLE AND DUNAS Olympian C sax, L.P., S.P.G.B., new cond., latest plastic M.P. and reed, £25, or nrst.—A. Duckworth, 114, Balmoral Rd., Morecambe.

SELMER ALTO, Special U.S.A. prof. mod. hvlv. 3 P. De Luxe case, zip'd cover; Buescher alto, G.L.; Sop G.P.; 2 Bhm. clarits.; sundries.—Rich, 139, Sydenham Hill, S.E.23, For 4833.

BROADWOOD GRAND pno, £45, no offers; seen by appointment.—Write, Moon, 30, Princess May Road, Stoke Newington, N.16.

BASS DRUM and baby console, also high hat and cym.—Frankie Brown, 42, Deane Croft Road, Eastcote, Middx. Pinner 3283.

COLUMBIAN SPECIAL guitar, cello built, f holes, as new, no case, £25.—Borthwick, 25, Rosebank Rd., Hawick, Roxburghshire.

DRUM KIT, Carlton bass and side drum, tunables, hi-hat, all accessories, finished in glitter flash and chrome, perfect condition; offers?—Wood, 8, Kenley Walk, Cheam, Surrey.

TRUMPET, Besson, Proteano, B flat, S.C.S.P., exc. cond., £35 or nrst. offer.—Gage, 330, High Road, Wood Green, London, N.22, Bow 6049.

STRING BASS, sloping shoulders, damaged, exmy action, £5; wanted, full-size violin case, portmanteau type, good cond.—Webb, 13, Timbercroft, Ewell, Surrey. Ewell 4233.

DRUMS

DRUMS BY AN EXPERT:—Various selected Zildjian cyms.; super b/d covers, all sizes; latest type hi-hat pedal; Apex s/drums stands for deep or heavy s/drums.—Bert Jackson, 6, Clarendon Rd., London, W.11.

DRUMS bought, sold, exch., repaired at short notice.—Jolley, 176, Gower St., N.W.1 (off Euston Rd.). Eus. 3520.

Selmer
presents the
"JIFFY"
SAX STAND

Built from 1/2 sq. steel tube. Hinged padded crook rest. Black beech clarit. peg. Single thumb screw adjustment. Folds to fit sax. bell. Alto or tenor. Complete in bag.

From your dealer
Selmer

114, CHARING CROSS ROAD, W.C.2

SEYMOUR BURNS
says:—

There is no greater value in a musical instrument than purity of tone, delicacy of fingering and low price.

S.A.E. with all enquiries, please
68, WALTON ST., OXFORD.

Coming to London?

- Visit the World's most famous music store where the stars meet.
- Meet the staff! All first-class musicians. They'll be glad to discuss your playing problems.
- See the best and biggest display of musical instruments on show anywhere.
- If you have something to sell you're just as welcome, and we pay more because we sell more than any other firm.
- If you can't visit us, write for what you want, or give details of anything you have for sale.
- All business deals and correspondence supervised by **BEN DAVIS**—always in attendance.

SELMER
114/116, CHARING CROSS RD., W.C.2
Temple Bar 0444

MERRIN MUSIC CO.
Temporary London Address:
8, PRINCES ST., HANOVER SQ.,
London, W.1 Phone: Mayfair 4750

CURRENT SUCCESSES
BUT I DIDN'T KNOW
GOODNIGHT and GOD BLESS YOU

ACCORDIONISTS!!

Have your instrument overhauled by an expert. Recognised by the profession as the best tuner and repairer. Solo tuner to the leading B.B.C. artists since before the war. Accordion lent while yours in repair.

SUNELIER, 4, GERRARD MANSIONS, South Isized Place, BRISTOL ROAD, LONDON, S.W.9.
Telephone: RELiance 4512

THE
BILLY MAYERL
MODERN
PIANO METHOD
Devised and written by
BILLY MAYERL

A new and infallible method whereby the student is able to play the piano at once. Price 5/- per copy (postage 7d. extra)

WEST'S LTD.,
125-129, SHAFESBURY AVENUE, W.C.2

SUPER SAXOPHONIST SERVICE
SUBMIT YOUR INSTRUMENT TO
HECTOR
THE MASTER CRAFTSMAN
GRAFTON
85, Tottenham CL Rd. MUSEum 0268

DANCE BAND INSTRUMENT SUPPLIERS
SPECIALISE IN DOUBLE BASSES
Basses Bought, Sold & Part Exchanged
Dance Band Instrument Suppliers,
24, RUPERT STREET, LONDON, W.1
GERard 7486

GREATEST STOCK OF HIGH-GRADE SOLO-TESTED INSTRUMENTS

PIANO ACCORDIONS, 120 bases, post comp. Galau, 4 voices. Hobner Veril IV, 4 voices. Scintilla Musical Carillon, 4 voices. Paolo Soprano, 4 voices. Scandali, Scott-Wood, 4 voices. Curved keyboard. Scandali, Scintilla Four, 4 voices. Walliter, 4 voices. Indes model Scintilla Soprano, Cardinal Grand, with 2 push couplers. Bellini, with 3 push couplers, and very many others.

Please state requirements and the approximate price you wish to pay. Soprano Sax, simple system, h.p. £8. Melody Sax, Huescher, newly overhauled £30. Clarinet, Albert system, low pitch £14. Clarinet, h.p. patent, C sharp £9. Clar., Hawkes XX Century, metal, h.p. £12.

Bassoon Buffet, h.p., the instrument £18. Soprano Sax., Goussinn Paris, s.p., l.p. £14. Trombone, Brown Prototype silver plated £12. Concert Flute, Brown Hochim system h.p. £10. Ely Clarinet, Huescher, Albert system £7. A Clarinet Buffet H.P. Albert system £9.

TRUMPETS—Besson International, Erescher, Besson Prototype, Scherer, Besson Proteano, Martin Dombador, Besson, left-handed playing. Holton, U.S.A., newly cold lacquered. Hawkes Clipperton, rotary change and many others. TRUMPET CORNETS—York, Conn. Boney N.V.A., Conn cold lacquered.

ANY INSTRUMENT IN PART EXCHANGE. Tutors, Scintilla Soprano, 5/-

ALEX BURNS LTD. 116, Shaftesbury (Hours: 10-5 Daily) Ave., London, W.1 (10-1 Sats.)

CLARINET PADS Albert System 4/6 Boehm System 9/-

None of the employment adverts. relates to a woman between 18 and 41 inclusive unless a child of hers under the age of 14, or (b) is registered under the Blind Persons Acts, or (c) has a Ministry of Labour permit to allow her to obtain employment by individual effort.

MUSICIANS WANTED. TENOR, read and busk, for well-known North London gig band; 3 nights a week, M.U. rate.—Write, Box 8059 MELODY MAKER.

SEMI-PRO. musicians required to rebuild dance band (young pref.); 1st and 2nd alto saxes, tenor sax, 1st or 2nd trumpet, bass.—Apply, 71, Cherrywood Lane, Morden, Surrey.

TENOR SAX, dbic. clar., must be good reader and stylist; also drummer, perm.—Billy Smith, Grand Casino, Birmingham.

TENOR SAX, dbic. clar., modern style, urgent.—Harry Leader, Astoria, Charing Cross Rd., W.C.2.

S.P. TROMBONE player wanted, must be willing to rehearse.—Apply, 50 Ockendon Road, Islington, N.1.

S BASS, 2nd tenor and trombo, known N Long. S.P. band able and keen on contacts.—Box 8076, "M.M."

BILLY GIBBONS and His Band, Shropshire's leading S.P. outfit, require first-class pianist (male), good reader, team man and soloist; other instruments write.—Billy Gibbons, 75, Alkington Rd., Whitechurch, Shrops.

STRING BASSIST, brass and violinists, for Pioneer Corps dance band; other instru. and vocalists write; de, tails, midweek etc.—Box 8070, "M.M."

1ST ALTO CLAR. and tenor/clar., good readers, top wages.—Rube Sunshine, Victoria Ballroom, Nottingham.

HARRY THORLEY requires lead and 2nd trumpets, easy, comfortable job, approx. 20 hours weekly.—Comms.: Winter Gardens Ballroom, Morecambe.

ALTO and tenor saxes wanted, £10 per week.—Billy Collins, Llandudno 66311 (between 6.15 and 7 p.m.)

WANTED for West Coast seaside resort first-class lead and bass players; modern stylists; keen young musicians considered, good wages, long contract.—Box 8072, "M.M."

WANTED, lady double bass for stage and dance hall work.—Please state all particulars, salary, etc., Box 8074, MELODY MAKER.

ACCOMMODATION. PEE WEE doesn't exactly send seaside landladies, Portsmouth Jazz Club provides holidays for jazzmen, with no restrictions, good accommodation near beach; jam and record sessions, etc.—Full parties.—Box 8076, "M.M."

BESSON World Famous for Military Brass and Orchestral Instruments ACCESSORIES REPAIRS. Now West End Service Depot, 15, West St., Charing Cross Road, W.C.2 (opp. Palace Theatre)

JOIN THE JAZZ BOOK CLUB. You receive four books a year, chosen by a committee of experts. The books are supplied only to Members of the Jazz Book Club, and they remain the Member's own property. The following four titles will be published this year: THE TRUMPET IN JAZZ, YEARBOOK OF JAZZ, 1945, MOOD INDIGO, JAZZ PHOTO ALBUM.

PUBLIC NOTICES

BOROUGH OF LEYTON: Quotations for dance bands. Notice is hereby given that the Borough Council is prepared to receive quotations from dance bands to play at the Corporation Hall, High Road Baths (Baker's Arms), Leyton, during the period October, 1945, to March, 1946 (approx. 26 Sat. eves.) from 8 p.m.-11.30 p.m.; quotations should be for a dance band composed of 8 and 10 members respectively. The Council reserves the right to accept the quotation for the full period of 26 weeks or such lesser period as it may think fit.

ENGAGEMENTS WANTED

STYLISH DRUMMER open for gigs or perm.—M. Nyman, 14, Durham Rd., E. Finchley, N.2, Tudor 4224.

BOB MIDDLEMISS, experienced alto/clar./flute and picc., seeks good gigs.—Wor. 4883, 7, Wigton Gardens, Stanmore, Middx.

TRUMPET, read and busk, experienced, own transport.—Uxbridge 1975, M.C. and compeere Billy Stone, of Wimbledon (now controlling the Tuesday and Thursday dances at Wim. Town Hall) has few vacant dates during present season.—Parties, Box 8057, "M.M." (Own house bombed—repet no phone now.)

BASS PLAYER, transport first-class work only.—Harold Kerridge, 35, Dunloe Ave., West Green, N.17, Tottenham 2600

GUITARIST, Palais experience, des. perm. London area.—Tony Wain, 32, New Rd., Edmonton, N.9.

DOUBLE BASS available good-class work, own transport.—Gladstone 6022 (after 4 p.m.)

STRING BASS, read and busk, gigs or perm., own transport, London area pref.—Stan Ball, 49, Malvern Gdns., Kenton, Middx.

EXPERIENCED vocalist-compre. free for res. job, summer engagement considered.—Box 8061, MELODY MAKER.

PIANIST, restaurant, club and Palais experience.—Rodney 4787.

PHONE PERIVALE 6370 for pianist, good-class work only, gigs or perm., evenings only.

TENOR SAX, dbic. clar., violin, avail. for gigs, reader, exp., good tone.—Ecc. 5418.

DRUMMER on a month's leave requires good-class gigs; good reader, modern style.—Phone: Glia. 7083.

FIRST-CLASS Pianist, s/d, also theatre organ, des. change, own lib., good offers only.—Box 8075, "M.M."

MODERN EXPERIENCED Pianist wishes change, Palais or hotel, London or suburbs.—Communicate: 45, Mossala Rd., Pengo, S.E. Svd. 6420.

PIANIST, S.P., seeks good gigs, experienced, reliable.—Eddie Maitland, Sta. 1673.

SWING VIOLINIST, stylist, vacant gigs.—A. Meads, 226, Eornhall Road, London, W.9.

FIRST-CLASS alto sax, dbic. clar., London only.—61, Brenthurst Road, Willesden N.W.10, Wil. 3416.

PIANIST, d/s, broadcasting and stage exp., good offers only.—Box 8069, MELODY MAKER.

FOR HIRE

HIGH-GRADE sound amplifying equipment available for hire, any period, as used by Britain's leading dance bands and artists.—Write for details, Paynter, "St. Julian," Upper High St., Taunton, Telephone: 4582.

BANDS VACANT

VICTORY DANCES, Billy James' Band back in town, better than ever.—Phone Archway 1912.

6-PIECE swing comb., S.P., would like dep. work in Torquay area, July 14-21.—Box 8043, MELODY MAKER.

SID SIMMONS, bands for all functions.—33 Melbourne Avenue, W.13. Phone: Ealing 2564.

STAN GRAHAM'S Orpheans Dance Band, and vocalist, 7-10 piece, open first-class dates.—98, Gayford Rd., Shepherd's Bush, W.12.

FRED HEDLEY and His Band, winners South Britain Finals, 1944.—50, Lavenham Rd., S.W.18, Putney 7643.

THE LEE DEL RIO Orch. under the direction of Joe Hart, now avail. for first-class dance engagements; top-line personnel.—34, Church St., N.9, Tot. 1610.

PETER LECH ORCH., first-class bands, vocalists, cabaret; private dances, any-night stands, Sund. concerts; res. anywhere.—17, Shaftesbury Ave., W.1, Ger. 7411, Riv. 5760.

HOWARD BAKER and Band, as broadcast, late Hammersmith Palais, accepting first-class engagements; other bands also for offer.—69, Glenwood Gardens, Ilford, Valentine 4043.

RON KIRK and His Dance Orch., with vocalist, open for engmts. or perm.—Write, 50, Ockendon Road, Islington, London, N.1.

GEORGE BRIGHTWELL'S Band, exc. music under capable direction, seaside Palais week and Lond. parks series fixed; various open dates.—89, Lakeside Road, N.13, Pal. 5377.

FRANK GEORGE and Band, avail. good-class engmts., own transport and amplif.—Holly House B, Holly Road, Hounslow, Hou. 4632.

LIGHT AND SWING music by exceptionally capable trio; hotel or rest. situation des.—Box 8077, "M.M."

BLUE LYRICALS, now available for engagements, first-class 5/8-piece band, own amplification.—All comms.: 137, Graham Street, Islington, N.1, Ter. 5040.

REDDY ROMAINE Orch., 6/15-piece, own gigs, one-night stands, etc.; first-class arrangements.—Phone: Bat. 7630.

THE CHRIS JAMES Quintette, best small S.W. London, 1945, now open for engagements.—C. J. Hewitt, 25, Penton Avenue, Staines, J. 1148.

BANDS 4/14-piece in or out of town; Sund. concerts, one-night stands; several first-class bands free for res.—Forrest-Day Prod., 23, Denmark St., W.C.2, Tem. 1148, Lib. 1528

DANCE HALLS

DANCE HALL to let in North-West London suburb, modern hall, dance 350; would let Sat. and mid-week only if desired.—Apply principals only, Box 8051, MELODY MAKER.

BANDLEADER with band would like to take over dance hall in or near London.—Write full particulars, Box 8073, MELODY MAKER.

FOR SALE

METRONOME with variable chime-line beats to the bar scale.—Shinder, 256, Bethnal Green Rd., E.2, Bis. 2681

USED 10 in. record albums, hold 12, 4/- each; alto-clar. stand, 7.6.—19, Greenhill, Sutton, Surrey.

COLUMBIA SENIOR record player, 230 A.C., good cond., offers?—Saunders, 14 Legatt Road, S.E.9.

PRINTING

200 MEMOS, cards or tickets, 5/6, 500 10/9; posters, roll tickets, rubber stamps; samples, 2d.—"M" Tices, 11, Oaklands Grove, London, W.12.

AMPLIFIERS

Table with 2 columns: Amplifier specifications and Price. Includes items like 5 watt A.C./D.C. Carbon Mike with Speaker in one Portable Cabinet £30-9, 8-10 watt A.C./D.C. Carbon Mike Twin Speakers in one Portable Cabinet £35, As above but with Ribbon Mike £42, 5 watt A.C. Amplifier £16-10, 15 watt A.C. Amplifier £33, 30 watt A.C. Amplifier £39-10, 60 watt A.C. Amplifier £56-16, 8 in. Speaker in Cabinet £3-3, 12 in. Speaker B.T.H. no Cabinet £9-9, Moving Coil Mike £5-5, Moving Coil Mike with Switch and Flex £6-10, A.C. Contact Mike Crystal £4-4

FRANCIS DAY & HUNTER LTD 138, CHARING CROSS RD. W.C.2 TEL: TEM BAR 9331

CLUBS

THE FELDMAN SWING CLUB, 100, Oxford St., Sundays only; next Sunday, May 6, all-star line-up.—S.A.E. for application forms, 9, Oakleigh Gdns, Edgware.

WEST LONDON R.C. meet next Monday, 7.30 p.m.—The Albion, Hammer-smith Road (opp. Caddy Hall). John Charlton presents "Basic Jazz." J.S.

DANCES

MAIDENHEAD, Tudor Ballroom, to-night, Thursday, May 3, Billy Lawrence and His Band, 7.30-11.—Tickets from the Melody Shop, 3, 6, at door 5/-.

RECORDS WANTED

UNISSUED Glenn Miller discs, especially A.E.F. band; swap several unissued James' Goodman, Dorsey.—Dessau, 28, Ramsdale Cres., Sherwood, Nottingham.

VOCALIONS, any Bonano, Trixie Smith, Eldridge, Herman Banks' Who's Sorry Honey Hill Boogie, Billie's Blues, etc.—Saunders, 14, Legatt Road, S.E.9.

VOCAL record of Twentieth Century Blues (Noel Coward).—Beresford, 34, Woolam Rd., Wellington, Salop.

RECORDS FOR SALE

300 JAZZ and swing records.—Callers only; 52, Barnhill Rd., Wembley Park, Arn. 3125.

JAZZ RECORDS, some cut-outs, incl. one Commodore, also British Vocalion—Apply, Aislewood, 7, Harrington Court, Kensington, S.W.7.

LEN WOOD The Drummer's Paradise 59, FRITH ST., W.1. Ger. 1386 DRUM SETS from £35 (20 sets in stock). Hi-Hats, Krupa Cymbal Holders, Sticks, Spurs, U.S. Style Tom-Toms, Consoles from £8. Trap Trays, Side Drum Heads, Best Calif. returned same day 35/- WE HAVE THE BEST REPAIR SERVICE Write Your Drum Requirements EVERYTHING FOR THE MODERN DRUMMER IN STOCK CONSOLES ARE CHEAP Write for Lists

Xylophone Soles MODERN & STYLISH Double Numbers S.O.4/6 Making a Few Notes/Billing 'em Up On the Track/Jumping Beans And others Premier From your Dealer

BRON'S ORCHESTRAL SERVICE ALL THE PUBLISHERS' ORCHESTRATIONS IN STOCK, STRINGS, MUSIC COVERS, etc. Orders of 5/- or over, C.O.D. if desired. Also MUSIC DESKS (to Services only). Catalogue sent on application, price 1d. SPECIAL OFFER: SIDE DRUM HEADS RE-LAPPED 38/6 55-59, OXFORD STREET, LONDON, W.1 (Entrance in Soho Street) Nearest Station: Tottenham Ct. Road, Telephone: GERARD 3995

LARGEST STOCKS IN LONDON OF FINE CALF DRUM AND TYMPANI HEADS L. W. HUNT DRUM CO. DRUMMERS' EQUIPMENT EXPERTS THE DRUMMERS' HEADQUARTERS ARCHER STREET WORKS, 10-11, ARCHER ST., LONDON, W.1 GER. 8911/2/3. Night Service: TER. 4517 For faster and better Drumming get "THE DRUMMERS' DAILY DOZEN" BY L.W.H. Price 5/6 post free. L.W.H. WIRE BRUSHES are the world's finest—12/6 per pair. PDST 9d. 24-HOUR SERVICE ON ALL HEADS

TUITION
GEORGE EVANS for the only real Arranging. Tuition, with specimen scores, and homework personally checked, corrected and criticised.—Write now for syllabus and terms to 31, Church Crescent, N.20.

HARRY HAYES offers personal and postal tuition in technique, hot playing, and phrasing for alto and tenor; also list of hot choruses. S.A.E.—303, Beauty House, Dolphin Square, London, S.W.1. Vic. 5629.

ACCORDIONISTS.—The British College of Accordionists has a few vac. for beginners and advanced players, day or evening tuition; also first-class postal courses; large repertoire of accordion music.—179, Tottenham Court Road, W.1. Mus. 9421.

MAURICE BURMAN has vacancies for personal drum tuition and personal lessons in sight reading; solo drum choruses by post.—205, The White House, Regent's Park, N.W.1. Eus. 2200 Ext. 205.

LES EVANS for personal and postal sax tuition, very moderate fees; also swing choruses for alto, tenor and trumpet.—Write now for syllabus and lists. 275, Colney Hatch Lane, London, N.11. Enterprise 4337.

TRUMPET TUITION, personal and postal, by George Swift; beginners and players apply.—48, Mountb. Rd., Belmont Pk., Stanmore, Harrow 3174.

DON BARRIGO is now in a position to offer his 1945 system of modern sax tuition, private or postal.—All comms. direct to Don Barrigo, Swinanolu, Abercorn Rd., N.W.7. Finchley 2108.

PHYLLIS FROST has vacancies for personal vocal tuition, sweet or swing style, moderate terms.—16, Falholme Rd., West Kensington, W.14. Fulham 0460.

NAT TEMPLE, individual clarinet tuition, personal and by correspondence, from beginners to advanced; also request swing choruses. S.A.E.—140, Bethune Road, London, N.16.

THE JULES RUBEN system of modern rhythmic piano playing, personal and postal; a highly developed method producing brilliant results.—5, Woodchurch Rd., West Hampstead, London, N.W.6. Maida Vale 3164.

BERT WEEDON featured radio guitarist Felix Mendelssohn, Harry Leader, B.B.C., late Ratchetts, has few vac. for pupils; sight reading choruses, rhythm playing, etc. Gra. 1307.

CHAS. MERRICK, Goytze, Pontypool, teaches harmony arranging for swing, hot style, by post.

DRUMMERS, improve your style by modern tuition from Carlo Kralmer.—Write or phone for terms. 76, Bedford Court Mansions, Bedford Avenue, W.C.1. Mus. 1810.

FRANKIE BROWN has a few vacancies for drum tuition also postal.—Pinner, 42, Deane Croft Road, Eastcote, Middx.

ASHBURNHAM PIANO METHOD, course of tuition (syncopated styles), less than 1s. per week.—Full details given in "Modern Music," price 6d., from 94, Elm Walk, London, S.W.20.

POSTAL SWING style drum tuition by the Etsonian Method; elementary and advanced courses.—Send S.A.E. for details: Bob Eton, 35, Pleasance Road, London, S.W.15.

MUSICAL SERVICES
ARRANGING, building a hot chorus and harmony are necessary accomplishments for a good position.—Particulars free from the School of Modern Music, 19, Bouch St., Shildon, Co. Durham.

MELODIES, piano scores to airs, music taken from voice.—Rigby Arons, 19, Olney Rd., S.W.9 (nr. Oval).

MUSIC
"OUR LITTLE White Cottage," by Michael Breach, featured with enormous success by Margaret Gill and the "Ripples of Mirth" Co., 1s. net; descriptive catalogue, 1d.—Jeffery and Tedder, 19, Kennet Rd., W.9.

THE HAPPY HAPPY New-style Thineaby Waltz Song, 1/7.—Publishers, 44, Townhead, Cumnock, Ayr.

VIOLIN PARTS of old and new orchestration.—Box 8071, Melody Maker.

PIANISTS, send 1/6 for six latest hits—Gemusico, 12, Duke Street, St. James, S.W.1.

PUBLICATIONS
"HOW TO RUN Dance Band," 2/8; "Successful Songwriting," 2/8; "Writing for the Stars," 2/8; "Whispering Pipers," 2/8; Links View, N.10.
"THIS IS JIVE," by Victor Silvester, Simple instructions in attractive booklet form. Send 2/9, post free, to Danceland Publications, Ltd., Dept. M.M. 59, New Oxford St., London, W.C.1.

FOLK: Review of People's Music, ed. Max Jones, part 1 still avail., 2/6 per copy; essays on folk music of England, America, West Indies, Josh White, etc.—Jazz Music Books, 140, Neasden Lane, London, N.W.10.

JAZZ QUIZ by Ken Williamson is now ready, price 1s. 6d. Order through your bookseller or music dealer from Panda Publications, 6, Whinney Hill, Durham City.

RECORDING STUDIOS
R. G. JONES Recording Studios now open Sat. aftns. and Sundays; personal attention—first-class recording.—R. G. Jones, Morden Park Sound Studios, London Rd., Morden, Mitcham 3668 (day and night).
STAR SOUND STUDIOS can undertake limited amount of private recording, both from broadcasts and in their own studios. Accommodation any size comb. availabl., finest direct recording studios in the country.—Star Sound Studios, 17, Cavendish Square, London, W.1. Langham 2201.

WANTED
SWING orchestrations, Count Basie arrs., etc., good prices paid.—Stan Pearce, 3, Wyckham Ter., Brighton.
URGENT, Valse Vanite for sax; high price paid.—G. A. C., 12, Lyceat House, New Park Rd., Brixton Hill.
BAND COAT (double recording), chest 39—17, Edward V11 Avenue, Newport, Mon.

LEW DAVIS
SIX REASONS WHY IT PAYS YOU TO SELL US YOUR UNWANTED INSTRUMENTS NOW:
 ★ We pay more.
 ★ We pay spot cash.
 ★ We buy anything.
 ★ We reply at once.
 ★ We pay in cash or by cheque if no deal.
 ★ We pay half rail expenses.
 ★ We pay half rail expenses.
"A STRAIGHT DEAL GUARANTEED"

DRUMS AND ACCESSORIES
 Bass Drum, 24 x 16, Db. Ten., white, new 430
 Bass Drum, 26 x 16, Db. Ten., black, new 425
 Snare Drum, 14 x 7, Db. Ten., bk., new 117 10
 Vibraphone, 3 octave, electric, lightweight model, new condition with carrying case, 435
 12 in. Brass cymbals 25/6, 11 in. 18 6, 10 in. 15 6, Bicks and brushes 9/- pr. Tap Boxes and Holders 13/- Good quality white S.D. Heads 18 6, Call 39 8, Lapped to own hoop 4/- extra. Hot Soap Buses 12/6.

TUTOR
 Selmer Elementary Trpt., Clar., Sax., 6/-; Muller Guitar, 5/3; Hot Harmony, 4/3; Supral Accordion, 7/6; Scott Wood Accordion, 5/3; Drummers Daily Dozen (Len Hunt), 5/3; Boosey for Beginners (Piano) 5/3, Octavo Mus., 5/6 Quire.

STRINGS
 Selmer H.G. Plect. Guitar, 8/9 set, Black Label Autograph H.C., 8/9 set, Mandoline, 4 strings, 5/9 set. Tenor Guitar or Banjo, 4 strings, 3/- set.

AMPLIFIERS
 Selmer Travoce, 16 watt, AC/DC twin spkrs., M.C. Mc and Folding Stand, new, 262 20s. B.S.A., 15 w., Universal, two spkrs., 31c, 48 gns.

134, Charing Cross Rd., London, W.C.2
 TEL. 6562

CHAPPELL'S—The House of Great Songs
 present
JEROME KERN'S MORE AND MORE CAN'T HELP SINGING
COLE PORTER'S DON'T FENCE ME IN
IVOR NOVELLO'S WE'LL GATHER LILACS LOVE IS MY REASON
 50, NEW BOND STREET, LONDON, W.1

BOOSEY & HAWKES LIMITED
 295, REGENT STREET, W.1.

DALLAS Publications
 RHYTHMIC VARIATIONS of Four-in-a-Bar fully explained in
SWING by SID PHILLIPS
 Enabling the performer to master any complicated Rhythms.—
 Contents: Rhythms; featuring Rests, Quavers—even and dotted, Phrasing, Glissando, Exaggerated Vibrato, The Smear, Swing Studies, etc.
BOOK A: ALTO SAXOPHONE
BOOK B: CLARINET, TRUMPET & TENOR SAXOPHONE
 Arranged for individual or ensemble playing. Price 5/- Each Book. Post 3d.
"RHYTHM STYLE" ARRANGING
 by SID PHILLIPS
 A concise guide to Dance Band Arranging, invaluable to all "Swing" enthusiasts.
 Contents: Foundation of Chord Building—Scale Formations—Inversions—Instrumentation and Practical Writing Ranges—Mutes and their uses—Transposing Rules—Arranging How to Score—Fully illustrated, etc., etc. Price 5/-. Post 3d.
TREATISE ON BOEHM CLARINET
 by RUDOLPH DUNBAR
 A tutor which is a teacher. 142 pages, fully illustrated. Bound cloth covers. 12/6 net, Post 6d. Of all Musical Dealers
DALLAS & SONS LTD.
 GRAY AVENUE, ST. MARY CRAY, KENT.

MEMORISE YOUR MUSIC
 and play confidently from sight
 If you can play at all from music, write for my FREE book (postage 21d.), "The Master-Method of Memory-Playing and Sight-Reading," and learn how YOU can play from memory with confidence and at sight with ease and certainty. No knowledge of Harmony required. State whether you play the Piano, Piano Accordion, Violin, Sax., Cello or Organ, and if a moderate or advanced player to—
 REGINALD POORT, F.R.C.O. (STUDIO 4), 14, EDGEWORTH CRESCENT, LONDON, N.W.4

THE HOUSE OF HITS! **CAMPBELL CONNELLY** 10 DENMARK ST. LONDON W.C.2 Temple Bar 1653

MY DREAMS ARE GETTING BETTER ALL THE TIME

THE SUN NEVER SETS ON MY DREAMS
Orchestration Radio Favourites—
NEW AMERICAN PATROL - COVERED WAGON
 Introducing our "STREAMLINE" Series: Modern Arrangements by FUD LIVINGSTON for Piano 3 Sax. Trumpet, Bass, Drums
GOODNIGHT SWEETHEART - TIME ON MY HANDS
 2/6 PER ORCHESTRATION

NEW!
CATHEDRAL STRINGS CO.
 Giant Metal Works,
 130, Shacklewell Lane, LONDON, E.8

DON'T GET YOUR COPY "SWIPED" WHEN YOU HAVE IT!!!
 From G.M.B. KINDER, H.O.M.C.
 Sir,
 Please send a copy of the "GUIDE to HUNKERS" as soon as possible. This one I will keep under lock and key, because I have had two "SWIPED" already. It is a real handy book, especially for short-note concerts, etc. P.O. for 2/9 enclosed.—Thanks,
 R. KINDER.
 (enclose letter, no comment needed) But please note, all my stuff is sent post free. "Guide to Bunkers" is only 2/6 post free.
VIC FILMER, A.Mus.L.C.M.,
 84a, Stapleton Road, London, S.W.17