

**Melody
Maker**
3^d INCORPORATING
"RHYTHM"

EVERY THURSDAY Vol. XXI No. 649

SID PHILLIPS, OUT OF R.A.F., IN AT ASTOR

FAMOUS CLARINETTIST-LEADER-ARRANGER SID PHILLIPS, LATELY RELEASED AFTER FIVE YEARS IN THE R.A.F. (THREE AND A HALF OF THEM AS AN INTELLIGENCE OFFICER), WILL CRASH BACK INTO DANCE MUSIC IN A BIG WAY WHEN HE OPENS UP AT LONDON'S EXCLUSIVE ASTOR NITERIE ON NEW YEAR'S EVE

Sid will be taking along a completely new band consisting of himself, leading on clarinet, supported by seven other star musicians. The style of the Phillips Band will have more than a flavour of Dixieland, although a very high percentage of Sid's own modernistic special arrangements will be used.

With his big pre-war reputation in the profession, both as an instrumentalist and as an arranger, Sid intends to make things hum now that he has come back to the fold. Most readers will remember that he was for over nine years with Bert Ambrose. He later played and recorded in New York for a spell that was holiday and business combined; then, back in London, he took his own outfit to "Le Sulvi" niterie before going into uniform.

Those who heard his stylish broadcast on December 7 (his first since his release) will be in no doubt that Sid has retained all his old "grip" on the situation.

STAR LINE-UP

With him at the Astor he will have **Abe Walters** (famous pianist, late of the Savoy and Al Collins Berkeley Hotel Band); **ex-Payne** drum star **Max Abrahams** (lately with **Stephane Grappelly**); late **Ambrose** trumpet ace **Billy Farrell**; Sid's brother, **Ralph Phillips** (of recent years an ardent worker for E.N.S.A.) on bass; and a sax section comprising **Ronnie Pleydell**, **Cyril Glover**, and **George Oldfield**, to complete the line-up.

All these reedmen have excellent names in the business. **Pleydell** and **Oldfield** were recently at **Fischer's Bond Street Restaurant** for a while (incidentally, in our first report of his presence there, the "M.M." accidentally called him **George "Oldham."** Sorry!)

George Oldfield will be handling the Astor male vocal honours. Her many friends will be glad to know that **Vivienne Paget**, currently vocalising there with **Frank Weir**, will almost certainly be staying on with the club's new dance band.

The future plans of **Frank Weir**, the retiring Astor Club leader, are not yet fully known, but the presentation of a dance band at **Fischer's Restaurant** (which he started a few weeks ago), plus his regular Friday broadcasts, should keep him well occupied. During nearly eighteen months at the Stanhope Gate resort **Frank** has built up a big reputation with his "Astor Club Seven."

Personnel of this fine outfit, by the way, currently includes, besides **Frank** himself leading on clarinet, **Fred Ballerini** (tenor sax, clarinet, and deputy leader); **Derek Hawkins** (alto and clarinet); **Wally Crombie** (tenor and baritone saxes and clarinet); **Jack Parnell** (drums); **Teddy Wadmore** (bass); and **George Shearing** (piano).

MILLWARD LAUNCHES "SWING CIRCUS"

THE "SWING CIRCUS" IS COMING TO YOUR TOWN! IN THE FERTILE BRAIN OF A DEMOBILISED CLARINET PLAYER, A NEW IDEA IN SWING MUSIC HAS BEEN BORN—AN IDEA SO ORIGINAL, SO STARTLING, AS TO BREAK ENTIRELY FRESH GROUND IN THE PRESENTATION OF POPULAR MUSIC EITHER IN THIS COUNTRY OR IN AMERICA.

Sid Millward is the clarinet player, recently out of khaki after his long spell with the "Stars in Battledress"; and he returned to England to find that, in spite of his long association with the profession, both as a star instrumentalist and leader of his own "Nitwits," the opportunities for demobilised men to get going again were small.

Nothing daunted, he decided that, if the jobs weren't going for him, he would make himself a job—and he has done so.

Sid has launched his own "Swing Circus" with which he will tour the country, bringing the spirit of the old barnstormers into the profession. He has formed his own travelling three-band cavalcade, to bring the atmosphere and the musical talent of a smart West End ballroom to your own doorstep.

TRAVELLING BAND SHOW

His mobile melody-men will appear at a different venue every night, but each of them is under contract on a regular salary basis, so that, in effect, Sid is making his "Swing Circus" a "resident" job that moves around for the benefit of the thousands of dancers and fans who cannot travel to London to hear the best dance music in its recognised setting.

If you want the atmosphere of the Mafair restaurant, with its dance and rumba bands, and its cabaret show, Sid is going to give it to you, plus the exciting atmosphere of the niterie which you visit later on after dinner when you come to Town, with its lively swing music.

In addition, you will get a very fair proportion of the strict dance tempo which you enjoy at the Palais, plus a hundred and one novel touches and brilliantly unconventional ideas in dancing and entertainment which you will have to experience yourself to realise just how original and revolutionary the new Millward departure is to be.

Here is a just a brief description of how it will all work. On each occasion, dancing will start off to the music of "Biff" Byfield and his Dixieland Band. "Biff" is the clarinet man who, once with the **Geraldo** organisation, went to Normandy with a "Stars in Battledress" unit, at the same time as Sid Millward, and he is gathering around him seven other experienced players to form the

Dixieland style outfit which will be regularly featured each night as part of the "Swing Circus."

Later on, a rumba band—described on Sid Millward's startlingly colourful posters as "**Francesca Caballero** and his Rumba Band"—will take the stage. Spells of rumba will be interspersed with spells of Dixieland until, when things are getting really warmed up, Sid himself will appear on the stand, to play clarinet, and front, for the rest of the evening, an outfit which will include many of the well-known jazz stars of the day, and which will be built up with three trumpets, three trombones, four saxes, and five rhythm, with two feature drummers a big speciality.

EX-SERVICE VENTURE

After he has "knocked 'em cold" with this mammoth outfit, Sid will call a halt to dancing for a little while, gather the customers round, grab their attention and liven them up with a cabaret show and then, while he's got 'em all excited, pour in a few more rapid broadsides of swing to keep the dancers happy, and so on throughout the evening.

Full personnel of Sid's bands is not completely fixed at the time of closing for press, but apart from "Biff" Byfield, another certain member will be pianist **Willie Solomon**.

Also a late "Stars in Battledress" celebrity, **Willie** came back to Town a few months ago after demobilisation, and has already been delighting enthusiasts with his very modern playing. In addition to playing piano with the Millward swing band, he will

(Please turn to page 2)

OWEN'S BAND IN CAR CRASH

TRUMPET-LEADER **Harry Owen** and the members of his seven-piece band were fortunate to escape serious injury in a car crash last week, though his two tenor players, **Wally Moffatt** and **Spike Ardron**, have both been detained in hospital.

As reported in these columns recently, the band is currently engaged on a series of dates for the Canadian Legion, and it was while returning from one of these that the car skidded and came to grief. **Harry** and the remainder of the band sustained only minor injuries.

The temporary loss of his two tenor players has naturally put **Harry** in a spot, though it is hoped that they will be back on the stand within the next three weeks. Inquiries from friends and relatives can be made through **Harry** at Western 7665.

Bobby Richards Recovering

LATEST news of **Bobby Richards**, the phenomenal young **Harry Parry** and **Oscar Labin** drummer, is that, following his breakdown in health nearly a year ago, he is expected to be fully recovered and back with the sticks before very long.

Entering a **Ventnor (I.O.W.)** sanatorium last May, he has spent the past few months in **Brompton Hospital, S.W.3**, undergoing two serious operations, the second as recently as December 20, but he has come through the ordeal in fine fettle.

He would be glad to hear from some old friends, who should write to him in Gallery 3 at the hospital.

STOP PRESS

Famous London instrumentalists **Johnny Gray** (tr. sax.) and **Jack Bentley** (trb.) shortly leaving **Ambrose's** **Ciro's Club Band**, intend concentrating on working for **Ted Heath**, with whom they have been sessioning for some time.

Well-known rumba and dance leader **Jimmy Cummins** takes a band, under the aegis of **Edmundo Ros**, to the **Knightsbridge Studio Club** for a season, commencing on December 31.

Neville's Xmas Present

ON the morning of December 21, alto-baritone swing star **Derek Neville** was presented by his wife with a most welcome Christmas gift—a baby daughter, to be christened **Belinda Charmian Diane**.

Both wife and baby, in a Wimbledon nursing home, are doing well, and **Derek** is all set to receive congratulations (ours included) at his new address—6, **Ladbroke Walk, W.11**.

WE regret to have to report that noted drummer-vocalist **Jerry da Costa** is in hospital undergoing a serious internal operation.

This has meant his leaving **Quilino's** for the time being and entering the **King George V Ward, Middlesex Hospital, London, W.1**, where he would appreciate hearing from friends during this festive season.

A HAPPY
and PROSPEROUS
NEW YEAR
TO ALL

from

FRANCIS, DAY & HUNTER LTD.

138/140, Charing Cross Road, London, W.C.2

PHONE: TEMPLE BAR 9351

CALL SHEET

(Week commencing December 31)

Carl BARRITEAU and Band.
One-night Stands, Leicestershire.
Billy COTTON and Band.
Palace, Leicester.
Gloria GAYE and Band.
Assembly Rooms, Tunbridge Wells.
Nat GONELLA and Georgians.
Court Royal Hotel, Southampton.
Henry HALL and Band.
Empire, Nottingham.
Joe LOSS and Band.
Green's Playhouse Ballroom,
Glasgow.
Ossie NOBLE.
Palace, Bath.
Oscar RABIN and Band.
One-night Stands, Manchester.
Billy THORBURN.
Hippodrome, Stockton.

"SWING CIRCUS"

(Continued from page 1)

also be carrying out a number of modernistic arrangements.

One very important point about the Millward venture is the fact that, so far as possible, every member of it is to be an ex-Serviceman.

Millward's ambitions in the swing world cannot be better summarised than by his own words: "I intend, before the Spring, to have the best and wildest swing band in Town—or bust."

In the period immediately before the war, Millward had his own band—the "Nitwits"—at the Cafe Angliss and Cafe de Paris. He also appeared with a band of his own in the shows "Monday Night at 7," Jack Buchanan's "Top Hat and Tails," and also in Variety.

In the profession for over fifteen years, he played as a star instrumentalist. In the days before he had his own bands; with Jack Hylton, Jack Payne, Harry Roy, etc. Probably his most exclusive position was in the early days with Howard Jacobs at the London Berkeley Hotel.

Demobbed from the Army, after five years' total service (the latter part of it including a visit to the Normandy beaches with a dance band directly after D-Day, whilst he claims to have led the first E.N.S.A. dance band in France in 1940). Sid, when he got back to civvies recently, took over with his own band for a few weeks at Murray's Club, but left "because he couldn't play music there that was exciting enough."

With his new, ambitious, and highly original venture, he should carve himself out a unique niche in the profession, and at the same time provide many of his fellow-musicians from the Services with a new style of engagement that they will find exciting and well worth while.

The Millward "Swing Circus" will be on its first "pitch" on January 7, when the whole venture will kick off in a big blaze of publicity at the Seymour Hall, London.

For the next nine nights immediately following (excluding Sunday) it will visit, respectively, the following venues in London and Southern England: Ealing Town Hall; the Winter Assembly Rooms, Luton; Stoke Newington Town Hall; Leytonstone Baths; the Corn Exchange Ashford (Kent); a venue (not yet named) at Bourne-mouth; Shore-ditch Town Hall; Battersea Town Hall; Holborn Hall; and the Winter Hall, East Ham.

RED NORVO JOINS WOODY HERMAN New York News from LEONARD FEATHER

RED NORVO IS JOINING WOODY HERMAN'S BAND! AFTER EIGHT MONTHS OF INDECISION, DURING WHICH EVERYONE KNEW THAT RED WAS UNHAPPY WITH BENNY GOODMAN AND ADMIRE THE HERMAN GROUP'S MORE MODERN MUSICAL POLICY, RED HAS COME TO TERMS WITH WOODY AND WILL ALMOST CERTAINLY BE WITH THE BAND BY JANUARY.

Benny Goodman will lose a number of other stars before he leaves for the West Coast in two weeks. Morey Feld, his fine drummer, Tony Faso, two other trumpeters and a couple of other men will leave before Benny hits the road.

The Sextet is already non-existent to all intents and purposes with Slam Stewart and Teddy Wilson out. Most of Benny's new arrangements are being made by Edgar Sampson.

The band has been playing in Newark and has set no musical Thames on fire, while Woody and his men at the always crowded 400 Restaurant in New York are still the talk of the town.

KIRBY REFORMED

Another former Goodmanite, Trummy Young, has formed a small band for the third time, and is going to a countryside spot with a good percussionist, including Stuff Smith's former trio-mates pianist Jimmy Jones and bassist John Levy.

Also reported forming his own band very soon is Floyd Smith, the Andy Kirk guitarist, who is currently back with the Kirk band after a four-year absence in the army, during which he saw plenty of action in France and Germany.

John Kirby opened with a newly reorganised band at the smart Copacabana. Sara Vaughn, one of the greatest new vocal discoveries of recent years, has joined him as co-star, and Buster Bailey is back with the band, as well as the recent army dischargee Russell Procope. Freddy Webster is on trumpet, and Kirby states that Charlie Shavers may return when he leaves the Tommy Dorsey band.

Hank Jones, a swell pianist from Detroit, formerly with Hot Lips Page, is a new Kirby star, and Bill Beason is back at the drums. Kirby has been talking with Nils Hellstrom, editor of the Stockholm music magazine "Estrad," who is now on a flying trip to New York, about a possible tour of Sweden for the band in the spring.

Ray Nance, former Duke Ellington violin and trumpet star, is in Washington leading a unique string quartet, including another ex-Ellingtonian Junior Raglin, on bass, as well as two guitarists, Ted Smith (formerly with Andy Kirk) and the remarkable white-newcomer, Bill-de Arango, previously with Ben Webster's group.

Duke Ellington is busily writing music for his fourth annual Carnegie Hall concert, to be held January 4. His major new work is something for which Duke can't yet find a title and of which he can't quite describe the

nature or form. "Let's call it a fugue-jamma-symph-ditty," he says cryptically. "It's not a sonata, not a tone poem, not a symphony."

The Ellington band has been undergoing a series of bad breaks in its personnel. With Tricky Sam out indefinitely, possibly for ever, as a result of a stroke which has partly paralysed him, the trombone solo work is split between Lawrence Brown and Claude Jones, with the other chair held by Wilbur de Paris.

Rex Stewart is out of the band for good—playing jam sessions, concerts and small-band dates. Frances Williams, a New York musician whom Duke heard in a relief band at the Zanzibar, has replaced Rex.

The addition of Oscar Pettiford has provided a big fillip; musicians in the band are comparing Oscar's work with that of the late Jimmy Blanton.

NEW AIR-BATTLE

Your correspondent started on a new network radio series last week sponsored by R.C.A. Victor, involving a "battle of the music" classical and modern, with Deems Taylor and myself as the respective spokesmen.

The big band heard on the show, directed by Raymond Paige, includes such jazz notables as Will Bradley and Jack Lacey, trombones; Yank Lawson and Pee-wee Erwin, trumpets; Paul Ricci, clarinet; Dave Bowman, piano; Carl Kress, guitar; Bob Haggart, bass; Johnny Blowers, drums; Russ Case, arranger, and Russ's former bass and old friend, Frankie Trumbauer, a veteran saxman, playing his first job in five years after emerging from civil aeronautics work.

The programme also features guest jazz stars each week, and we've lined up some good people. Eddie South was on the first show, and Hot Lips Page, Slam Stewart, Johnny Bothwell and Marjorie Williams are on the schedule for the next few weeks. The show is heard Sundays from 4.30 to 5 p.m. New York time over N.B.C., though at present it hasn't been set for a short-wave station.

PLENTY OF WORK

Buddy Rich and his new band, just out of the rehearsal room, are following Benny Goodman into the Terrace Room in Newark. Dootie Reid, formerly with B. G., is Buddy's vocalist, and the brilliant Billy Moore, Jr., once with Lunceford, Barne and other top bands, is Buddy's chief arranger.

Ray McKinley and Bobby Byrne, both pre-war bandleaders, are starting work with the bands they organised recently after being discharged from the Service. The Glenn Miller Band, fronted by Tex Beneke, has already been booked for thirty solid weeks of theatre dates at big money.

Count Basie hopes to get some of his former stars back from the army soon, though Buck Clayton will more probably form a band of his own, and Lester Young is not likely to go back to the Count.

Ex-Marine Bob Crosby is breaking in his band-to-be in California. To sum up, just about everyone is starting a new band, and believe it or not, there's still no shortage of side men!

HAPPY NEWBY YEAR!

DEMOBBED from R.A.F., pre-war northern bass-guitarist, Laurie Newby. After spell with Central Band (Uzbridge), toured with Command Band of South Africa, filmed, recorded, then moved to Gb. with Septet from this outfit, led by former Home Empire (Newcastle) M.D. Jack Robinson. Now on his "56," plans to make his name in Town—before you can say, "Former Moss Empire (Newcastle) M.D." Best of luck, Laurie. . . .

Melody Maker

Incorporating RHYTHM

Week End **DECEMBER 29, 1945**
93, LONG ACRE, W.C.2

Editor: **RAY SONIN**
Telephone: **TEmple Bar 1525**
Advertisement Manager: **F. S. PALMER**
(**TEmple Bar 2468**)

B. AND H. PREMISES RISE FROM THE RUBBLE

THE musical instrument trade continues to rub its eyes, stretch and come out of the state of suspended animation it has been in for the past six years. The latest sign of returning life is to be seen in Denman Street, W.1, where Boosey and Hawkes are re-opening their professional instrument department on January 1, 1946.

The Denman Street showroom was, before the war, the meeting place for most of the musicians in Town, being a mere hundred yards or so from the famous Archer Street. There is hardly anyone in the profession who has not, at some time or other, crossed its threshold.

Twice bombed during the war, the old premises are far from being their old selves yet. But, at any rate, the shutters are down, and the place is open for business.

In charge will be J. Macree, "Mac" to literally thousands of musicians for many years and a mine of information on all matters instrumental.

BAKER BUSY FOR NEW YEAR

NEW YEAR'S EVE bookings this year are practically back to normal. This is the experience of noted London leader and glister, Howard Baker, who is anxious for good bands to contact him immediately in regard to New Year's Eve engagements.

Howard has been M.D. for the Outlands Park Hotel, Weybridge, where his Ambassadors Band is in residence, for the past eight years. In addition, he is manager to Lou Preager's Ambassadors Band. His big band is, as usual, supplying Christmas Week music at the Waldorf Hotel, London. Comprising R. Harvey (pno.), S. Harris (drums), J. Woolnaugh (bass), B. Weedon (gtr.), J. Bailey, J. Moir H. Levy, and F. Burton (saxes), T. Hind, F. Stanley (tpnts.), R. Snyder (tmb.), Joyce Carlisle (vocals), and Arthur Hayes (vocals, acc. arr.). They have been appearing with Howard on one-night stands all over the country throughout the winter.

SCOTTISH NOTES

JOE LOSS is in residence for another season at Green's, and it is necessary to mention two interesting new recruits to Joe's line-up.

First there is trombone George Wilder, one of Glasgow's own, George being one of Alec Freer's pre-war Plaza band. He has been in the Services, is now demobbed, and is settling down nicely in Joe's bigger brass section.

Then there is Norman Maloney, who needs no introduction. Norman is playing baritone and clarinet in the line-up, and renews acquaintance with Green's, as he led a band of his own there back in the early days of the Flayhouse.

Another "Daft Friday" has come and gone, this being the annual "rag" of Glasgow Varsity students, taking the form of a dance which starts and finishes early—at breakfast time. Bands to play the affair this year were those from the Berkeley and Dennistoun Palms, with Billy Lambert fronting the "resident" lot.

At one time at the Locarno Club, pianist Don Cunningham has now been demobbed, and was playing at the moment with the band at the Astoria Ballroom.

Conductor of Louis Freeman's pit band at the Alhambra for the panto season is ex-Service Jack Ansell, who makes a welcome return to one of the jobs he held so successfully pre-war.

P.M. CLUB

ETER MAURICE

THE MOMENT I SAW YOU • GOOD TO SEE YOU HONEY
From "Under the Counter"

THE GIPSY • (ALL OF A SUDDEN) MY HEART SINGS

WORLD WIDE HITS!

I'LL CLOSE MY EYES • LIFE IS NOTHING WITHOUT MUSIC

MACMELODIES HITS!

UNDER THE WILLOW TREE • ACROSS THE PURPLE SAGE

CLUB TERMS—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 copy) 13/6.

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

BENNY CARTER AND HIS ORCHESTRA

*** Back Bay Boogie (Benny Carter) (Am. Bluebird OA066794).
 ***** Sunday (Ned Miller, Chester Cohn, Jules Stein, Benny Krueger) (Am. Bluebird OA066792).
 H.M.V. B9449—5s. 4/d.)

Carter directing Alfred M. Gibson, Jun., Erwin Powell, Ernest Poree, George James (reeds); Nathaniel Williams, Ernest Berry, Rostelle Reese (tpis.); James Archer, Henry Morion, J. McConnell (tmb.); Ellerton O. White (pno.); William L. Lewis (gtr.); Charles Drayton (bass); Berisford B. Shephard (dms.). Recorded October 16, 1941.

I'M starting off this review by saying that Benny Carter is not only one of the greatest alto saxmen jazz in all its years has revealed, but also an outstandingly brilliant composer, arranger and bandleader, and no muttering, please, about teaching your grandmother.

For one thing we are not all grandmothers, and for another I'll wager that even some of you oldest lags have forgotten (if you ever knew) even such main details of the maestro's career as I have space to give here for the benefit of those whose association with jazz is of more recent origin.

BEST SOLO EVER

Born one of eight brothers, in New York in 1907, during his youth Benny studied as many instruments as he could lay hands on, and while trumpet and particularly alto sax have become his forte, he is also a fine tenor and clarinet player and no mean performer on the flute.

Between 1924 (when, at the age of seventeen, he commenced his professional life in earnest) and 1929, he played with such bands as Len Fowler's, the Wilberforce University, Charlie Johnson's, Fletcher Henderson's and Earl Hines's. By 1930 he was directing his own band at Chicago's Arcadia Ballroom, and shortly afterwards joined the famous McKinney's Cotton Pickers, the leadership of which he took over from Don Redman.

In 1932 he was selected to play opposite Paul Whiteman at the opening of New York's Empire Ballroom. The many combinations with which he has recorded include his own Chocolate Dandies, Spike Hughes's Negro Orchestra (which he helped Hughes to form) and Mezz Mezzrow's Orchestra.

In 1936 he came to England and made many records for the English Vocalion label, after which (in 1937) he went to Holland, where he recorded with the Dutch "Ramblers."

CARTER'S 'SUNDAY' DRIVE

EDGAR JACKSON'S Record Reviews

His compositions are too numerous to attempt to list in full, but they include such masterpieces as "Swingin' the Blues," "Nightfall" and "Blues in My Heart."

Benny's present band (all-coloured, of course, Benny is a coloured man) is a first-rate example of what can happen when a good leader has good musicians to work on. "Back Bay Boogie" (not to be confused with "Back Beat Boogie") is a fast 12-bar blues opus played in busy modern swing style with the boogie content adequately supplied (in spite of under recording) by Ellerton White's piano.

There's a good deal of riffing, but there's plenty to off-set it, and the piece, put over with no little verve, is none the less enjoyable for Benny's own alto contribution, William Lewis's fine "single-string" guitar chorus or the effective volume contrasts. In fact, all round a record which has all it takes to intrigue the modern swing fan.

But the side which has gone best with me is "Sunday."

For one thing I have always liked this tune; secondly, I like the treatment; and thirdly, the playing is grand.

Particularly does this apply to the swell passage respectively by the saxes and trombones (note the rhythmic scoring and excellent phrasing, especially in the trombones' passage), the 8-bar guitar solo and, above all, Benny's superlative alto chorus.

Benny produced what I then considered his best solo to date in Teddy Wilson and his Ork's "Sugar" (Parlophone R2680). For sheer melodic inventiveness and charm and perfection of execution it had seldom been emulated. But I think Benny beats it with his chorus in "Sunday." The trombone solo towards the end seems a little far fetched, but it is doubtful if many will think that it in any way mars a record that is none the less exciting for the grand drive of the band.



VIC LEWIS AND HIS JAZZMEN

***Ballin' The Jack (Smith) (Parlophone CE11423).

***Dippermouth Blues (Joe "King" Oliver, Louis Armstrong) (Parlophone CE11421).

(Parlophone R2986—5s. 4/d.)

Lewis (gtr.), with Ronnie Chamberlain (clar., soprano); Jimmy Skidmore (tenor); Billy Riddick (tp.); Frank Osborne (tmb.); Ken Thorne (pno.); Bert Howard (bass); Harry Singer (dms.). Recorded July 20, 1945.

THESE are the first sides to be issued by the band which, previously known as Vic Lewis and Jack Parnell's Jazzmen, has now become Vic Lewis and his Jazzmen, as a result of the departure of drummer

Jackie Parnell to join Ted Heath's band.

To make a living out of the dear British public, for "live" engagements Vic is having to tread a more or less "commercial" path, but for records he is sticking, you will be pleased to hear, to jazz, or, to put it more accurately, old-time Dixieland jazz.

And with no little success, be it added.

Both tunes come from the early jazz era. "Dippermouth Blues" is, of course, the well-known jazz classic which, written by "King" Oliver and Louis Armstrong, was first published in America, under the name of "Sugar Foot Stomp," in 1925.

"Ballin' The Jack" goes back even farther, to the ragtime era, having been written as long ago as 1913 by one Chris Smith.

Thus both titles are ideal material for the style the band has adopted, not to mention being as catchy melodies as were ever turned out in a period which was anything but deficient in lively, rhythmical tunes.

Also, please don't think that because they are of old tunes played in one of the earlier jazz idioms the performances sound in any way out of date.

FINE ENSEMBLE

The evolution of jazz has provided experience which has enabled the better features of these "period" modes to be realised and retained, and the weaker ones to be discarded.

This, coupled with improved recording methods and the often found finer instrumental technique, gives the modern records a cachet which was all too seldom found in the more naive performances of the earlier days of jazz.

"Ballin'" opens with an Intro. in which the ensemble, bass, drums, piano, and then ensemble again, take in turn two bar phrases. It isn't too good. The bass and piano bars sound finicky, at any rate for this sort of music, and the drums pretty corny.

But when the ensemble comes on with a collective improvisation for the first chorus it's a very different story. Perfectly relaxed, it nevertheless plays with a dash, drive, and perfection of phrasing that are a real treat.

The next chorus is taken by the bass and piano, and here again the lack of abandon and punch is rather a let down.

But Billy Riddick retrieves the situation when he takes over for a swell solo supported by a good "organ-harmony" background and good work from the rhythm section; Ronnie Chamberlain on clarinet does well enough in the next chorus; Jimmy Skidmore is none the less exciting because he plays rather more in the modern swing than the old-time jazz tradition; and the record ends with another first-rate collective improvisation.

The piano solo in "Dippermouth" is too refined. It lacks the guts essential for Dixieland jazz.

But for the rest the record has all the good points of its coupling, with special honours going to Billy Riddick and to the collective improvisation by the ensemble, well driven by the solid beat of the rhythm section and characteristically coloured, this time by Ronnie Chamberlain's soprano sax.



Ivor Mairants Answers Your GUITAR QUERIES

Bdr. S. Kerr, stationed at Woolwich, writes: "What is the best type of electric Spanish guitar for tone and volume, the contact mike type actuated by direct contact to the bridge, or the electro-magnetic principle with the unit projecting through a hole in the face of the guitar?"

"I have a fine acoustic guitar, and I thought a contact mike would suffice and save the expense of another instrument and leave the guitar intact." Bdr. Kerr also asks for a list of solos and tutors.

IVOR MAIRANTS replies: Regarding the electric guitar, do not cut up a good guitar, for a magnetic unit will spoil the natural tone. If you cannot afford to have an electric guitar specially built, use a contact mike, which will not have much effect on the ordinary tone of the

Our Panel of Experts is ready and willing to answer your queries on any instrument or any aspect of dance music. Write to them at "M.M.", 93, Long Acre, London, W.C.2.

acoustic guitar. You will, however, certainly pick up the vibrations of the wood of the guitar sounding-board as well as string overtones.

The best contact mike to date is "De Armond," made by De Armond in New York, not yet on sale here, but a similar invention may eventually be marketed in this country.

Much, of course, depends on the amplifier and the matching of this with either the "magnetic coil unit" or the contact mike.

Re tutors and music, the "Ivor Mairants Guitar Method," published by Francis, Day and Hunter, 138, Charing Cross Road, W.C.2, was written after a study had been made of every English and most American tutors, and is therefore an up-to-date one for solo and band work.

There is a selection of solos by Albert Harris, Django Reinhardt

and myself in the "Famoustyle" series, publishers Peter Maurice, 21, Denmark Street, W.C.2, and four solos by George Barnes are published by Bosworth, 14, Heddon Street, W.1.

Cleethorpes Stalwarts

THE Cafe Dansant, Cleethorpes, has throughout the war provided dancing for thousands of Service men and women to the music of piano-leader Tommy Hopkins with George Hopkins (sax), Wilf Burns (tp.), Len Stewart (gtr.), Peter Appleyard (drums and vibes).

Recently, the lessees, Perritt Bros., Ltd., acquired the Criterion Ballroom, Cleethorpes, and have installed a four-piece led by Ken Collinson (vin.) and comprising Cyril Blanche (sax), Coo Smith (pno.), and Harry Butters (drums).

Ambitious plans are in hand for both these venues in the coming season.

★ WRIGHT HITS ★

RIPPING AHEAD!
SOON IT WILL BE SUNDAY
 and
I'D DO IT ALL OVER AGAIN

Double S.O. 3/- (3/2 by Post)

IN GREAT DEMAND
GOODNIGHT TILL TOMORROW
I COULD NEVER TELL

Double S.O. 3/- (3/2 by Post)

GREAT NEWS FOR SMALL BANDS—
 NEW 8-PIECE ARRANGEMENTS—2/6 Per Set (2/8 by Post)
STARDUST • ROYAL BLUE • NOBODY'S SWEETHEART,
BETWEEN THE DEVIL AND THE DEEP BLUE SEA
 Others Ready Shortly

LAWRENCE WRIGHT
MUSIC COMPANY LTD.

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

ARRANGING SIMPLIFIED!

With the New **ROTARY CHORD CHART** 2/6

This Swingster's Ready Reckoner quickly locates any Major, Minor, Seventh, Aug. or Dim. Chord. Awkward transpositions at a glance. Big help on modulations. Complete with key table and ranges of instruments.

JELLY ROLL MORTON'S

Piano Book of 9 Blues and Stomps 4/-

GEMS OF JAZZ

Book of 75 Hot Nos., arr. for Piano, Violin, C. Melo. Sax., Uke, and Voice ... 4/-

DICK SADDLER'S:—

Diagrammatic Self-Tutor for Guitar 4/-
 Modern Plectrum Guitar Playing ... 5/-
 Guitar arr. of "I Cried For You" ... 1/-
 Guitar arr. of "Whispering" ... 1/-
 Hot Harmony (Hot style simplified) 4/-

SMALL ORCHESTRA ... each 2/8

Piano, 3 Sax., Trumpet, Trombone, Bass (or Guitar), Drums:—

MAPLE LEAF RAG

BOOGIE WOOGIE

WEARY BLUES

MILENBERG JOYS

WHISPERING (No Tbn. part).

From all Music Dealers or direct from:

DAREWSKI MUSIC PUBLISHING CO.

8-18, NEW COMPTON ST., LONDON, W.C.2

Brand's Essence

by **PAT BRAND**

A HAPPY New Year to You All! And may this first complete year of Peace see us all out of uniform, back on our instruments, playing the sort of music we want to play to a people dancing for joy at the return of all the things they gave up so as to put the dove of peace back on its perch.

Already, many familiar faces are brightening the Street again in civvies. And during these bleak winter days it is fitting to open this page with mention of a couple of Roses, one of whom leads me into the tale of one of the strangest coincidences that has befallen our editorial staff—which comes across some very queer happenings, believe you me!

DOWN at the Feldman Club the other night, conductor Jack Marshall espied the familiar features of "no Rose without a Horn" trumpet-player Denis Rose, just demobbed from the Army. He hastened over to congratulate him after all this time, and then learned of Denis's bandleading venture at the Gilderdome, Boston, Lines.

But, since it was Sunday and Jack was enjoying an evening "incog," he had left his notebook at home. So he heaved out a bundle of visiting cards of ancient vintage and scribbled the details down on the back of one. Then, idly turning it over when he had finished, he gave the novelist's favourite "cry of amazement."

Engraved on the back of the card was the name of—Denis Rose! And my other Christmas rose is saxist Sonny Rose, who tells me that not only does he expect to be lining up his civilian suitcases within a matter of days, but he has already fixed up to take charge of an eight-piece band in a new revue opening in March.

For the past ten months he has been leading a swing quartette in "Stars in Battledress," with the former Woking pianist-leader Ray Dallen, drummer Les Nolan, and guitarist Bill Baker, who was prisoner-of-war for four and a half years.

A PROPOS my last week's statement that the listening public had become "lazy" to which some people have taken exception, let me record an incident that occurred during the Festive Season.

Late at night, on top of a 'bus, with one other passenger, my reveries were abruptly shattered by the invasion of a lustily singing bright young thing returning from a dance. Sitting just ahead of me, they forced into my shrinking cardrums their rendering of most of the current "pop" hits.

"No!" cried my fellow-sufferer. "I can stand it no more." He fished in his pocket and pulled out a pound note. "If," he told them, "you can sing me even one song, word for word and note for note correct, you can have this pound note. Otherwise shut up!"

After the initial stunned silence, avaricious mutterings occupied the quartette. Song after song was projected, only to be nervously rejected. "Come on," the challenger bade them; "you've been singing non-stop for fifteen minutes." Surely you know one song correctly.

But, no, they couldn't agree on even one. My journey continued peacefully, and the pound note left the 'bus with its owner.

NOW let's skip over to Cairo. Home demobbed from the No. 1 R.A.F. Orchestra is former London trumpet player and copyist Syd Cordell. He left behind him a fine musical record, for, in addition to this orchestra, led originally by his brother, pianist-arranger, Frank Gordell, he has played in the Cairo Symphony Orchestra where the conductor for some time past has been violinist Hugo Rignold, and also in the British Band of the M.E.F. He was with this outfit when it made the first broadcast of Albert Arlen's now famous "Alemcin Concerto," for which pre-war organist Phil Finch took solo piano.

The No. 1 Orchestra is now directed by Roland Shaw Tomkins, and Frank Cordell is concentrating on arrangements for such peak radio pro-

grammes as the 50-piece "Music for Moderns" feature. He is also engaged in serious composing, recently completing a musical interpretation of T. S. Elliot's "Waste Land."

Gradually, however, both the No. 1 and No. 2 R.A.F. Orchestra, the latter directed by Ronnie Austin, are breaking up as demobilisation robs their ranks, and Frank himself expects to be released in March.

BACK to this country, and over to the West for a crazy swing outfit that seems to have taken a one-way ticket to success.

It is Reg Williams's "Futurists," whose regular "Call of the West" Saturday afternoon air-spot is finding an ever-growing response.

Much of Reg's success, both in his swing numbers and his Spike Jones-ish novelty arrangements, is due to the fact that he is now fronting an assembly comprising the bulk of his pre-war line-up—and a versatile and talented bunch they are.

Guitarist Andy Wolkowsky can switch to banjo or balalaika as easily as Barney Galbraith has

switched from air-gunning to accordion; scripts flow as readily as music from the nimble fingers of pianist Felix King; Marilyn Williams has sufficient personality and looks to have fished with Greta Garbo and won a \$250 Max Factor beauty prize, and Andre Kostelanetz set her in front of his mike to prove his own opinion of her singing.

Swing violinist Harry Balen, who was with Williams before joining the R.A.F., proved his worth with Roy Fox in the latter's heyday over here; Bob Rhodes on bass, Max Lewin on drums, Reg Bishop on 2nd guitar, and Johnny Roberts on tenor are others who put punch into the swing and pep into the comedy arrangements of clarinetist Teddy White, who knows these boys' capabilities to a T. He deserves that late-night spot on Christmas night.

Which reminds me: it's not too late to tell you a ghost story, the one about

THE SPECTRAL SESSION
Crouched over his dwindling fire on Christmas Eve, Joe Fan was listening to the radio before retiring to bed. Such was the howling of the wind outside that he had not caught the opening announcement; but, in any case, so similar to every other back session did this one sound that he was not particularly interested.

And then a familiar piece of phrasing put him in mind of the sa-playing of Bertie Basket, a man who had started with some promise but who had succumbed to the multi-sessioning bug and let his playing go to pot. And Joe perked up a bit and listened with a little more interest.

Some bars drooled by, and then surely that was that old-stager, Phil Plug, on piano!

Well, these two were certainly nothing to write home about, but with them on the session the programme might buck up in a moment or two, when the atmosphere thickened, and become almost worth listening to.

But nothing happened. The slow foxtrot gave way to the comedy quickstep followed by the slow waltz and the two-step. And then: "You can break my heart," joyfully confided the announcer, "but you can't stop Lydia Larvncitis telling me why you can't break her neck." Or words to that effect. And Joe sat up with a jerk.

This was absurd. Lydia Larvncitis had been killed recently when her car skidded on the way to a broadcast! She couldn't be singing.

But, of course... this must be a recorded session, though it was in doubtful taste to use the voice of a dead croonette.

But, wait a bit! Didn't Phil Plug collapse and die from overwork some months ago? Yes, good Lord, it was at least eighteen months ago, and surely to goodness the B.B.C. wouldn't be using a recording made all that time back. Not on Christmas Eve...

It was extraordinary. And... No, it was more than extraordinary; it was impossible. Because Joe distinctly remembered Bertie Basket being killed whilst flying to a gig during the autumn gales.

Ashen-grey, Joe deliberated a moment, then reached for the phone. He got through to the B.B.C. voiced his inquiry, and held on. He was told:

"Yes, it's a live broadcast." "But it's not!" he yelled back. "I know for a fact that at least three members of the band are dead!"

And he made such a fuss that he was asked to hold on again. He did so—the radio went on thumping out and all the time he knew that at least three of the people responsible for this dreadful trash were really dead.

At last, he heard movement at the other end of the line. "Are you there? We've been through to the control room and they say you're all dead. But does it matter?" "Cheerio till next week!"

Grace Notes
RAMSGATE Corporation emerges from war with biggest orchestral enterprise so far in contracting. Frederic Hargreaves to provide 12-piece dance combination and 8-piece Tzigane Orchestra during next summer season for 10 weeks...

RON LANCHBURY, after five years in the R.A.F., persecuting again, with Bert Messeder and Bang at Locarno, Streatham. Good news for the folks on the Hill...

VIC—Blue Rockets' baritone—Knight shares with brother Reg—Prince of Wales Theatre—Knight unusual double. Former radio-scripting and representing Swedish. Orkney. Journalist, latter, assistant-producing ever-open show and ex-Stone manager, representing Yank magazine "Go..."

ONE-MAN trio, bassist, Harry Aubrey, four times "M.M." Individualist's winner, former Stan Atkins, Eltham Studio and Spider Webb and his Cobbs (now Webb's Dixielanders) Bands. Berylheath R.G. committeemen, now leading on swing fiddle for Army, R.A.F. and Civvy functions with Cpl. Franklin (bass), Des "Ginger" Oldland (88), Jack Mills (drums), Bert Rowley (trp.), which latter instrument Aubrey also features, equally warmly...



ABOVE you see the Jazz Octet of the B.B.C.'s European Service—a swing group that the boys of the B.A.O.R. definitely find worth writing home about. In spite of the wires, mikes and general studio impedimenta, you should have no difficulty in recognising (left to right): Don Macaffere (trombone), Billy Amstell (clarinet), Jimmy Skidmore (tenor), Billy Riddick (trumpet), Billy Munn (piano and leader), Charlie Short (bass), George Fierstone (drums), and Jack Llewellyn (guitar). It's not always possible for such a swing-constellation to get together, so they wait till they can all make it, and then record several numbers in a row, so that producer John Foreman can keep a regular supply of the sort of live-to-give-the-troops going out across the Channel. They deserve, and get, a big hand from the boys over there.



ON RIGHT: Jazz notables in session. (Left to right): Max Jones, Charles Delaunay and Stephane Grappelly photographed when the great Frenchman (dame) into the "M.M." offices to give Max the interview printed on page 5 here.

BELOW: Half musical London was there when Babette Davis, lovely daughter of instrument factor, one-time trombone star Lew Davis, was married on December 10 to a well-known London business man, Mr. Sidney Green. You see the happy couple in picture below, with a crowd of well-wishers, including Lew Stone, Carl Barritau, Jock Jacobsen, Max Bacon, Mr. and Mrs. Lew Davis, Mr. and Mrs. Ben Davis, etc.



Honeyman Returns

NOTTINGHAM is rapidly assuming a peacetime aspect with the return of many pre-war musical notabilities. Early arrival was ex-Sergt. Jimmy Honeyman, late R.A.F., who has resumed at the Victoria Ballroom. Already fixed for the Honeyman group are pianist-arranger Alf Washbrook, recently M.D. to the Desert Air Force Ork; Les Gripwell (tenor), back from the R.A.M.C. in India; and Alf Hemingway (tp), ex-R.A.F., both ex-Merrin; 17-year-old Colin Cox, getting his first professional break on trumpet; and Ernie Parry, leaving the Odcon Ballroom Ork to come in on percussion.

Manchester Switch

TO complete the recently reported band-switch involving the Ritz, Manchester, Bob, Hall and his Band have opened there opposite to Jay Hopper and his Band. With Bob leading on alto and fiddle, the others are: Frank Howard (alto and clar); Bunny Davis (tenor and clar); Jack "Ginger" Green (piano); and Hal Fisher (drums). On the same date, Pat Regan opened at the Plaza Ballroom, Manchester, where he shares the stand with Mary Gamble and her Ladies' Band.

U.S. HIT PARADE

- HERE is the latest available list of the nine most popular songs 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 C.B.S. network—
1. IT'S BEEN A LONG, LONG TIME (1-1-1-1-8)
 2. THAT'S FOR ME (6-2-4-5-3-2-7-0-0-9)
 3. IT MIGHT AS WELL BE SPRING (2-4)
 4. DHICKERY CHICK (4-9-0-7)
 5. I'LL BUY THAT DREAM (3-3-2-2-1-1-7-5-5-7)
 6. IT'S ONLY A PAPER MOON
 7. TILL THE END OF TIME (6-5-2-4-1-5-2-1-1-3-1-1-1-2-3)
 8. ALONG THE NAVAJO TRAIL (0-6-9-6-7-3-6-3-0-6-0-0-8)
 9. I CAN'T BEGIN TO TELL YOU (7-0-0-0-0-8)

Sunday's "Swing Shop"

"SWING SHOP" Concert Promoter Sid Gross promises the usual big show this Sunday (30th), at the Adelphi Theatre, Strand, London, W.C.2 (3 p.m.). Line-up for this concert will include George Shearing and Ralph Sharon (pianos); Charlie Short and Coleridge Goode (basses); Bobby Midgley and Ray Ellington (drums); Aubrey one-time drummer at the "Croix du Sud" in Paris, and just demobbed musicians could be heard and met, collectors cornered and ideas exchanged between musician and promoter.

DELAUNAY DISCOURSES

MAX JONES interviews the great French discophile

EVERY collector knows by now that Charles Delaunay paid this country a brief visit last week. He returned early on Thursday morning to France, no doubt leaving a number of discographers disappointed at having missed him, and promised to be back again for a slightly extended stay in the near future.

Delaunay asked me to explain that this was a business trip, one which left him no time for chattering about the country seeing all the people he very much wanted to see. But when he returns here he's going to look them all up and take notes from sun-up to sun-down.

HOT CLUB WANTED

He seemed surprised to find our collecting world so decentralised (said, I suspect, so disorganised), and after asking where this and that collector lived, obviously decided it would take him weeks to cover the ground adequately. An ever-recurring theme in his conversation was the crying need for some English equivalent to the Paris Hot Club, where

compèring, and appreciative audiences. We have concentrated on putting over varied and interesting programmes under Hot Club auspices," said Delaunay. "By now the public feels it will get a value-for-money show, so it supports us. It means we are able to offer musicians good money to play jazz, and that's a very important step in the right direction."

DJANGO

He has a good many dealings with Django Reinhardt, and assures me that Django can play better than ever before with a new, wonderfully sober style. About the coming broadcast with Stephane Grappelly he is most enthusiastic—obviously he'd like to see the pair together again in a quartet!

Space prevents me retelling his many stories of Reinhardt's almost incredible musical ability, but readers may like to know that Django's arrangements for large orchestra, picked out bit by bit on guitar, have been well received. According to Delaunay, they have a unique sound that is peculiarly Reinhardtian, and make "wonderful music."

FAN-MUSICIAN LIAISON

In case I should have left an impression that he resembles a promoter rather than a collector, let me add that he is intensely enthusiastic about jazz, but listens to records without rectifying personnel or other recording data!

To me, an interesting aspect of Hot Club activities is the liaison established between collectors and working musicians. There, the keen musician uses the club as a club, listens to records, and discusses jazz with non-playing critics. And if we are to judge from the better French recordings, the experiment is proving successful.

Another thing the Hot Club conceals itself with is the importing of American and European bands and musicians. Delaunay believes a free exchange of talent can do much to stimulate musicians in every country. He is keen to see our bands over there and to have Continental outfits visiting England.

He has already been to Belgium to improve his contact with Belgian musicians, bookers and collectors, and will visit other European countries later on. I know of one band interested in playing jazz that is keen to get to France as soon as arrangements can be made. If they get there they will be assured of a good start off at the Hot Club, for the club does things in style with imaginative presentation, intelligent

As for British jazz, I couldn't get an opinion from Delaunay, for he hadn't been able to hear any. But he'd heard some fine dance music by one of our leading bands which he thought would do over here in the large French towns. When he comes here again he intends to hear everything possible.

But he laments the absence of a Hot Club. "If I'm here for only two or three days and saw... Take me to a place where I can hear English jazz, what will you do?" he asked me. I couldn't tell him.

SWING SESSION

Occasion was a farewell party for the A.F.N., which ceased broadcasting in this country on Saturday (15th). During the past three years the Americans, with their informal radio presentation, have shot a timely stimulant into the sluggish bloodstream of British broadcasting.

George Dick Dudley, one of the chief medicine-men of the A.F.N., is due to leave for the States any day now. There, he obtains his discharge from the Army, and eventually hopes to return to Britain for further work with the B.B.C.

Among the musical personalities present were: Ted Heath, Gerald, George Melachrino, Stephane Grappelly with his friend George Kocens, Ray Ellington (drums); Aubrey one-time drummer at the "Croix du Sud" in Paris, and just demobbed

from the Commandos), Lad Busby, Harry Roche, Nat Temple, Maurice Winnick, George Fierstone, Kathleen Stobart, Art Thompson, George Hurley, Vivienne Paget, Beryl Davis, Dorothy Carless, Betty Lee, and Paul Carpenter.

B.B.C. notabilities included: Tawny Neilson, Cecil Maddan, Ronnie Waldman, Norman Wooland, Harry Pepper, Eric Fawcett, Vernon Harris, Pat Hilliard, Michael Standing, Doris Arnold, and such a gathering of distinguished actors, actresses and sundry glamour girls that it would be tedious to enumerate them.

Apart from drinking, eating and drinking, the more capable guests danced to music supplied by Benny Goodman, Charlie Barnet, and other U.S. bandleaders recorded on Decca V-discs. And when that palled, a quartet comprising Art Thompson (pno.), Kathleen Stobart (tenor), Nat Temple (clar.), and George Hurley (vln.) gave out with the live, Beryl Lee and Dick Dudley sang. It was a grand party!—L. H.

ERIC ROBINSON will be leading the "Blue Rockets" Dance Orchestra at the Municipal Hall, Epsom, on Saturday, January 6. The occasion, under the promotion of Bill Sessler, will effect the first public appearance in Epsom of George Melachrino and Gloria Brent, who will be featured with the band.

A.F.N. PARTY AS DICK DUDLEY DEPARTS

WHEN the Americans throw a party even Bacchus would get cockeyed. At A.F.N. headquarters, W.I. on Monday (17th), Sats. Dick Dudley and Bob Roberts were hosts at a celebration that made Nero's revelries seem like a Sunday-school interlude.

Whether Dick runs an alky plant as a sideline from his broadcasting activities we wouldn't know; but there was such an abundance of wines and spirits that 200 people were able to stagger away in dawn's early light without there being any appreciable diminution in liquor supplies.

Whether Dick runs an alky plant as a sideline from his broadcasting activities we wouldn't know; but there was such an abundance of wines and spirits that 200 people were able to stagger away in dawn's early light without there being any appreciable diminution in liquor supplies.

Whether Dick runs an alky plant as a sideline from his broadcasting activities we wouldn't know; but there was such an abundance of wines and spirits that 200 people were able to stagger away in dawn's early light without there being any appreciable diminution in liquor supplies.

Whether Dick runs an alky plant as a sideline from his broadcasting activities we wouldn't know; but there was such an abundance of wines and spirits that 200 people were able to stagger away in dawn's early light without there being any appreciable diminution in liquor supplies.

Whether Dick runs an alky plant as a sideline from his broadcasting activities we wouldn't know; but there was such an abundance of wines and spirits that 200 people were able to stagger away in dawn's early light without there being any appreciable diminution in liquor supplies.

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

PHIL TAYLOR, of West Dulwich, writes with news of an interesting record find—"I'm Looking Over a Four Leaf Clover" by the Riverside Dance Ork, on Vocalion X10004.

"The pseudonym was very popular with that company," writes Phil. "On playing the disc, however, it turned out to be something quite phenomenal; fine solos from alto and clarinet, competent piano work, not-so-hot vocal trio, and a really good final ensemble. The question of the band's identity has now been solved. It is Gowans' Rhapsody Makers, the record having been issued in the States on Genett.

"Gowans is, of course, Brad of trombone and cornet fame, here playing very fine clarinet. Jim Moynahan, well-known U.S. collector, is on alto; Frank Signorelli, piano; Eddie Edwards and Tony Sparbaro, of the O.D.J.B., are on trombone and drums respectively, though little can be heard of the former. No wonder it sounds good stuff! Matrix number is 472, prefix GEX. Any adjacent numbers should be picked up, as I believe other titles were made. They might be discovered in this country on Vocalion, Coliseum, Guardsman, Aco, or possibly on Kildare."

Other titles were made by Gowans' Rhapsody Makers, but only one other at that session, as far as we know: "Sunny Hawaii" (with Brad on cornet this time), which originally carried the Clover title on Ge.6039.

The session took place in March, 1927, and Blackstone's "Index to Jazz" gives a slightly different personnel from Phil's, as follows: Gowans, Signorelli, Jim Moynahan (alto and clarinet), Arnold Starr (violin), Herman Drewes (cornet), Frank Cornwell (vocals), Eddie Edwards (trombone), Fred Moynahan (drums), and "Mate" (tuba).

We remember Jim Moynahan writing about these early sessions, and no doubt he has confirmed whether or

not his brother was present on this particular date.

Maybe a reader has the information?

There is no English release noted in "Index," and the discovery of this disc should set the specialists junking with renewed vigour.

QUERIES ANSWERED.

The last batch of queries drew a swift response from numerous collectors. To D. Bryant's question about the accompaniment to Eva Taylor on the "Jazzin' Baby" Parlophone, Carlo Kramer replies that he has the record, and that behind Eva's vocals can be heard Clarence Williams (piano), Sidney Bechet (soprano) and a banjo.

Carlo also takes a stab at Geoff Brown's query on Hampton's "Flying Home", writing that the tenor man is either Arnette Cobb or Al Sears, and the pianist on the second side is Mill Buchner.

Another reader, F/Sgt. Mike Michelle, confirms the piano man, and says: "It's dollars to doughnuts that the tenor is Cobb." He concludes: "To a poor modernist like me they're wonderful solos, too!" As we said, we haven't heard this V-Disc, Milton Buchner has been much in the news lately by virtue of a novel method of piano playing, which is described as his "locked hands style."

Harking back a bit farther—to the days of the matrix number problems, in fact, we have letters on hand from several collectors. First, S. Boraston, of Selly Park, Birmingham, makes this contribution:

"I would like to pass on to you an explanation of the present Victor series given me by a U.S. friend: If we take as an example: D4-VB-1033 and D5-VB-57, D stands for Dance Series, the term being used in its widest sense to cover Dinah Shore, Duke, Shaw, Spivak, Monroe, through to Spike Jones. The number indicates that the title was recorded in 1944 or '45, VB is the identification of a master belonging to the Victor-Bluebird Co. (I think AB would be a misprint). And finally, the number indicates the order of recording; from it one can tell just when the title in question was made."

Then Frank Dutton makes a slight correction to P. L. Dennes' statement that our Brunswicks have XYZ after the mat. no. (they have been dubbed in this country. Says Frank: "From the Brunswick/Decca sides I've seen, the XYZ comes before the number, as a kind of prefix. Check with 'Death Ray Boogie', 'The Pearls', 'Up the Country', etc." We may have something further to add to this discussion next week or so. That should be enough for now.

ADDITIONS TO THE BOB CROSBY DISCOGRAPHY (a) NOTES

The following sides, issued under Bob Crosby's name, were made before he took over the direction of the old Ben Pollack Band. Presumably they are pick-up groups from the Dorsey Brothers Orchestra, but full particulars of the personnel would be welcomed.

Recorded August 29, 1934—
"It's My Night to Love," two parts (38474-5), De. 112, Br. E. O1889.
"Gamblers' Blues" (38475), rejected.
"The Hotel Up Above" (38476), rejected.

Recorded January 20, 1935—
"Blue Moon" (39284), De. 363, De. E. M460.
"Clouds" (39295), De. 363, De. E. M460.

Recorded April 19, 1935—
"Life is a Song" (39486), De. —, De. E. F5785.
"Everything's Been Done Before" (39487), De. —, De. E. F5672.

Recorded May 20, 1935—
"Life is a Song" (39527), De. 472, De. E. M463.
"Kiss Me, Good-night" (39528), De. 472, De. E. M463.

"Where Do We Go from Here?" (L 3109), De. 4385.
"Pack Up Your Troubles" (L3112), De. 4368.

Actually feature both the full band and the Bob Cats.

The following was omitted:—
"Big Noise from Winnetka" (91518), De. 2208, De. E. P7005.
The above is a duet between Bob

Haggart (bass and whistling) and Ray Baudou (drums).

(b) READERS' CORRECTIONS

The interest shown in the Bob Crosby discography has been great, and a number of corrections and queries have been sent in. The following list comprises all those that are valid. The bulk of these were sent in by Frank Dutton, of Staunton, but G. J. Burch, of Plymouth, and C. Ashley, of Swindon, have also contributed.

Readers will note that in some instances their personnel corrections have not been included. Through the courtesy of Harry G. Sarton, of Decca, Albert McCarthy checked the recording sheets of all Crosby titles available recently, and in some instances they differ from published personnel. We have chosen to consider that these recording sheets are correct.

CORRECTIONS

1. The mat. numbers of "Fidgety Feet" and "Stumbling" were reversed.

2. The mat. number of "Slow Mood" is 63425. It was incorrectly listed as 53425 as a result of a printer's error.

3. "Five Point Blues" was listed with an additional 3 in the master number. It should be 63428.

4. Joo Harris (trombone and vocals) is on at least the full band 39562-5 session, and probably on others. "I'm Sittin' High on a Hilltop" / "Thanks A Million" was issued on De. E. 5820.

6. "Here's to Romance" / "Eeny Meeny Miney Mo" was issued on De. E. 5870.

7. Add "Mommy" (61035), by Connie Boswell, issued on De. 794, Br. E. O2612. There may be further titles, and we would welcome details.

8. "Gin Mill Blues" was also issued on Br. E. O2515.

9. "Pale Moon" was actually issued on De. 3887.

10. The trumpeter on the April 7, 1939, Bob Cats session was Billy Butterfield, not Sterling Bose.

11. The American catalogue number of "Squeeze Me" is De. 1962.

12. "Be a Good Sport" / "Sweet Someone" was issued on De. 1576.

13. "South Rampart St. Parade" / "Dogtown Blues" was issued on Decca K876.

14. "Panama" / "Big Apple Calls" was also issued on De. 3040.

15. "You're Lovely, Madame" / "What Have You Got that Gets Me" is on De. E. P6968.

16. "Summertime" is on De. 2205.

17. "Cherry" was issued on De. 2703.

18. Correct master number of "Boogie Woogie Maxine" is 66220.

19. Correct master number of "Shortenin' Bread" is 67403.

20. "Do You Know Why" / "Isn't That Just Like Love" was issued on De. E. P7883.

21. Correct title of 69273 is "Big Tom."

22. "Elmer's Tune" was issued on De. 3929, and was issued in this country backed by "A Sinner Kissed an Angel" on De. E. F8085.

23. "A Gay Ranchero" was issued on De. E. F8096.

24. "A Week End in Havana" was issued on De. E. F8074. The backing of this title and the one above is unknown to us. Can anyone help?

MCCORMICK BACK TO LEWIS'S

A DISTINCT and welcome sign of the times was the return to the stand at Lewis's Restaurant, Manchester, this month of Jack McCormick and his Band.

It was from this very spot, over five years ago, that Jack departed to serve his country in the R.A.F., from which he was demobilised several weeks ago.

After a brief rest, it was with some trepidation that he approached the directors of Lewis's with a view to reinstatement, and it is to their everlasting credit that he was immediately invited to a directors' meeting, cordially welcomed, and offered terms to restart at once.

Jack is continuing to play alto and clarinet, and with him are: Harry Dunn (alto and clar.); Ernie Cadman (tenor); ex-Hyllonian Les Maddox (tenor and fiddle); Alf Sharkey (tp.); Charles Henssey (piano); and Don Bamford (drums).

Jack expects to resume his broadcasting activities in the very near future, and for this purpose will use the twelve-piece outfit that he will be using for gigs and Sunday concerts.

SELL YOUR INSTRUMENT

POST THIS FORM NOW

Instrument.....
Maker's Name.....
Age, if known.....
Model & Pitch.....
Condition.....
Finish.....
Price required.....
Name.....
Address.....

Selmer

114/116, CHARING CROSS RD., W.C.2

Rudy Mueck Cushion Rim FOR LIP COMFORT



AMERICA'S MOST POPULAR MOUTHPIECE

Available for Trumpet 42/- ea. Inc. P. Tax FROM YOUR LOCAL DEALER

JOHN E. DALLAS & SONS LTD CRAY AVENUE, ST. MARY CRAY, KENT.

Cathedral BRAND GIANT MONEL GUITAR STRINGS

Giants for Tono Giants for Wear BIG in every way except price 7/10 per set, or separately. 1sts 8d., 2nds 8d., 3rds 1/2, 4ths 1/3, 5ths 1/8, 6ths 2/12. Used and recommended by Wally Mitchell (Jack Payne's Band), Alan Matcalle (Joe Loss) and a host of other well-known pros. Of all Music Dealers or post free from manufacturers, Cathedral Strings Co., Giant Monel Works, 130, Shacklewell Lane, London, E.8.

LEN WOOD

The Drummers' Paradise 59, FRITH ST., W.1. Gor. 1386 DRUM SETS from £35 (20 sets in stock). Hi-Hats, Krupa Cymbal Holders, Sticks, Spurs, U.S. Style Tom-Toms, Consoles, Iron 88, Trap Trays, Slide Drum Heads, Best Call, returned same day 35/- WE HAVE THE BEST REPAIR SERVICE. Write Your Drum Requirements EVERYTHING FOR THE MODERN DRUMMER IN STOCK. FREE GIFT. Picture of Gene Krupa in all orders above £1. Send for list. Price 1d. Full Premier Service. All Spare Parts

POST-WAR PLANS

No. 1

BOOSEY & HAWKES

are re-opening their

DENMAN STREET SHOWROOMS

on JAN. 1st

A chip shot from Archer Street! The most convenient spot in Town for instruments and accessories for Dance Band and Orchestral Players.

CLASSIFIED ADVERTISEMENTS

THE CHARGE FOR CLASSIFIED ADVERTISEMENTS IS PLAINLY INDICATED UNDER EACH HEADING, viz.: BANDS VACANT, 6d. PER WORD. UNDER THE HEADING ENGAGEMENTS WANTED THE RATE IS 4d. PER WORD. UNDER ANY OF THE FOLLOWING HEADINGS THE CHARGE IS 9d. PER WORD: Public Notices, Special Notices, Lost and Found, Sales by Auction, Personal, BOX NOS., 1/- Extra Charge. Advertisers! Please note that whilst every effort is made to include advertisements in the earliest possible issue, insertion cannot be guaranteed for any specific date. All Small Advertisements must be prepaid, and sent to: Classified Advt. Dept., "The Melody Maker," 57, Long Acro, London, W.C.2. TElmplo Bar 2468.

ENGAGEMENTS WANTED
4d. per word

ACCORDIONIST (or pianist), just demobbed, own library, transport, mike, experienced, wants join small swing outfit, preferably on accordion.—George S. Monarch 9331.

ALTO CLARINET, gigs or perm.—Gold. 133, Petherton Rd., London, N.5.

ALTO DBLG. VIOLIN, S.D. gigs or perm. library.—Elgar 4849.

ALTO TENOR CLARINET, late tenor Harry Leader, Astoria, Hammersmith, etc., reliable dep. gigs, perms.—Spe. 5304.

BANDMASTER, Royal Marines, recently demobbed, seeks appointment.—Box 8390 "M.M."

BASS, M.M. awards, free for gigs.—Anil. 4013.

BASS, young, just concluding six months' tour with Swing Stage Band, vacant January 1.—Barry Langford, 120, Mount Pleasant Rd., N.17.

BASS GUITAR/Vocalist, now working West End restaurant, desires change.—Box 8389 "M.M."

DRUMMER, gigs or perm.—Mal 2877.

DRUMMER free New Year.—Archway 3282.

DRUMMER, reader, 18, dance, straight, regular engagement.—Oliver, 21, The Barons, Twickenham (Exempt.)

MICHAEL NYMAN, drums.—Phone Tudor 4224.

MODERN PIANIST ARRANGER, extensive Palais experience, also in exclusive West End club, wishes hotel or Palais situation, preferably in South-East Midlands.—Box 8388, "M.M."

PIANIST, engagements wanted evenings.—Ohancery 6221.

PIANIST, gigs wanted, any time and New Year's Eve, no library.—Holmes, Hampstead 2180.

PIANIST, first-class experience, young, modern, reliable, desires perm.—Box 8394, "M.M."

PIANIST, read/busk.—Phil Stanley, Lib. 5518.

RAY STANDEN, alto/clarinet, just released R.A.F., available gigs, etc., afternoon or evening, own car.—Hendon 3141.

STRING BASS, dblg. guitar, vocals, gigs, etc., go anywhere.—Fairlands 1748.

TENOR AND DRUMMER require gigs, would separate.—Frisbee, Nor. 3777.

TENOR SAX, gigs, experienced, reader.—Spencer, 35, Grange Ave., Stanmore, Middx.

TENOR SAX, vacant dates.—Agnew, Finchley 4774.

TENOR SAX, good reader, available for gigs or resident.—Phil Burgess, Hou. 2106.

TENOR SAX/CLARINET, vacant for gigs, Sat. 22 and 29.—Tudor 3826.

TROMBONIST, straight or dance, gigs or perm., own transport, available immediately.—46, Moat Farm Rd., Northolt, Middx.

TROMBONIST, regular broadcaster with Johnny Rosen's Band, and Whitby Municipal Orchestra, prior to war, open for first-class offers only after January 1.—Bob Lazard, 18, Hampstead Rd., Fairfield, Liverpool.

TRUMPET, reader, experienced.—176, Drayton Park, N.5.

TRUMPET, George Winch, just released from the R.A.F., wishes to get connected again.—76, Belsize Rd., N.W.6.

TRUMPET, LEW ROBINSON, back again.—50, Peak Hill, Sydenham, S.E.26.

SPECIAL NOTICE

JIMMY TURNBULL, late of Gerald's Orchestra, Pianist, swing accordionist and arranger, demobbed Christmas; best London offers only. P. A. 39, Blantyre St., Chelsea, S.W.10.

MUSICIANS WANTED

BLANCHE COLEMAN requires first-class girl dance musicians, all instruments please write.—Lyceum, Strand, London.

PIANIST required for Band Grenadier Guards.—Apply, Director of Music, Grenadier Guards, 25, Buckingham Gate, S.W.1.

ROYAL ARTILLERY (Salisbury Plain) Band. Immediate vacancies exist for clarinet, saxophone, oboe and bassoon players, dblg. stringed instruments preferred; audition essential.—Apply in writing, Bandmaster, R.A. (S.P.) Band, Larkhill, Wilts.

VACANCIES exist in the Staff Band of the Royal Military College, Camberley, musical duties only; double-handed musicians preferred, enlist or transfer; married quarters shortly available.—Apply in first instance to Bandmaster.

1ST ALTO, tenor and first trumpet, for Midlands, highest wages, easy hours.—Box 8391, "M.M."

BANDS VACANT

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

BAND, big broadcasting reputation, available for dances, concerts (week-day or Sunday) or stage show; best dressed outfit in circulation to-day.—Particulars and illustrated brochure from Secretary, Romany Players, Ltd., 67, Heath Drive, Glidea Park Essex. Phone: Romford 1459.

TOMMY HARMER'S Band, just finished resident engagement, now free to accept bookings, E. London, Romford, Brentwood districts.—61, Sheila Rd., Romford, Essex. Phone Romford 5468.

JOE HART and His Music, 5-10 piece, first-class dates, anywhere; own transport.—147, Hedge Lane, N.13, Pal. 2364.

THE LES PETERS Swingtette, available one-night stands.—17, Circle Gdns., S.W.19, Liberty 2850.

RHYTHM RAMBLERS available for gigs or perm., also drummer free for perm.—Bow. 6144.

ARTHUR RICH and His Orchestra.—80, Liddell Gdns., N.W.10, Lad. 1669.

RUBE SUNSHINE and his band, completely free after 6 years at Victoria Ballroom, Nottingham; book now, one-night stands, etc.—New offices: 11, Carlington St., Nottingham.

SITUATIONS VACANT

COMFORTABLE position for reliable piano tuner, permanency for suitable man; opportunity for motor driver or cyclist; men in 18-50 age group can apply. This advertisement is published by permission of the Ministry of Labour and National Service under the Control of Engagement Order, 1945.—White and Sentance, Sherrard St., Melton Mowbray, Leics.

PUBLIC NOTICES

COUNTY BOROUGH of Southend-on-Sea.—Orchestra at Pierhead Enclosure. The Corporation invite applications for the provision of an Orchestra of fourteen or, alternatively, eighteen musicians and Conductor to perform at the Pierhead Enclosure, Southend-on-Sea, for the following periods in the year 1946:—19th, 20th, 21st, 22nd April (Good Friday to Easter Monday); Sundays, 28th April, 5th, 12th and 19th May, and daily from Sunday, 26th May, until Sunday, 22nd September. Quotations, upon forms obtainable at the office of the Entertainments Manager, 68/40, County Chambers, Weston Rd., Southend-on-Sea, must reach me in sealed envelopes bearing the words "Orchestra Pierhead" in the top left-hand corner, not later than First Post on Saturday, 26th January, 1946. The Corporation do not bind themselves to accept the lowest or any quotation and reserve the right to accept a part only of any quotation.—Archibald Glen, Town Clerk, Municipal Buildings, Southend-on-Sea, December, 1945.

LONDON COUNTY COUNCIL. Offers are invited from amateur and professional bands, orchestras and dance bands to give performances at the Council's parks and open spaces during 1946.—Offers must be made on the official form obtainable from the Chief Officer of the Parks Department, County Hall, S.E.1. Offers must reach the Chief Officer by 4 p.m. on Thursday, January 10, endorsed "Parks Entertainments."

INSTRUMENT REPAIRS

ACCORDION REPAIRS of every description promptly carried out by description on the premises of G. Scarth, Ltd., 55, Charing Cross Rd., London, W.C.2.

ACCORDION REPAIRS: Until we are able to manufacture sufficient accordions to meet present demands, our expert workmanship is at your disposal for repairs of every description, tuning, bellows, reeds, cornets, etc.—British Accordion Manufacturers, 132, Conran St., Harpurhey, Manchester, 9.

BASS AND CELLO repairs and adjustments, instruments loaned during repairs.—Sydney Evans, Gothic Arcade, Snow Hill, Birmingham.

CORNISH MUSICIANS, send post-card for particulars of reed instruments repair service to Bill Harding, 24, Trenance Ave., Newquay. Phone: 2758.

BILL EMBURY, drums repaired, reconditioned, all types, wire snares fitted; express service, drum heads lapped while you wait, side drum 25/-.—643, Green Lanes, Harringay, N.8.

EXPERT BASS and violin repairs, 23, Brentway, Monks Park, Wembley.

FORWARD YOUR Accordion reed blocks by post for replacement of broken reeds; tuning to "Masters" money refunded in full if not satisfied.—Accordion Repairers, 9a, High St., Barnstable.

HAVE YOUR instrument completely overhauled, lacquered, or plated with Gold Bell, by the Scottish Musical Instrument Repair Co., 5, Drury St., Glasgow, C.2. Phone: Central 0832. Smart service assured; trade inquiries invited.

GETTING DEMOBBED? Get ready for Clivy Street, we can help you by plating, overhauling your sax, trumpet, clarinet, etc., as new.—Details free from Lewin Bros., 84, Berwick St., London, W.1. Ger. 8982.

GRAFTON—Instr. reprs.: plated, lacq., saxes and clarins, o.h.d., best brown waterproof pads, one year's written guar., prof. standard; full sax service; Hector always in attendance.—85, Tottenham Ct. Rd., W.1.

GEORGE HOWARTH and Sons, 73, York St., Marylebone, W.1, now under sole direction of Jim Howarth. Mouthpiece relays, precision lapped, 5/-.

NEWS FOR Welsh Accordionists, you can now have your instrument repaired and checked by late West End experts at 20, The Arcade, Pontypridd; second-hand instruments bought, best prices given.

REPAIRS to reed instruments; Harold Solly, one of Britain's finest sax., clarinet and flute repairers, is now back at Ackroyd's, 24, King Charles Street, Leeds. Send your instrument now for a perfect speedy overhaul.

SAXES and clarinets quickly and efficiently overhauled.—21, Rosehill Place, Aberdeen.

PERSONAL

MAMIE AND RON announce Grand Reunion Jam Session, "Orange Tree," Friern Barnet, N.11, Monday, January 14, 7.30 p.m.; bring your instruments.

CLUBS

BEXLEY HEATH R.C. extends New Year's Greetings to all members and friends: club meets Monday next, 7.30, "Red Barn," Barnhurst, presenting another "Members' Night"; record auction, brains trust and request session with George Webb's Dixielanders.

THE FELDMAN SWING CLUB, 100, Oxford St., Sundays only; next Sunday, Dec. 30, all-star line-up.—S.A.E. for application forms: 9, Oakleigh Gardens, Edgware.

WANTED

WANTED, tenor trombone case.—T. Laker, 13, Vale Rd., Mitcham, Surrey.

Selmer Accessories

"Goldstone" Plastic Reeds, alto, tenor and clarinet, 5 strengths ... each 10/-

Selmer tensioned (Spanish) Guitar Strings ... set 8/6

Valve Springs, internal or external set 2/6

Jiffy Alto or Tenor Saxophone Stands 27/6

Jiffy Baritone Sax. Stand ... 100/-

Jiffy Trumpet or Trombone Mute Stand and Hat ... 42/6

Ivor Mairants Hawaiian Guitar Steels 7/6

Albert Harris Plectrums. Three for 4/6

All post free.

FROM YOUR DEALER OR
114/116, CHARING CROSS RD., W.C.2

Besson

TRUMPET MUTES

Aluminium bright finish

WOW-WOW - 11/9

TORPEDO - 11/5

MUSH-Screw Cup 10/6

COMPACTUM - 9/6

CUP - 14/-

Dept. 18, ALL-IN-ONE - 10/6

Post free.

15 WEST STREET, CHARING CROSS ROAD, LONDON, W.C.2

MUSICIANS! BAND LEADERS! MANAGERMENTS!

Where is he?

Try "CONTACT"

REGENT 0512-3

Particulars: Contact Bureau, The Music Corporation (Gt. Britain) Ltd., 73, Albemarle Street, London, W.1.

DANCE BAND INSTRUMENT SUPPLIERS

Our Repair Department Cannot Be Beaten. Prompt Service. Reasonable Charges. Slight Repairs and Mouthpieces Relaid While You Wait.

Dance Band Instrument Suppliers, 24, RUPERT STREET, LONDON, W.1

GERrard 7436

LARGEST STOCKS IN LONDON OF FINE CALF DRUM AND TYMPANI HEADS

LEN HUNT

THE PERCUSSION EXPERT

L.W.H. rebuilt Drums, Traps, Heads Double Lapped on Hoops for all makes, and new and original Tutors. "Drummers Daily Dozen" 3/6d. post free. "Latin American Rhythms" 8/- post free. (only book on Rumbas available).

L.W. HUNT DRUM Co.

DRUMMERS' EQUIPMENT EXPERTS

THE DRUMMERS' HEADQUARTERS

Archer St. Works, W.1. GER. 8911/3

24-HOUR SERVICE ON ALL HEADS

REPAIRS

We are now able to undertake REFRETTING of GUITARS, UKE BANJOS, BANJOS. Also Repairs to DOUBLE BASSES, VIOLINS and CELLOS.

Send your Instrument for Estimate.

GET THE BEST RESULTS FROM YOUR INSTRUMENTS THEY'RE WORTH IT!!

FRANCIS, DAY & HUNTER LIMITED

138, CHARING CROSS ROAD, W.C.2. Tel.: TEM. BAR 9351

BURNS BARGAINS BRITAIN'S BEST!!!

A Better Instrument
A Much Lower Price
A Most Satisfied Client is Our Aim

Over 1,000 Smashing Bargains Stocked by World-Famous Makers.

YOUR PRICE PAID

For INSTRUMENT State particulars and price required.

Every instrument in perfect solo playing condition.
Your instrument taken in part exchange.

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

Every instrument on 5 days' approval.
Please state requirements and price you wish to pay.

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

INSTRUMENTS FOR SALE

ALTO, American Conn type, fork D sharp, patent G sharp trill; also Hawkes B flat Tenor, aux F.; both instruments flat pitch, silver-plated, excellent condition, complete with case—Offers to Low, 41, Parklands Ave., Dpmminster, Essex.

AL MORTER offers Martin tenor, Martin baritone, £75 each, or offer—280, Nether St., Finchley, 4555.

ALTO, SELMER Adolphe, good condition, £45 or offer—Ron Beaton, 9, Avondale Rd., Tottenham, N.15. Sta. 3358.

ALTO, G.L., latest model, scarcely used, B flat Boehm clarinet, 2-way plush-lined case, reeds, mouthpieces, slings, stand, etc.; best offers for complete outfit, must sell, no dealers—Adrian, 54, Havelock Rd., Dartford, Kent, Dart. 3184.

ALTO SAX, Pan-American, £35; exchange tenor—Baker, 76, Somerset Rd., Walthamstow, E.17.

ALTO SAX, Conn, tenor sax, Varsity, both perfect, £45 each; Buffet clarinet, Simple system, £8.—Bandsman Hill, The Dale, Chester.

ALTO SAX, "Lewin", low pitch, S.P.G.B., perfect condition, in case, £35; B flat clarinet Boehm system, covered hole, as new, in case, £25.—Atwood, Walsbury Garage, Walsbury Ave., Wood Green, N.22. Bowes Park 3500.

BARITONE SAX, full Artists, lacq., L.P., stand, £29.—Driffill, 2, Victoria Terr., Finsbury Park, N.4.

120 BASS, 4-voice Seltimio Soprano, perfect, £50; Paolo Soprano 4-voice 120 bass, £38.—Ayers, 25, Brook Rd., Wood Green, N.22.

CALENDARS

1938 BAND CALENDARS. Samples stamp.—M. Wheeler, 7, Links View, N.10.

NEW PUBLICATIONS

- "Bach's Dream" Clarinet Solo (Good-Man) .. 3/2
- Coast Bards Album of Blues and Boogie Piano Solos .. 3/8
- Swing Style Phrases for Piano (Stanley Black) .. 2/7
- "Sweet Sue" Clarinet Solo (Marala) .. 2/1
- "Walkin' in the Sun" Piano Solo (Cici Powell) .. 2/2
- "Knitting" Piano Solo (Mel Powell) .. 2/1
- "Symphonette" Piano Solo (Mel Powell) .. 2/1
- "Mel's Lament" Piano Solo (Mel Powell) .. 2/1
- First Aid for Swing Pianists (Nelson) .. 3/3
- "Black Boogie" Sax. Solo, state Alto or Tenor .. 2/1
- "Five Flat Flurry" Sax. Solo, state Alto or Tenor .. 4/2
- Ray Eldridge's Trumpet Folio .. 8/2
- "Hot Cake," "Cheese Cake," "Fruit Cake," and "Angel Cake," Clarinet or Tenor Sax. Solos, by Peanuts Heckle each .. 8/1
- STANDARD TUTORS
- Endiments of Reeds (Manford) .. 2/8
- Rhythm Style Harmony (Nelson) .. 5/8
- Arranger Aid (Jacobs) .. 3/8
- Rhythm Style Arranging (Phillips) .. 5/3
- Harmony and Orchestration (Law Stone) .. 2/1
- Simple System Clarinet Tutor (The Tutors) .. 2/8
- Complete Bach Clarinet Tutor (Dunbar) .. 13/-
- Sax. Tutor (Kilches) .. 2/8
- The Saxophone (Davis) .. 11/-
- "Swing" (Phillips) Rhythms, Studies, Phrases, etc., for Clarinet, Tenor or Trumpet .. 5/3
- "Swing" (Phillips) Rhythms, Studies, Phrases, etc., for Alto Sax. .. 5/3
- Complete Trombone Tutor (Boothroyd) .. 3/3
- Trumpet Tutor (Fitt) .. 2/8
- Modern Style Trumpet Playing (Gonella) .. 11/-
- "Premier" Drum Tutor .. 2/9
- "Max on Swing" (Drums), Max Bacon .. 9/3
- Complete Bass Tutor (Sealors) .. 2/8
- Boogie for Beginners (Piano) .. 5/3
- Soprano Pan-Accordion Method .. 5/8

C. SCARTH LTD.
55, CHARING CROSS RD., LONDON, W.C.2
CER. 7241. Open all day Saturday.

INSTRUMENTS WANTED

CLARINET B flat, low pitch, Clinton-Marquis, 176, Warley Rd., Blackpool.

GOOD GUITAR and Piano Accordion, preferably 2 or more couplers.—141, Crookston Rd., S.E.9.

METAL FLUTE, L.P., state make, price—Box 8392, "M.M."

WANTED, Saxophone and Trumpet; will pay a reasonably good price.—37, Wentworth Rd., Golders Green, London, N.W.11.

MOUTHPIECES

DICK STABLE tenor and alto mouthpieces, £5 each, original lay (will register to buyers)—Melandar, 52, Three But Lane, Liverpool, 12.

LINK METAL tenor mouthpiece, 4-star, offers—Mavis, 54, Gowrie Rd., Lavender Hill, S.W.11. Bat. 2538

TENOR LINK 4-star ebony Selmer streamlined, metal; offers—J. E. Quinton, 52, Ridgeway Ave., Weston-s-Mare.

TRUMPET MOUTHPIECES, Bach, Ruddy Muck, S.A.E. for list.—Owen, 40, Providence St., Coventry.

WANTED, tenor metal mouthpiece, Otto Link 4-star, good price offered.—Nesblitt, 50, Morton St., So. Shields.

LEWIN'S first again! New alto mouthpieces, Brillhart model, just the thing for live playing, get yours now, there'll be a rush, only 90/-, post free.—Lewin Bros., 84, Berwick St., London, W.1. Ger. 8982.

OTTO LINK mouthpiece, gold lacquer, No. 3, best offers.—Sutton, 5, Cross Lane, Smithy Moor, Stocksbridge, Sheffield.

OTTO LINK alto mouthpiece, 3-star model, £6 10s.—Les Thompson, 259, Phillip Lane, N.15. Tottenham 4286.

LEW DAVIS

LEW DAVIS Notes, Sax. Stands, Cushion Elm Mouthpieces, Oil, Hat Stands. Send for detailed lists.
The Famous MULTI-MUTE for Trumpet. 8 Notes in one, 32s. 6d. each, post free.

TUTORS

- Low Stone Modern Arranging .. 21/6
- Sid Phillips Rhythm Style Arranging .. 5/8
- Stanley Nelson Rhythm Style Harmony .. 5/8
- Sid Phillips' Swing for Alto Sax. .. 5/8
- Sid Phillips' Swing for Bb Instruments .. 5/8
- Sadler Modern Guitars Playing .. 5/8
- Sadler Self Instructor for Guitar .. 4/8
- Sadler Hot Harmony .. 4/8
- Boogie Woogie for Piano .. 5/8

Have you tried the sensational "SOFTONE MUTE"?
Trumpet 24/-, Trombone 31/-, post free.
"Crystal Contact Microphone," A.C. 4-4-0

OUTFITTERS

- Electric Spanish Guitar, in case .. 420 0
- Swing (Phillips) Amplifier, new .. 422 10
- Milner Piec Guitar with Resonator .. 424 0
- National All-Metal Guitar and case .. 227 10
- Low Davis Autograph Guitar Strings set 8/8
- Sadler Heavy Gauge Guitar Strings set 5/9

NEW DRUMS

Full size Bass Drums, Snare Drums, Tom-Toms, Tom-Toms, double and single, beaded, white and black finish, send for lists.

134, CHARING CROSS RD., LONDON W.C.2
Phone: TEM. 6862.

CHAPPELL'S present SYMPHONY

IT'S A GRAND NIGHT FOR SINGING
THAT'S FOR ME
SWEET VIRGINIA

50, NEW BOND ST., LONDON, W.1 (MAYFAIR 7600)

BRON'S

55-59, OXFORD STREET
(Entrance in Soho Street)
LONDON, W.1

Nearest Station—Tottenham Court Road

"HOT" & HIT REVIVAL ORCHESTRATIONS.	STANDARD SUCCESS BAND ARRANGEMENTS	DANCE BAND ARRANGEMENTS	Sweet Virginia
Pro. Price "S.O. & P.C."	Barn Dance	4	Ev'ry Time
Alexander's Rag Band	Berlin Waltz Melody	3	So in Love
California, Here I Come	Blaze Away (D.B.)	4	Memphis in June
American Patrol (Gray)	Dentany Waltz	2	Soon It Will Be Sunday
Apple Honey (Don Berry)	Estuary Waltz	2	I'll Do It All Over Again
Black St. Blues	Gay 90's Waltz Medley	4	Virginia Blue Ridge
Black Eyes (F.T.)	La Rioka	4	Yiddish Momme
Boogie Call Rag	Love Will Find a Way	2	Lazy River
Champ	Modern Waltz Medley	2	Too Soon
Grand Central Getaway	My Hero (W.)	5	Start in Your Eyes
Cherokee	3 Beautiful Ohio (W.)	3	Mexico
Chinatown	Palais Glide	3	Last Night (F.T.)
Country Boy	Paul Jones	3	Consolation (Waltz)
Cow/Down Boogie	Shaver's Waltz	3	Please Don't Say No
Honeycomb Stars	St. Bernard's Waltz	3	Chihuahua
I've Found a New Baby	Strass Waltz Med.	3	Will You Love Me Tomorrow
Everybody Loves Baby	Time To Say Goodnight	2	Hum Bam Boom
Fan It	Together Walk	3	Remember Me (F.T.)
Farwell Blues	Veleta (Original)	3	In a Little While (W.)
Farlem Nocturne	Vienna City of Dream	3	Caribbean Clipper
Honeycomb Stars	Waltz Time Selection	4	What Is Willing
Honky Tonk Train	Dancing Time Selection	4	Ho Ho-Kus
In the Mood	TUNES OF THE MOMENT		Temptation
Limehouse Blues	I'll Close My Eyes	3	Needles
Mood Indigo	I Shall Never Forget You	3	Foot Butterfly
My Melancholy Baby	Two Broken Hearts Together	3	Everything in Peaches
Northtown Strutters	Two Dream Cheaps As One	3	21 Club
October Mood	Let's Keep It That Way	3	Yes Indeed
Perdido	I Shall Never Forget You	3	South Paw Special
Persian Market (Dance arr.)	Grand Night for Singing (W.)	3	Ridin' and Jivin'
Quail to St. Quentin	Love Stalks Your Heart (W.)	3	Historic Around
Rosita	Out of the Night	3	Ferry Party (8-pea.)
Saturday Night Jump	Sentimental Over You	3	Cherokee (8-pea.)
Sentimental Over You	Sheik of Araby	3	Stardust (8-pea.)
Sheik of Araby	Chicago	5/-	Nobody's Sweetheart (8-pea.)
Chicago	Boogie Woogie	4	Devil and Deep Blue Sea
Boogie Woogie	Boogie Woogie	4	7-PIECE ARRANGEMENTS
Boogie Woogie	Boogie Woogie	4	Royal Blue
Boogie Woogie	Boogie Woogie	4	Slick O'Lyrics
Boogie Woogie	Boogie Woogie	4	Moon Mist
Boogie Woogie	Boogie Woogie	4	Take the A Train
Boogie Woogie	Boogie Woogie	4	Wearry Blues
Boogie Woogie	Boogie Woogie	4	Original Boogie Woogie
Boogie Woogie	Boogie Woogie	4	Milnerberg Jony
Boogie Woogie	Boogie Woogie	4	Whispering
Boogie Woogie	Boogie Woogie	4	As Long As I Live
Boogie Woogie	Boogie Woogie	4	Down Town Flavour
Boogie Woogie	Boogie Woogie	4	On for Joe
Boogie Woogie	Boogie Woogie	4	Free Lance Louie
Boogie Woogie	Boogie Woogie	4	Stratton St. Strut
Boogie Woogie	Boogie Woogie	4	Honeyuckle Rose
Boogie Woogie	Boogie Woogie	4	I Ain't Got Nobody
Boogie Woogie	Boogie Woogie	4	If I Had You

All Publishers' Orchestras Supplied DIRECT FROM STOCK. All post orders despatched by return. Prices quoted are strictly net. Orders for 5/- or over C.O.D. if required. COMPLETE CATALOGUE ON REQUEST.
GERrard 3995. November Nos. 262 and 636

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

"ALL THE BEST FOR THE NEW YEAR"
I HOPE TO DIE IF I TOLD A LIE
TWO CAN DREAM AS CHEAPLY AS ONE
WHEN TWO BROKEN HEARTS GET TOGETHER.

NATIONAL FAVOURITES:
THERE! I'VE SAID IT AGAIN
BELL BOTTOM TROUSERS
MOON MIST • **GOODNIGHT SWEETHEART**
TAKE THE "A" TRAIN • **TIME ON MY HANDS**
IF I HAD YOU • **HONEY-SUCKLE ROSE**
I'LL ALWAYS BE IN LOVE WITH YOU • **MISSISSIPPI MUD**
HITS FROM OUR STREAMLINE SERIES