



ONE NIGHT STAND discovers ...

# An Easter egg in Casablanca!

ROUND about this time, two years ago, I was living in Marrakesh with Orson Welles, working on the script and talking about the music of a film we wanted to make of the Odyssey.

In the same hotel there was also staying a group of people from the cast and staff of "The Black Rose," which was in production in the desert nearby.

A day or so before I had to go back to Paris, I asked a young lady on the 20th Century-Fox payroll what I might send her back from Paris—and she said: "Well, if you feel like it, you can send me an Easter egg."

"But Easter is the day after tomorrow," I said. "How in the world, air age and all, can I get it back to you in time?"

"Well, send it back from Casablanca with the car." But that was more easily said than done. The car was a beautiful new Nash that beat everything on the road between Marrakesh and the coast—but it still didn't get me into Casablanca before dusk, and by then most of the French shops were closed.

## Man of Action

I asked the driver if he knew any place in the Arab quarter where we might get Easter eggs, and he just laughed at me—the way only French Moroccans can laugh, for their hearts are full of sorrow.

But being a man of action as long as someone else acts on my behalf, I said: "Let's try, anyway." And off we rolled into the maze of the souks and bazaars.

Now North Africa, as everyone knows who moved around with the 8th Army or anything else that saved him from temptation, is a wonderful place; one of the few places in this world that is the way you imagine it, and more so—in every sense of the word.

So we found ourselves in some

pretty strange places after a while, and my driver began to lose patience with me and the whole damn thing—and discovered all at once that he knew no other language than French and could not translate anything I wanted to know.

Left on my own, I was by ERNEST BORNEMAN

restricted to gestures and odd sounds that gave me a perfect feeling of speaking onomatopoeic Arabic, but didn't seem to convince the Arabs of the same thing.

But being a great one with describing an oval in the air, I smacked my lips to indicate the fine taste of chocolate—a fine,

composite description of an Easter egg.

At long last I found an understanding merchant who gave me a nod and smile and a repetition of my gesture by way of acknowledgment. I had arrived!

I followed him through many dark recesses of a dark store full of mystery, threatening eyes in the dark, strange sounds and stranger smells, till at last we found ourselves in a big room that held three layers of carpets, carved benches around the walls, a big margileh and, so help me, an old-fashioned gramophone of the type that still graces the trade-mark of the HMV Company in Hayes, Middlesex.

From the turntable of this machine he lifted an old bent record, described its shape with a sweeping gesture that resembled my own, placed the record back on the turntable, allowed it to click in a broken crack for a few turns, turned to



by RALPH SHARON

me, smacked his lips in imitation of the clicking sound, and said, in English, "Well?"

And that, friends, is how I acquired the sole surviving copy of "Lili Marlene" sung in the Berber language.

When I presented it a year later to a distinguished American musicologist, he asked me how I had got hold of it. "Oh," I said, "very simple. I just asked for an Easter egg in Casablanca."

## Maurice Burman's RADIO COMMENTARY



LAST week, I quoted a programme that Ambrose had played in 1932 in order to show what the public is missing on account of the BBC's 60 per cent. plug ruling. The quotation interested Ted Heath—for it so happens that he was on that 1932 broadcast; but the real point of his interest lies in his agreement with the thesis that the restrictions imposed by the 60 per cent. plug rule cripple the bandleader in his endeavour to compile an all-round interesting programme, and stifle originality.

To illustrate his point, he has sent me a list of no fewer than 40 special arrangements which he is unable to use—not jazz arrangements, but non-vocal orchestrations of evergreen ballads and originals.

As they are predominantly slow numbers, they are squeezed out by the plug tunes, most of which are slow also.

To let you see what you're missing, here are ten of them: "Fats Waller's 'London Suite'; 'East Of The Sun'; 'Harlem Nocturne'; 'I'm In The Mood For Love'; 'Sophisticated Lady'; 'Blue Prelude'; 'The Touch Of Your Lips'; 'Nearness Of You'; 'Stratford Water'; and 'London Fog'.

The reason for the 60 per cent. ruling is philanthropic. The music industry is huge—and must evidently have plugs to exist. I see that point quite clearly, and I'll even go so far as to sympathise with it. But we must ask ourselves what is the prime function of the BBC?

Is it to give the public the best in popular music, or is its function to act as a clearing house for publishers' plugs? If it is the former, then bandleaders must have the right to compile their programmes free from the restrictions of percentages.

But I know quite positively what the answer is, and so do the BBC and the publishers. The public and the profession are not getting a fair deal; something must be done about it.

"JOLSON SINGS ON," 8 p.m. 16/3/51.

YOU'LL oblige me mightily if you'll refer to last week's "MM" for the cast of this enormous production. Maybe I'm lazy, maybe I'm not—nevertheless I'll mention the people that interest us most.

P. Carpenter was good as the narrator, so was the music of S. Black's band and C. Adam's quartet, with appropriate arrangements by W. Stott. Producer P. Dixon did a slick job.

But M. Bygraves, who sang as A. J., merely gave a very good imitation of someone imitating the great Al.

The chap who took Al's speaking voice made him sound like a rather kindly gangster. At no time did the tremendous

## TELEVISION by 'SCANNER'

WHEN TV presented the Geraldo Orchestra in "Geraldo Showcase," towards the end of January, it took the first step to implement its promise to give us more dance band programmes.

By Monday, April 9—after an interval of ten weeks—it will have managed to take the second step. For on that date we are to have the Squadnaires, with vocalists Roy Edwards, Linda Russell and the Quads, plus dancers Irving Davies and Eunice Crowther.

Exactly what form the Squad's show will assume has not yet been finally decided. But it could do much worse than follow the lines of last Friday's "Calypso Quarter."

This was an all-West Indian production. There were singers Mona Baptiste, Lord Beginner and John Anderson and a Caribbean instrumental quartet led by pianist Erroll Barrow. With the interpolated film scenes of the West Indies, they made the programme excellent entertainment. But what must have impressed many viewers most was the absorbing interest of it all. The script, brilliantly written by Trinidadians Ken Ablack and Willy Richardson (a student of English literature at the London University), and excellently narrated by Richardson, gave us just about as complete and authentic an insight into the history and make-up of Calypso as could possibly have been crammed into an all-too-short 15 minutes; and the dignity and sincerity with which the whole programme was conceived and presented made it a valuable documentary as well as good entertainment.

personality that Jolson possessed ever come through. Recordings of the great man would have made all the difference.

"JAZZ CLUB," 6 p.m. 17/3/51.

MICK MULLIGAN'S band was saved, on this show, by his own promising cornet playing. The rest of the players were plain bad: They played the way good jazzmen played when they wanted to be funny 20 years ago—especially the clarinet player.

It is ironic that Billy Amstell played more jazz in "Jolson Sings On" than all the clarinet players I have heard on "J. C." in the last six months put together.

We have got to face up to the fact that "J. C." has become a farce.

"Jazz for Moderns" is spoiled for me nearly every week by musician-announcers who insist on trying to be comedians. If we must have comics in this show, let's get professional ones.

The music, played by the Malcolm Mitchell Trio with Keith Bird, Mickey Binelli and Martin Aston, was good, but fussy.

## BURMAN'S BAUBLE

goes to pianist Johnny Pearson for his brilliant and original playing on "Jazz for Moderns."

## NEXT WEEK.

- "In the Blue of the Evening," 6.20 p.m. 22/3/51.
- "Let's Walk Together, Chillum," 8.45 p.m. 23/3/51.
- Geraldo and his Orchestra, 11.15 p.m. 23/3/51.

\* Ted Heath writes a special article on how to put British dance music back on the map, on page 4 of this issue.

## THE CONTEST FIXTURE LIST

LEEDS.—Tuesday, April 3, at the Locarno.—The 1951 West Riding District Championship.

Organiser: Mr. H. Wood, The Locarno, County Arcade, Epiggate, Leeds. (Phone: Leeds 28874.)

LEICESTER.—Sunday, April 8, at the De Montfort Hall.—The 1951 Heart of the Midlands District Championship. Supporting attraction: The Johnny Dankworth Seven.

Organisers: The Wilcox Organisation, Ltd., 4, Earlham-street, London, W.C.2. (Phone: Temple Bar 1762.)

LIVERPOOL.—Thursday, April 12 (7 p.m.—11.30 p.m.), at the Locarno Ballroom.—The 1951 Merseyside District Championship.

Organiser: Mr. W. Roberts, The Locarno Ballroom, West Derby-road, Liverpool, 6. (Phone: Anfield 5397.)

BIRMINGHAM.—Thursday, April 19 (7.30 p.m.—11.45 p.m.), at the Grand Casino.—The 1951 Warwickshire District Championship.

Organiser: Mr. G. M. Andersen, Grand Casino, Corporation-street, Birmingham, 4. (Phone: Colmore 4384.)

GLASGOW.—Monday, April 23 (7.30 p.m.—1 a.m.), at the Locarno, Sauchiehall-street.—The 1951 Glasgow and West Scotland District Championship.

Organiser: Mr. E. H. Benwell, The Locarno, Sauchiehall-street, Glasgow, O.2. (Phone: Douglas 0992-3.)

WISBECH.—Wednesday, April 25 (8 p.m.—midnight), at the Corn Exchange.—The 1951 Isle of Ely District Championship.

Organiser: Mr. Norman G. Jacobs, 4a, South Brink, Wisbech, Cambs. (Phone: Wisbech 1147.)

BELFAST.—Thursday, April 26 (7.30 p.m.—11.45 p.m.), at the Plaza Ballroom.—The 1951 Northern Ireland Championship.

Organiser: Mr. S. Williamson, Plaza Ballroom-Mecca Dancing, 35, Chiches-

Pardon my left hand... I SEE that the Poll winners are to be rewarded with trophies for their achievements in the dance music field; a noble idea, but not a new one.

Hundreds of years ago, at the court of King Arthur (no, not Arthur Golding), a most wonderful lumber took place (lumber being the musicians' slang for a prank).

A consensus of opinion was held among the court musicians to decide who was the best among them. Finally, a young Scots guitarist named Davey O'Goldberg was voted tops.

On stepping up to the rostrum to receive his award he was greeted by Merlin, the court magician, who announced with a sly grin. "Good luck, son, you've won the poll"—and he handed the dismayed geezer a parrot in a cage!

This was the first-time-ever that a poll-winner got the bird!

## THE BITER BIT

A couple of years ago I had a well-known guitarist working for me. I used to bully him, call him a poor sap, shout at him, threaten to humiliate him when ever possible. After all, wasn't I the guv'nor?

Eventually this guy leaves the business, gets married, settles down, and goes into the hotel business.

## 16 Bars Rest, for Dramatic effect

On April 9 I commence a two-week engagement with my group at the West End Cafe, Edinburgh. The manager there is a real so-and-so, they tell me. They don't have to tell me, I know. He used to play guitar for me. Pete Chilver's the name. May heaven have mercy on me in the dark and gloomy days ahead.

## WAS MY FACE YOU-KNOW-WHAT? DEPARTMENT

It happened last week at a music biz. function. A very well-known canary (girl singer to you, chum) turned up resplendent in what she thought was an exclusive model hat.

Charmingly, as she alone can, she fitted from musician to publisher, from publisher to bandleader, from bandleader to nonentities—she even spoke to me.

Suddenly, a look of horror came over her well painted chops (face to you, chum).

Would you believe it, but there was that shocking vocalist from that awful little palais band wearing the self-same titter, feathers an' all.

Which only goes to show you that utility hats are selling awfully well these days.

After reading this back, with my knowledge of canaries (trouble to you, chum), I've just had my 'phone disconnected.

## CHARACTER OF THE YEAR

Johnny Dankworth has been voted musician of the year, and very deservedly so.

But what about the character of the year? My vote goes to that cynical guy with the mad sense of humour, Tenorist Billy Amstell.

Billy is always ready for a joke, always in good spirits, plays Dixieland but loves the modern stuff, pays his income tax and national insurance with a smile, and never complains about anything.

Yes, definitely the character of the year—either that or the guy's plumb crazy!

## PETER MAURICE

### Harbour Lights Da-Dim, Da-Dom

(A RAINY DAY REFRAIN)

All My Love • Autumn Leaves

## LEEDS MUSIC

### The Roving Kind

So Long

### C'n I Canoe You Up The River

The Petite Waltz

## BOURNE MUSIC

### I Love You Because This Is The Time

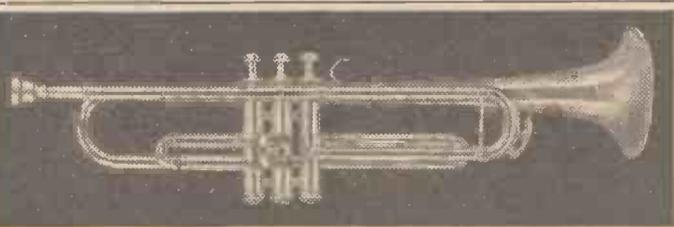
## NEW PRICES

DOUBLE ORCHS.: F.O. 4/-. S.O. 3/6. TRIO 2/6. P.C. 1/8. EXTRAS 10d. each  
SINGLE ORCHS.: F.O. 3/6. S.O. 3/-. TRIO 1/9. P.C. 1/3. EXTRAS 6d. each

## SUBSCRIPTION TERMS FOR 24 NUMBERS

SMALL ORCH. £1.10.0. FULL ORCH. £2.0.0. TRIO £1.0.0.  
PIANO SOLO (Song Copies) 15/-. P.C. 15/-. OTHER EXTRAS 5/-.

THE PETER MAURICE MUSIC Co. Ltd., 21, Denmark St., W.C.2. TEM. 3856



## THE NEW 'SERVICE' CLASS 058 TRUMPET

(British made for Besson)

This new model has been given a great reception. You should take advantage of its wonderful value—on Besson easy terms if you wish. Just think—a sturdy, brand new low pitch trumpet, finished in gold lacquer, complete with mouthpiece, mute, oil and cleaner—all for the inclusive price of **£17.9.9** (Tax paid)

EXTRA to above: Compactum style CASE, fitted and velvet lined £4.10.4 (Tax paid).

**Besson**

Write today for illustrated leaflet and full particulars to 15 WEST ST., LONDON, W.C.2. Temple Bar 9018/9

## KASSNER ASSOCIATED PUBLISHERS ANOTHER SMASH HIT!

### SENTIMENTAL MUSIC

Broadcast with enormous success by JOY NICHOLS. (Foxtro)  
Recorded by BING CROSBY (Brunswick), EVE YOUNG (London), Etc.  
Double Number S.O. 3/6. F.O. 4/-

Also THE GREAT NOVELTY QUICK-STEP **SHE'S A LADY** S.O. 3/-, F.O. 3/6  
All Enquiries: AL LESLIE, 4, DENMARK STREET, W.C.2. TEM. 6051 & 9037

## The New 'Melody' Hit

### SLEEPY EYES

S.O. 2/6—F.O. 3/-

ARCADIA MUSIC  
24, GT. PULTENEY ST., W.1  
GERrard 3265

Laurie Henshaw's 'Popular' Reviews

O'DAY— Oh DEAR!

ANITA O'DAY Tennessee Waltz Yea Boo (London L867)

READ the label, spin the disc, then read the label again. Your eyes are not deceiving you. This is the same Anita O'Day who recorded the groovy "Hop, Skip and Jump" and "Boogie Blues" / "Opus No. 1" with Gene Krupa and his Orchestra only a few years ago.

with several jazz stars (among them Charlie Shavers) adds no lustre to these dull sides, which were obviously made with an eye on the cash registers.

RALPH FLANAGAN AND HIS ORCHESTRA Nevertheless Oh, Babel (HMV B10024)

ON the strength of sides so far released here, I could never fathom the furore over Flanagan in the States. If one must have secondhand Miller, okay—but let it be well played.

These records don't need 'progress'..

IF one may judge from the records recently received for review from Jazz Collector, it would appear that, although jazz altered somewhat in what was to all intents and purposes the first ten years of its life, it progressed not at all.

ORIGINAL DIXIELAND JAZZ BAND Look At 'Em Doing It Now/Ostrich Walk

(Jazz Collector L72—7s. 6d.) Nick LaRocca (cornet); Eddie Edwards (tmb.); Larry Shields (clt.); Henry Ragas (pno.); Tony Sbarbaro (drs.). Recorded New York, 3/2/17.

AS you will see, the first record was recorded as long ago as 1917. It was one of the first records these harbingers of Dixieland made when they arrived in New York from New Orleans to play at Reisenweber's Café.

slight roar being left in the dubbing process. This is not too bad, however, and does not dim the quality of the music to any great extent.

When listening to this record, let it be remembered that this band was imported into New York for dancing purposes. Shields' composition, "Look At 'Em Doing It Now," undoubtedly referred to one of those zoological dances, the Bunny Hug or Turkey Trot. The band had obviously assimilated much from the Negro bands of New Orleans, but it was primarily a dance band, and was hired on that score.



Hill-billy? Yes, hot hammer man Lionel Hampton has composed a new number—"Hoedown"—under the pseudonym of "Tex Danison," a name derived from his wife's home town—Denison, Texas.

Sinclair Traill's Jazz Reviews

Christian's banjo being as solid as a drum and Lil's piano playing as steady as a rock. This record will be a welcome addition to many Armstrong collections.

... and these don't

do much with it!

STAN KENTON'S POLL CATS

\*\*\*Jumpin' For Jane (Leonard Feather) (Am. Atlantic A94). \*\*\*Turmoil (Pete Rugolo) (Am Atlantic A93).

Art Pepper (alto); Bob Cooper (tr.); Ray Wetzel (tpt.); Eddie Bert (tmb.); Pete Rugolo (pno.); Eddie Safranski (bass); "Shelly" Manne (drs.). Recorded February, 1949.

IN 1948 the Kenton orchestra achieved for the second year in succession the distinction of being voted in both the "Downbeat" and "Metronome" polls America's foremost swing band, and this presentation of seven of its luminaries seems to have been American Atlantic Records' way of cashing in on the success of a band which in its entirety was under exclusive contract to another company.

The records are both bop propositions. "Jumpin' For Jane," named after Leonard Feather's wife, was previously recorded by Coleman Hawkins, and issued here in June, 1949. The Poll Cats' version of it is for the most part the usual sequence of improvised solos, and no one produces anything we haven't heard from him before, though all play up to their usual form.

Pete Rugolo, making one of his rare record appearances as a pianist, does not solo in "Jane," but shows up as a first-rate instrumentalist in the reverse, "Turmoil."

And the point about this side that is likely to give you most cause for thought is the composi-

tion—a Pete Rugolo original, which introduces such devices as movements with unorthodox numbers of bars; and bars in unconventional measure, not to mention changes of tempo.

Now, all this sort of thing may be very clever, especially when done with the ingenuity with which our Mr. Rugolo does it. But the more I hear of it, the more I am forced to the conclusion that far from helping to develop jazz it is fast getting it to the stage where it can no longer

Edgar Jackson's Record Reviews

be called jazz. It is tending to destroy the one feature which we have always looked upon as the very essence of jazz—rhythm.

Let me make this clear. In the dictionary sense of the word, rhythm is something which can occur in a single bar. But in the jazz sense it means much more than that. It means also continuity of urge. This continuity is not merely a matter of regularity of pulse, it is dependent also on symmetry of form. But once one departs from the symmetry of the 32- or 16-bar movement, with its even balance of 2- or 4-bar phrases, it is difficult to sustain the urge. And when one introduces bars with uneven numbers of beats and indulges in changes of tempo, the urge is interrupted if not entirely destroyed.

All this came to my mind yet again on hearing the first side of:

RALPH SHARON SEXTET

\*\*\*Stalking The Stork (Sharon) (Melodisc 68). \*\*\*Two Sleepy People (Hoagy Carmichael, Loesser) (Melodisc 66)

(Melodisc 1156—6s.) Sharon (pno.); with Jimmy Skidmore (tenr.); Victor Feldman (vib.); Alan Metcalf (gtr.); Bert Howard (bass); Malcolm Aston (drs.). Recorded 9/1/1951.

THE "Stork" has no changes of tempo. But keeping track of what happens during the first 46 bars is quite a problem.

It is due to the insertion of extraneous two-bar piano phrases into a conventional 32-bar chorus opus. These phrases stick out like sore thumbs and are just about as awkward. And by the time one gets to the middle eight one is so confused that one hardly knows what part they are meant to play in the proceedings.

I can only suggest that these "odd" piano bars were added at the last minute purely out of a desire to do something different. Anyway, they show how much better it is to avoid tricks unless there is good reason for them.

However, apart from this misplaced "cleverness," "Stalking The Stork" is another nice example of the music of Ralph Sharon and his Sextet. So, too, is "Sleepy People"—and none the less so because, except for Ralph's more personal and in every way delightful piano solo, it is about as near a straight melody performance as anyone could imagine.

But don't let that mislead you into thinking this is a dull record, for, despite its adherence to the tune, it has the Sharon sound, and that's worth anybody's money any time.

WHO'S WHERE

(Week commencing March 25)

Graeme BELL'S Australian Band Monday: Athlone Tuesday: Dungannon Wednesday: Ballyshannon Thursday: Portadown Friday: Bangor Saturday: Cork Sunday: Ennis, Co. Clare

Tito BURNS and Sextet Monday: Ludlow Tuesday: Loughborough Wednesday: Wisbech Thursday: Warrington Friday: Hornsey Saturday: Darlington Sunday: Newcastle

Hoagy CARMICHAEL Season: Palladium, London.

Billy COTTON and Band Week: Prince of Wales Theatre, London.

Dr. CROCK and Crackpots Three Weeks: Greens Playhouse, Glasgow.

Johnny DANKWORTH Seven Monday: Crewe Tuesday: Liverpool Thursday: Stockton Saturday: Morley

Alan DEAN Week: Palace Theatre, Halifax

Harry GOLD and Pieces of Eight Monday, Tuesday, Wednesday: Ambassadors Ballroom, Birmingham.

Thursday: Coventry. Friday: Rawtenstall Saturday: Rushden

Nat GONELLA and Georgians Two Weeks: West End Restaurant, Edinburgh

Red INGLE and Frantic Four Week: Empire, Finsbury Park

KORDITES Week: Palace, Grimsby

Vio LEWIS and Orchestra Monday: Oxford Friday: Birmingham Saturday: Kidderminster Sunday: Cardiff

Joe LOSS and Band Week: Empire, Nottingham

Sid MILLWARD and Nitwits Week: Regent, Rotherham.

Rose MURPHY Week: Empire, Glasgow.

Freddy RANDALL and Band Saturday: Boston

TANNER SISTERS Week: Empire, Sheffield

TUNE IN to ...



Nat Temple

and listen to the wonderful tone of his

"REGENT" BOHEM CLARINET

You can hear him next on Friday, March 30th, in the Home Service, playing with his orchestra in the "Bedtime with Braden" programme. Make a point of listening to this Master of the Clarinet playing the truly remarkable "Regent"—the Clarinet that has earned amazing popularity all over the world.

Nat Temple, himself, heartily recommends the "Regent" Clarinet and confirms that it has fulfilled every claim made for its quality of tone, ease of playing, and natural fingering.

And it is all-British, guaranteed, and is to-day's greatest bargain!

To BOOSEY & HAWKES LTD., 295, Regent Street, London, W.1.

Please send me the NEW illustrated Clarinet folder.

Name .....

Address .....

MM 243

BOOSEY & HAWKES LTD

295, REGENT STREET, LONDON, W.1.

LANGHAM 2060

Weekly Sporting Review, says: 'A MIRTHQUAKE... FULL OF LAUGHS' DEAN Martin and Jerry Lewis in "AT WAR WITH THE ARMY" and HEAR DEAN SING: 'YOU AND YOUR BEAUTIFUL EYES' 'TONDA WANDA HOY' 'THE NAVY GETS THE GRAVY BUT THE ARMY GETS THE BEANS'

# Round the clubs

with  
**MIKE NEVARD**

[and photographer]  
**George Harrison**

"MAN, it was a great night," said Tony Hall, interrupting me as I chuckled over a local newspaper advert referring to "Kenny Graham and his Aero-Cubists." The night was Saturday—the one before last—and it is not surprising that compère Tony Hall's environment on that particular night was his regular habitat, the Dankworth Club.

Reason for the enthusiasm was the Rita Reys Sextet, making the first—and last—London appearance of its recent tour. And, of course, the resident Joe Muddel group.

These four pictures show . . .



Muddel's Dave Wilkins . . . Rita's Brother, Karel . . . Dutch Jeff Ayal . . .

and, of course, Rita Reys herself, who will be back in this country with her Sextet later this year.



Ted Heath

## Britain's Top Tunes

THIS list of the 20 best-selling songs for the week ended March 17 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

1. THE TENNESSEE WALTZ (A) Cinephonic (Bel) Leeds
  2. THE PETITE WALTZ (Bel) Leeds
  3. MY HEART CRIES FOR YOU (A) Morris
  4. THE ROVING KIND (A) Leeds
  5. SEPTEMBER SONG (A) Sterling
  6. IF (B) Cecil Lennox
  7. I'LL ALWAYS LOVE YOU (A) Victoria
  8. C'N I CANOE YOU UP THE RIVER (A) Leeds
  9. BELOVED BE FAITHFUL (A) Pickwick
  10. GOOD LUCK, GOOD HEALTH, GOD BLESS YOU (B) Unit
  11. FERRY BOAT INN (B) Campbell Connelly
  12. NEVERTHELESS (A) Chappell
  13. PATRICIA (A) New World
  14. ALL MY LOVE (F) Peter Maurice
  15. BE MY LOVE (A) Francis Day
  16. I LEAVE MY HEART IN AN ENGLISH GARDEN (B) Sun
  17. TIPPERARY SAMBA (B) Michael Reine
  18. A PENNY A KISS—A PENNY A HUG (A) Leeds
  19. AUTUMN LEAVES (F) Peter Maurice
  20. TEASIN' (A) Pickwick
- A—American; B—British; Bel—Belgian; F—French.

# How to get dance music out of the doldrums . . .

BANDS on the air "all sound the same." "The standard of musicianship is poor." "Why aren't there more sparkling soloists?" "Why must we have the same tunes dished up in the same old way?"

These are just a few of the criticisms levelled at broadcasting dance bands today. I think they are justified; the Beveridge Report proves that dance music is in the doldrums.

Reviewing the Report in the MELODY MAKER dated January 27, columnist Ernest Borneman wrote:

" . . . it is sad to note that the prospects of any immediate improvement of dance music on the air are negligible."

And he added: "The Report's direct references to dance music can be numbered on the fingers of one hand, and the general references which are likely to influence the quantity and quality of dance music are neither novel nor fraught with hope."

## No desire

But why exactly is it that the radio public apparently has no burning desire to hear more dance music broadcasts? What has happened to the vast radio audiences that eagerly tuned in to the Ambroses, Lew Stones, Roy Foxes and Harry Roys before the war?

Make no mistake—that public is still with us. The reason why it does not make its demand for dance music more vocal can be laid at the door of the bandleader himself.

Primarily, it is his failure to

☆ by **TED HEATH** ☆

raise the present deplorably low standards of dance band broadcasts that has brought about this apathy of the radio public towards dance music.

However, in fairness, I must toss a brickbat at the BBC. They should establish far more rigorous audition tests than those now in force. This would drastically thin out the present plethora of broadcasting bands, and automatically result in a vast improvement of existing standards.

I know that the constant claim that "the Golden Age of British dance music went out with the 'thirties" evokes tolerant smiles in most "progressive" quarters. Nevertheless, bands were better then—better because they were fewer.

There are many more bands in Britain today. And as they attain what they consider a "satisfactory standard," they naturally expect broadcasts, and feel justified in complaining if they don't get them.

Obviously, the BBC wants to pursue a "fair shares" policy; that is why many bands that really fall far short of top-flight standards are inflicted on the radio public.

At the risk of evoking howls of protest from many quarters, I contend that bands that are not up to scratch simply should not be allowed to broadcast.

Those who might condemn this as a harsh statement should pause to reflect that, if adopted, such a course could only benefit the conscientious musicians and tend to eliminate the inferior ones.

Let me say right away that I have no special "inside knowledge" of the working of BBC audition panels, but it is obvious from some bands I have heard on the air that the musicians were called upon to fulfil only elementary requirements at their audition.

It seems that so long as a band has a fair ensemble, two passable singers, and is working regularly as a unit, it comes up to BBC requirements.

## Mediocre solo

However, in that ensemble there may be only one man in each section capable of playing even a mediocre 16-bar solo. And I don't mean jazz solo; I am referring strictly to solos that call for a legitimate instrumental command.

Obviously, it is reasonably easy for a bandleader to conceal such weaknesses when being auditioned. He merely gets arrangements scored down to the level of his performers, and doesn't expose any of his soloists.

Clearly this state of affairs

cannot build up great bands or great players. This is one of the main reasons why dance bands have lost much of their "glamour." The solo personalities that are an invaluable asset when it comes to winning the public's favour are no longer in evidence in today's programmes.

In fact, with the exception of Johnny Dankworth, hardly any soloists of consequence have emerged in the past two or three years. The various MELODY MAKER Polls prove my point.

## Decreasing

Unless there is an increase in instrumentalists of the calibre of the Kenny Bakers, Jackie Armstrongs, Ralph Sharons, Ronnie Chamberlains and Ronnie Scotts—all perennial "MM" Poll-toppers—the quality of British dance music can only continue to decrease.

If, on the other hand, we can create conditions that will stimulate the development of the latent talent that is available in this country, then the musical merit of the "Golden Age" bands will be recaptured.

Apart from instrumental virtuosity, another factor has to be considered if we wish to put British dance music back on the map. It is the vital matter of presentation.

Few people will argue with me when I say that, in most cases, the art of presentation is sadly neglected. This opinion has been endorsed by some of my Dominion friends who are interested in commercial radio.

They have expressed astonishment to me at the lack of presentation by most bands heard over the BBC.

Tune in to any dance band programme. What do you get? Generally the sequence goes like this: girl sings pop song of the day; boy sings pop song of the day; boy and girl sing a pop song of the day; band plays a samba that happens to be on the plug list; song by boy; song by girl; medley of "Top Tune" melodies.

There have been no sparkling soloists; and the lack of presentation speaks for itself.

But, as long as bandleaders and musicians can earn a fair living and still obtain broadcasts without producing anything brilliant, they will be content to go on in the same old way.

Hence the complaint that "bands all sound the same." They sound the same because they can't sound any other way under the present set-up.

It must be conceded that the decline of dance music and

presentation seems to be running parallel with the enforcement of the present plug system, under which a leader is compelled to play sixty per cent. of the tunes listed on the current plug list. How can a bandleader compile a programme of his own free choice under such an unfair handicap?

However, even under existing conditions, it is possible to display some originality of presentation.

In all modesty, I feel justified in saying that I came nearest to carrying out my idea of good presentation in the "Down Beat" series of programmes, which ran for about 20 weeks in 1949.

Admittedly, this series exceeded the financial quota generally allocated by the BBC to dance music programmes. But it was money well spent: we can claim that the band was presented in a manner guaranteed to keep the radio switched on.

## Highlights

Our programmes incorporated what the Americans call "gimmicks." For instance, if we intended playing a tune published, say, in 1929, then the script would stimulate listeners' interest by referring to news highlights of that year—the Wall-street crash, the "Bremen's" record crossing of the Atlantic, and so on.

All this added up to a type of first-class dance band presentation which I feel has been missing since then.

To those who think I have overlooked Billy Cotton's current broadcasts, I must point out that Bill is a law unto himself. I doubt whether there ever will, or could, be another Billy Cotton; but I think he would be the first to admit that, without his regular series of Sunday lunchtime airings, he might have experienced difficulty in consolidating his music policy.

However, Bill hardly falls into the dance music category, for in the main he uses his musicians as a background for his vocal artistes.

## Essential

Nevertheless, Bill Cotton does fulfil the essential requirement of catering specifically for a radio audience.

The obvious fact that the radio public is a race apart from the general public was hammered home to me in an interview I had with BBC dance band chief Jim Davidson some time ago.

"The radio listener," he said, "is a person to be specially catered for. His tastes must be considered quite distinctly from those of the man in the street, who regards dance music only as a means for recreation."

That puts the whole matter in a nutshell. Broadcasting bandleaders should bear this in mind if they want to halt the further decline of dance music airings.

**A higher standard for radio auditions, and more attention to presentation . . . these are two of the ideas for improving British dance music suggested by the leader of our Poll-winning Swing band**

## Plain talking about the Profession

ON page 17 of the Dance Music Annual, 1951, Len Conley writes: "If a player gets above Union scale he's lucky, and Union scale [remains] the same as prewar with the pound now worth only 8s. 6d. No wonder managements have no quarrel with the MU."

That's the kind of plain talking you get in this 112-page pocket-size booklet. Plenty of it, too. One page earlier, Ted Heath says:

"The convergence of jazz and serious music is logical. Bebop has contributed nothing to this progression." Or maybe you would prefer his views on Kenton—"a modern equivalent of Raymond Scott"—and his music—"nearer to novelty music than to serious jazz."

Humphrey Lyttelton says: "Real jazz and the entertainment business parted company 30 years ago," and Ernest Borneman states: "New Orleans jazz is an approach to music and not a facsimile of it."

Crammed into the first 75 pages of this John Dilworth publication are criticisms of "progressives," traditionalists, the back-to-Glenn Miller boys, the musical Press; bands, bandleaders, publishers and recording companies. Fellow

"MM" critics Borneman, Laurie Henshaw, Maurice Burman and Tony Brown respectively, write on the British scene, records, radio, and technical developments. Steve Race writes on critics.

Lou Preager sticks up for the publishers. Geraldo contributes a foreword and Hardie Ratcliffe writes about the MU. "MM" Editor Pat Brand writes on "Dance Bands And Show Business"; Alex Moore on "Dance Music for Dancers."

The book's final 36 pages make it well worth 2s. 6d. This reference section lists 53 song publishers, 26 record labels, 16 agencies, the year's top tunes, 119 instrument dealers and repairers in London and the provinces, correct tempos for 56 different dances, and other useful data.

A last word. Humphrey Lyttelton, in his article, states that the Revival was not an effort to put the clock back, but "an attempt to wind up a clock which had stopped." Some revivalist leaders (Humphrey excepted) might have put the clock right before they rewound it.

MIKE NEVARD

## FELDMANS'

Two Terrific Radio Hits!

# I DO, DO, DO, LIKE YOU

Coupled with  
**THE GYPSY SAMBA**

B. FELDMAN & CO. LTD., 125/7/9, Shaftesbury Ave., London, W.C.2

TEmple Bar 5532.

## Olde-Tyme

NEW TITLES

4/4 Sequence  
**NANETTE**

(As broadcast by Sydney Thompson)

6/8 March  
**IT'S UP TO YOU**

S.O. 4/- F.O. 4/6

Waltz  
**MYSTERY OF THE ADIGE**

S.O. 5/6 F.O. 6/-

Send for our Guide to Olde-Tyme Dances

**BOSWORTHS'**

# I NEED YOU SO

Double No. S.O. 4/- F.O. 4/6

**HORA SAMBA** Orch. 4/6

**CUBAN MAMBO** Orch. 4/6

**BOSWORTHS'** 14/18, Heddon St., London, W.1.

Recorded by PERCY FAITH on Columbia & GUY LOMBARDO on Brunswick.

# GREEN GRASS AND PEACEFUL PASTURES

★★★

BENNY STRONG'S RECORD HIT REVIVAL, on CAPITOL CL13452

# TESSIE, STOP TEASIN' ME

Both Dance Orchestrations by JIMMY LALLY - 3/- each.

KEITH PROWSE & CO. LTD., 42-43, POLAND ST., W.1. GER. 9000

## CAMPBELL CONNELLY'S OLD-TIME ORCHESTRATIONS "THOSE WERE THE DAYS"

Medley including:

- ANNIVERSARY WALTZ (Waltz)
- ANNEN POLKA (Polka)
- IRISH IMMIGRANT (TWO-STEP)
- NARCISSUS (BARN DANCE)

## OVER TO YOU (LANCERS)

The **GAY TWENTIES**

MEDLEY OF TWO-STEPS, EVA THREE-STEPS, ETC.

## GOOD TIMES

WALTZ COTILLON SETS OF ABOVE 5/- each

## LIVE, LAUGH & LOVE

(WALTZ) SET 4/-

CAMPBELL CONNELLY & CO. LTD. 10 Denmark St., London, W.C.2. Tem. Bar 1653

## Josh White makes 7 more Decca sides

ON Thursday (15th) Josh White recorded seven more titles for the London label at Decca's studio.

He was accompanied by Jack Fallon (bass) and Chick Laval (guitar). The numbers cut included "Barbara Allen," "Waltzing Matilda," "Lonesome Road," "Call Me Darling" and "Crucifixion."

Last Tuesday (20th) he followed up with another Decca session, this time accompanied by the Stargazers and orchestra.

Josh White was fully occupied last week-end, with his solo recital at Kingsway Hall on Saturday evening followed by cabaret appearances at the Colony Restaurant and Astor Club.

On Sunday he took part in a big charity concert at the London Palladium. The bill included Garland Wilson and Mae Barnes, the Tanner Sisters, Jack Jackson, the Radio Revellers and Harry Dawson.

Saturday's recital, given to some 1,500 enthusiasts, was an outstanding success. Josh entertained the crowd single-handed for nearly two hours, and at the end was allowed to go only because the Hall had to be cleared.

Promoter Alan Fletcher announces that Josh is to give a similar two-hour concert at the Kingsway Hall on April 7.

## All-Scots winners 3-star programme

With Henri Morrison and his Swing Stars, winners last year of the MELODY MAKER All-Scottish dance band contest, versatility is an essential.

This summer, the boys play in the pit each night for a first-class Variety show, before transferring their talents to please the dancers at the Cragburn Pavilion, Gourrock, where they will be playing their third year. And on Sundays, the band plays for the Firth of Forth Rhythm Club at Greenock.

At dances, Henri features vocalist Bessie Morrison and the Starlites, in addition to the regular pit group: Hugh Adair, Jack Dunlop (altos); Jack Whitford, Bill Canning (trns.); Archie McVev (tmb.); Jim White (pno.); Roy Whiteford (tpt.); Bob Houston (bass), and Henri himself on drums.

Violins have still to be fixed for the Variety season.

Henri Morrison runs "Bradleys," a well-known Glasgow musical business, with Cyril Livingston. He sells 80 "MMs" a week and says "If only I could get more."

## Three men wanted for Margate (S.A.)

Drummer Sandy Beverley, who came to England seven months ago, is returning on April 5 to South Africa, where he has a year's contract to lead a quartet at a Margate (Natal) hotel.

To complete his outfit, Sandy would like to take back with him three British musicians—a pianist, violinist doubling sax, and a trumpeter. Applicants can contact the drummer at 181, Gloucester-place, N.W.1.

Sandy's stay here included a spell with Cyril Grantham at the Dorchester, and he has just returned from a trip to Australia on the s.s. "Stratheden."

## HEATH IN SCOTLAND

Immediately following their Easter Monday appearance at Wimbledon Town Hall, Ted Heath and his Music travel to Scotland. Opening at Leith on Tuesday (27th) they then appear at Aberdeen (28th), Inverness (29th), Dundee (30th), and Leith again (31st).

On Sunday the band is at Manchester for a Hippodrome concert.

## TWO NEW MAMBOS

by PEREZ PRADO

## MORE MORE MAMBO SAXOPHONE MAMBO

back-to-back in this year's most sensational double orchestration.

S.O. 3/9. post free. F.O. 4/3

LATIN-AMERICAN MUSIC PUB. CO. LTD. 8, Denmark Street, London, W.C.2

## SWING CELEBRITY SERIES

FATS WALLER'S

## VIPER'S DRAG

Arr. NORMAN IMPEY

4/- set

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

# Woolf Phillips cuts album of Ellington for the U.S.

WOOLF PHILLIPS, conductor of the Skyrockets—long acclaimed by American stars appearing at the London Palladium—has now been further honoured by being selected by Coral Records to wax an album of Duke Ellington standards specially for the American market.

The records have just been completed, with the Palladium batoneer conducting a 45-piece orchestra.

Eight sides in all, they feature some of Britain's top-name instrumentalists, and were recorded under the supervision of Salvador "Toots" Camarata, who played a major part in Britain's big post-war entry into the American record field via London Records.

Like London, Coral is a subsidiary of Decca, and Woolf Phillips and his Orchestra join the Les Brown Orchestra and Herb Jeffries as recently netted attractions for the label. The company also records former Gerald stalwart Denny Vaughan.

Titles recorded by the mammoth Phillips aggregation are "Caravan," "In A Sentimental Mood," "Mood Indigo," "Sophisticated Lady," "Creole Love Call," "I Got It Bad And That Ain't Good," "I Let The Sun Go Out Of My Heart" and "Solitude."

Ellington and "Woolfie" snapped on the Palladium stage during Duke's last visit here.



## Stobart Orchestra records for Manchester label

ON the eve of the group's disbandment, Kathleen Stobart and her Orchestra have recorded four sides for the Decibel label, headquarters of which are in Manchester. The two records are to be issued immediately.

## New Dutch Quintet makes Scots debut

In succession to the Pia Beck Trio, the Flamingo Quintet and the Rita Reys Sextet, yet another Dutch combination, the Aart Zegveld Quintet, is now occupying the stand at the West End Restaurant, Edinburgh.

The band's 29-year-old leader, who doubles tenor sax and accordion, opened at the Hollywood Club, Amsterdam, last December and is now making his first British tour.

The Quintet's 20-year-old vocalist, Joukje Riemersma, made her professional debut two years ago with the Skymasters vocal group on Radio Hilversum. She toured England with this group and joined Aart on his opening at the Hollywood.

The other members of the outfit are Charles Neiderpelt (pno.), Nicolaas Prins (drs.) and Carel Alberts (bass).

Nat Gonella and his Georgians and the Ralph Sharon Septet are booked to follow the Quintet at the West End Restaurant.

## CONTRACT FOR 'GUEST NIGHT' GATE-CRASHER

Two months ago a young singer gate-crashed one of Henry Hall's auditions. Henry let him sing, and on Wednesday (21st) the young singer from Birmingham entered Henry Hall's Radio Guest Night as resident singer.

His name is David Hughes. Already he has a radio series of his own in the offing, and is also to appear in Henry Hall's summer show at Blackpool.



## Branching out

Two weeks ago, young G.I. singer Jimmy Branch branched out from the London club world, where he has already made a name for himself, to fulfil his first provincial dates.

Appearing at Hinckley on his twenty-second birthday, he made a big hit; the following day he appeared in a concert that included George Formby and Alan Clive.

As a result of these successes, and with MU and Ministry of Labour sanction, he has been booked for other provincial dates. The next is this Saturday (24th) at the Drill Hall, Coventry.

## EASTER CLUBS

Two clubs opening on Good Friday are the Studio Club (Great Newport-street, W.C.2) and the Modern Rhythm Club at Staines Bridge (Anne Boleyn Hotel).

Groups featured will be respectively those of Joe Muddel and Tommy Pollard.

## Linda joins Baker at Southsea Easter Band Parade



Linda Ellington

Johnny Dankworth's vocalist Linda Ellington is leaving the Seven to join Kenny Baker's new all-star group. She makes her first appearance with Kenny this Saturday (24th) at the South Parade Pier, Southsea.

It was from Southsea that Linda came six months ago to join the Dankworth Seven and thus to fulfil her first professional engagement as a singer.

In all, three star guest bands in one week will be the Easter holiday attraction for dancers at the South Parade Pier, Southsea.

On Easter Monday, Cab Kaye and his Cabinettes will be on the stand.

## Ball pens for tenor men

Tristano pupil Ronnie Ball makes his debut in London's clubland this week-end with a new group featuring a front-line of four tenors.

Other commitments allowing, the tenormen will be Ronnie Scott, Tommy Whittle, Aubrey Frank and Gray Allard.

The group appears on Saturday at the Dankworth Club and on Easter Monday at the Downbeat Club. Completing the outfit are Pete Blanning (bass) and Kenny Harris (drs.), who were with Ronnie Ball on the s.s. "Queen Mary."

Ronnie has scored all the arrangements for the new group.

## Cotton burns 'em up!

BILLY COTTON and his Boys gave the lie to the saying that "bands are bad box-office" when they turned their blowtorch of comedy on the first-house audience at the Prince of Wales Theatre, London, last Monday night (19th).

Billy so "burned 'em up" that the stalls wholeheartedly joined in the free-for-all frolics of the pay-off presentation, "I've Got A Lovely Bunch of Coconuts." The orchestra pit which were hurled back with un-British abandon.

## STOBART-LEWIS

(Continued from page 1)

"Kathleen and her three musicians will strengthen the band in many ways, both instrumentally and vocally, and also in the realms of comedy and showmanship. I feel that this amalgamation will also add greatly to the visual appeal of my orchestra."

Kathleen and the other musicians join Vic Lewis next week, and make their first appearance with the band at Birmingham Town Hall on March 30.

Frequently, Billy dropped his mantle of studied solemnity to take part in the fun. The effect was rather like watching Winston Churchill break into a can-can.

(And while we're on that subject, why didn't Bill do his famous impersonation of the great Tory leader?)

For a comedy band, the music was of a high standard. Kabalevsky's difficult "Galloping Comedians," which spotlighted drummer Reg Bryant, was played with verve and skill.—Laurie Henshaw.

## WARLOCK LEAVES FOR CONTINENT WITH NEW ACT

"YOU just can't get in the broadcasting field over here," is the opinion of Sid Millward "Nitwit" Monty Warlock, who leaves Britain next week to open a Continental tour with a newly formed comedy act.

"The BBC know my piano work," said Monty. "But in the last four years I've only had an average of two solo broadcasts a year. I feel there is much more chance of getting work on the Continent, and that one's talents are much better appreciated there."

Monty will be musical director and pianist for the new act—"The Three Black Diamonds"—which includes fellow "Nitwit" Cyril Lagey. As announced last week, Monty and Cyril leave Sid Millward on Saturday.

Completing the "Diamonds" are Norris Smith, former conductor of the London Negro Choir, and Bill Lincoln. Opening night is March 31, when the act makes its debut at the Palace of Varieties, Brussels. Further "calls" include Paris, Blankenburg and Milan.

## George Richards moves to Cavez

Vocalist George Richards, who has completed a year's contract with bandleader Benny Baker at the "21" Room, W., makes a change of environment on Easter Monday (26th), when he joins Francisco Cavez at Ciro's Club.

Francisco is strengthening his outfit, due not only to his success at Ciro's but also to his new contract to make a series of records for the French Nixa label. For this, George is a useful acquisition, as he sings in English, Spanish and Portuguese.

A frequent broadcaster with Stanley Black and his Orchestra under the name of Martin Moreno, George now has a regular featured spot in Stanley's Saturday evening "Top Score" programme, singing a Latin-American number.

## WARD TRIO x 8

In the coming four weeks the Hedley Ward Trio has eight broadcasts; five of these are within two weeks; two on the same day.

The airings (including two repeats) are in "West of England Music Hall" (today, 22nd), "Workers' Playtime" (March 29 and April 13), "Variety Fanfare" (April 2 and 4), a dance music session with Ted Heath (April 4) and "Variety Bandbox" (April 15 and 21).

This Sunday (25th) the Trio, with Hedley Ward and his Band, appears at the Capitol, Cardiff.

## Olde Tyme Dances

- |                             |                                  |
|-----------------------------|----------------------------------|
| Boston Two Step (Original)  | Maxina (Original)                |
| Carnival Square Dance       | Poor John Barn Dance             |
| Choristers' Waltz           | Prince Charming (Valse Cotillon) |
| Dutch Foursome              | Sauter Serenade                  |
| Esperano Barn Dance         | Skirl O' The Pipes               |
| Eton Boating Song (Waltz)   | (Gay Gordons)                    |
| Evergreen Quadrilles        | Songe D'Automne (Waltz)          |
| Festival of Britain Waltz   | Sydney Thompson's                |
| Florodora Lancers           | Barn Dance Medley No. 1          |
| Fylde Waltz                 | Barn Dance Medley No. 2          |
| ★ GAINSBOROUGH GLIDE ★      | March Medley                     |
| Galloping Major             | Stroll Along Sauter              |
| Harry Davidson's            | Take Your Partners               |
| Selection of Waltzes        | (Waltz Cotillon)                 |
| Harry Davidson's Paul Jones | Truro Gavotte                    |
| Her Golden Hair Barn Dance  | Underneath the Stars (Sauter)    |
| Hop Scotch Schottische      | Veleta (Original)                |
| Hurdilla                    | Victoria Cross (Mil. Two Step)   |
| Imperial Waltz              | Valse Superbe                    |
| Inspiration Veleta          | Vision of Salome (Waltz)         |
| Latchford Schottische       | White Heather (Caledonians)      |
| Lola Tango                  | Yearning Sauter                  |

3/6 Each Orchestration (Postage 3d. Extra)



## Gainsborough

## Old Time Competition

OPEN TO ALL AMATEURS

to be held in the

VICTORIA PALAIS DE DANSE, EDINBURGH

on

Tuesday, 27 March, 1951

FRANCIS, DAY & HUNTER, LTD., 138-140, Charing Cross Rd., London, W.C.2

Phone: TEM. 9351

### BRON'S

**All the Publishers' Orchestrations in Stock**

WE HAVE THE LARGEST AND MOST COMPREHENSIVE STOCK OF ORCHESTRATIONS IN THE UNITED KINGDOM.

Send for complete Catalogue which embraces Orchestrations, Instrumental Solos and Methods Accessories, Music Covers and Music Desks Orders of 5/- or over C.O.D. if desired.

**7, 8 & 9 PIECE ARR. 3/- each**

American Patrol	Orig. Boogie Woogie
Anvil Chorus	Pagan Love Song
Basch Bitin'	Pam
Boogie Man	Parades
Bouncing Brother	Quickie
Bus Call Rag	Blip Up Them Stairs
Cherokee	Bunnin' Wild
Cymbal Simon	Scrub Me Mama
Familia Moo	Skyline
Four Men On Hara	Wipey De Time Gal
Free Lance Waltz	Somebody Loves Me
Good Earth	Somebody Stole My Gal
Goodnight Sweetheart	Sometimes I'm Happy
Hamps Boogie	Sound "A" John
Hawaiian War Chant	Stardust
Heat Wave	Stratton St. Strud
I Ain't Got Nobody	Sugar Beat
If I Had You	Summertime
I'm Coming Virginia	Swanee River
Indian Love Call	Sweet Sue
Jin For Joan	Take Ten
Joe Joe	Tea For Two
Lost Week End	Tishomingo Blues
Love Everlasting (W)	To Each His Own
Love Walked In	Tootin' Around
Making Whoopee	Trunk Call
Mean To Me	Twelve Bars Eight
Miss Carolina	Undecided
More Than You Know	Wed. Parade Doll
Mysterious	Where Or When
Mr. Charles	Whispering
Nobody's Sweetheart	Who's Sorry Now
On The Beach	Why Did I Love You
Opus One	You'd Be So Nice

**ENCORE SERIES—F.O. 3/6 each**

Anything Goes	Lisa
Blue Of The Night (W)	Love In Bloom
Blue Room	Man I Love
Cau I Forget You	Small Hotel
Crazy Rhythm	Somebody Loves Me
Cream In My Coffee	Somebody'll Find You
Dancing In The Dark	Something Rem. By
Dancing Time	Stars In My Eyes
Embraceable You	Student Prince Waltz
Fascinating Rhythm	Three Little Words
Fine Romance	Way You Look Tonight
Just One Those Things	What Is This Thing

29/31, OXFORD ST., LONDON, W.1  
Tel.: GER. 3995 (Opposite Frascati's)

### SPECIAL NOTICES 9d. per word

**ACCORDIONIST**, modern style, read anything—Symphony/Bop, car, library.—Uplands 6578.

**DO YOU REQUIRE** reliable, recommended Alto, Tenors, Baritone, Trumpets, Trombones, Pianos, Guitars, Basses, Drummers, for gigs etc.? Free advice, lists.—Leslie Evans (Britain's Leading Teacher), 275, Cooney Hatch Lane, N.11, Ent. 4137.

### MUSICIANS WANTED 6d. per word

**ALTO/CLAR.**, Tenor, Pianist, good readers, Holiday Camp; state terms, board lodging provided.—Box 2659, "M.M."

**BAND OF 1ST** The Royal Dragoons has vacancies for instrumentalists; also young men aged 15-17 years desirous of pursuing a musical career. Duties purely musical, excellent prospects and interesting life. Further information, apply to: The Band President, 1st The Royal Dragoons, 65th Trng. Regt., R.A.C., Menin Lines, Caterick Camp, Yorkshire.

**BASS REQUIRED**, learner considered, amateur 3 months, London, N.W.1.—Box 2658, "M.M."

**DRUMMER** requires keen S.P. Musicians for forming a Band; must rehearse—Phone: Nor. 4704.

**DRUMMER**, Epsom area, must rehearse.—Box 2655, "M.M."

**FAMOUS KILTIE** Juniors have vacancies for young musicians (girls or boys, aged 15-21); Alto and Tenor Saxs, Violin, Drums, Trombone, Accordion, Pianist, also Dancers. Reply fully, stating age, height, experience (if any), to: R.F. 188 Corporation Street, Manchester 4.

**MILITARY BAND** of Marine Mountings, Limited, vacancies exist for the following instruments:—Flute and Piccolo, Bb Clarinets, Oboe, Bassoon, French Horns, Cornets, Trombones, Euphonium, Basses, Percussion. Also string instrumentalists. Employment will be found for suitable applicants in Works or Offices.—Apply: The Director of Music, Marine Mountings, Ltd., North Wroughton, Swindon, Wilts.

**PIANIST**, good technique (small combination), young, good reader and musical background, long contract Plaza, Dumfries.

**PIANIST S/D.**, Holiday Camp, Devon.—Williamson, 26, Woodstock Ave., Bristol, 5.

**PIANIST/URGENT**, good reader, resident.—Harry Gray, Locarno, County Arcade, Leeds.

**PIANO/ARRANGER** and Bass Vocals required first-class Summer Season I.O.W. State age, experience, with photo.—Box 2663, "M.M."

**ROYAL ARTILLERY** Dance Orchestra requires keen young Saxophonists; must be of good character and fair sight-readers. Apply in writing to: Director of Music, R.A. Band, Woolwich S.E.18.

**SAXOPHONIST** for known Act; demobbed or exempt, able to tour abroad. Good work assured. State age, etc.—Box 2662, "M.M."

**T.A. MILITARY BAND** require: Flute, Piccolo, Oboe and Clarinet Players and Drummer.—Write, call or phone: Adjutant, 451 E.A.A. (Chelsea) Regt., R.A. (T.A.), Duke of York's Headquarters, S.W.3, Sloane 3140.

**TENOR/CLARINET**, young, read, ad. lib, perm. Provinces.—Box 2643, "M.M."

**WESTMINSTER DRAGOONS (T.A.)** require good musicians (maximum age 58, ex-Service). All instruments at once, for dance and military band; expenses paid. Engagements band duties only.—Apply Mondays 7-9, Drill Hall, 1 Elverton St., Horseferry Rd., Westminster, S.W.1. Phone: Vic. 3538.

### YOUNG MAN

with musical ability, must be exempt, to learn musical act. Saxs supplied if necessary. Send particulars.—Box 2661, "M.M."

### PERSONAL 9d. per word

**JOHNNY ASHLEY**, young personality Vocalist, available Summer Season.—51, Chariot Street, Manchester, 11.

**LYRIC WRITERS**, please contact Geoffrey Stuart, Composer, Orchard House, Leven, Yorks.

### BALLROOM FOR SALE 9d. per word

**BALLROOM** for sale in Eire; capable of holding 2,000 people. All facilities. Crockrooms, Bar, Dressing-rooms. Freehold property; net profit for one year calculated at £4,000. Price, £40,000; half-share, £20,000.—Principals only.—Box 2647, "M.M."

### RECORDING STUDIOS 9d. per word

**FOR FIRST-CLASS** Studio recordings, why not consult Melville Recordings? Prices from £1. Inquiries welcomed.—44, Melville Rd., Walthamstow. Phone: Lar. 3620.

### REHEARSAL ROOMS 9d. per word

**MICROPHONE PRACTICE** and Tuition; Accompanist available, W. Kensington Studios.—Ful. 3831.

### ENGAGEMENTS WANTED 4d. per word

**ACCOMPLISHED PIANIST** / Accompanist, sight-reader. Play anything; anywhere; anywhen.—Box 2596, "M.M."

**ACCORDION**, amplified, car, Dance Trio available.—Bri. 6991.

**ALTO**,—Archway 4934.

**ALTO / BARITONE / Clarinet**, read, busk, library.—Park 6891.

**ALTO / CLAR.**, "M.M.", Individualist, wants mid-weeks, some Sats. Car.—Stan Faulkner, Mt. 4583.

**ALTO / CLARINET**, S.P. Library.—Ent. 2845.

**ALTO TENOR / CLAR.**—Mac. 2050.

**ALTO / TENOR / CLAR.**, available Easter.—Cl. 4811.

**AMATEUR ALTO / TENOR**, library, car.—Bec. 5674.

**BASS**, car.—Croydon 3019.

**BASS**—BENJAMIN, Brixton 8524. Transport.

**BASSIST**—Gla. 0511.

**BASSIST**—Bri. 6924.

**BENJAMIN BRAGLEY**, Drums, reader, car.—Grangewood 1879.

**BOB GALLIMORE**, Electric Guitar; also Dance/Latin American Trio.—Arn. 2279.

**BRIILLANT PIANIST**, Accordion, Arranger. Acorn 1025. Other instrumentalists supplied.

**CHAS. COOPER**, Drums.—Gra. 3121.

**CON GALNAN**, Pianist.—Tilford 3533.

**DONALD**, D.D.—109 Reg. 1376.

**DRUMMER**—Riv. 5158.

**DRUMMER**, experienced.—Clissold 3133.

**DRUMMER**—Lewis, Holborn 7184 (weekdays).

**DRUMMER (1951 Show Kit)**, library, amplification, car, vacant dates, anywhere.—Tideway 2836.

**DRUMMER/Top Line** Vocalist, modern, good.—Morrell, Pri. 3056.

**DRUMMER**, young, modernist, reliable, good reader, new Premier Kit, desires engagement anywhere, Summer Season welcomed, exp. D/S.—63, Abbey Bridge, Lenton, Nottingham.

**DRUMMER** doubling Flute; car.—Popesgrove 1161.

**DRUMMER-TYMP**s present playing boats, desires change, perm., season, young, modern reader.—Box 2645, "M.M."

**FIRST-CLASS** Pianist, experienced, desires change from running own Band; Summer Season. (Lady).—Box 2656, "M.M."

**FIRST-CLASS** Professional Alto Sax/Clarinet, available Summer Season anywhere; also gigs, London.—Stepney 3587.

**FRANK McNEILL**, Tenor/Clari.—Cro. 5830.

**GUITARIST**—Derwent 4451. Car.

**GUITARIST**, Electric / Rhythm, library.—Brixton 3608.

**LEN FORD**, Drums, car.—Add. 5944.

**MAURICE ARNOLD**, Pianist.—Tottenham 9098.

**PIANIST**, experienced, M.U., available aft/s, evngs.—Bob Norman, Chi. 0043.

**PIANIST**, experienced.—Ronnie Kent, Key. 7847.

**PIANIST**—Shepherd's Bush 6820, 3603.

**PIANIST**, Car.—Colindale 4918.

**PIANIST**—Lee 9917.

**PIANIST**—Harrow 1599.

**PIANIST**, library.—Tot. 6554.

**PIANIST**, library, Supply 3-6 piece.—Day: North 4905; 7 p.m.: Eus. 8146.

**PIANIST**, modern, young, perm., Season.—Arc. 2746.

**PIANIST**, reader, car.—Ken. 3600, Fulham 4184.

**PIANISTE**—Arnold 2467.

**STAN WOOD**, Lead Alto.—May. 6883.

**TENOR**, car; anytime; anywhere.—Wor. 2963.

**TENOR**, car, library.—Wax. 2742.

**TENOR/ALTO**—Lib. 2968.

**TENOR/CLAR.**, young, fully experienced, gigs or resident, comprehensive library available.—Phil Smyter, Pol. 3708.

**TENOR/CLAR.**, read, busk.—Colindale 3071.

**TENOR/FLUTE**—Norman Young, Epsom 4182.

**TENOR/LEAD FIDDLE**, experienced.—Ray Feathers, Bow. 4868.

**TENOR/VOCALS**, own car.—Colindale 6798.

**TRUMPET**, D/S.—Tot. 9100.

**TRUMPET**—Syd. 4588.

**TRUMPET**, LEAD.—Eric Andre, Eus. 6703.

**TRUMPET**, experienced.—Ent. 4948.

**TRUMPET**, read/busk; gigs.—Primrose 4210.

**TRUMPET**—Coppard, Add. 4713.

**TRUMPET** doubling Vocals; vacant Summer Season or tour.—Address: 123, Emmott St., Manchester 9. Phone: Col. 2101.

**WINDSIST**, straight/modern/old-time.—New Cross 4127.

**VOCALISTE**—Arnold 2467.

**YOUNG, STYLISH** Drummer (Single), just finished Northern Palais, requires Summer engagement or perm.; new kit; reader; genuine.—Box 2657, "M.M."

### DANCES 9d. per word

**GOLDERS GREEN**—Dancing every Wednesday, Syd Lennard's Orchestra, 7.30-11. Admission, 3/6. Licensed Hotel and restaurant, Refectory Ballroom, opp. Golders Green Tube Station.

**JOE DANIEL'S** Jazz Group every Saturday, 7.30, Civic Restaurant, Chapel Lane, Pinner, 100 yds. Pinner Met. Stn. Adm. 3/-. Jive or listen.—everybody welcome.

### CLUBS 9d. per word

**AAAH!** L.J.C. Easter Celebrations, Saturday/Monday Sessions, Humphrey Lyttelton's Band. Membership 3/6 (s.a.e.). 4, Earlim St., W.C.2. Tem. 1762.

**AAH! AT LAST**, return of No. 1 Tenorman Ronnie Scott's Quartet featuring Victor Feldman, this Saturday, 7.30, Arches St., Picc. Circus, 7.30. Also Tommy Polard, Spike Robinson. Also every Sunday afternoon, 4-7, 41, Gt. Windmill St., Picc. Circus.

**A BIG EASTER** Sunday Jive Session, Cooks Ferry Inn, Angel Rd., Edmonton, 7-10. Licensed Bar. Surprise Guest Band and Artists: Freddy Randall and his Band.

**A BEBOP CLUB**, Tooting Ballroom, Tooting Broadway, Sunday afternoon, 3-6 p.m. Les Simons Sextet. Members 2/.

**A GRAND** Good Friday Session!! At the Dutch House, Lee. Dancing to Charlie Galbraith's Jazzmen and guests, Jeff Madison's Juniper Jazzmen. Also Bernard Gustalia, Starting 7.30 prompt—come early!

**BIG BAND PARADE!** Acton presents, this Thursday, Eric Delaney! Mar. 29. Surprise! Also Easter Monday, Cab Kaye! See also Easter Monday.

**DELTA JAZZ CLUB**, 6, New Compton St., every Saturday and Sunday night, listen and dance to Mike Daniels' Delta Jazzmen. Guest spots. Jim Asman, compere.

**DOWNBEAT CLUB**, Big Easter Monday Show, 12, Archer St., Picc. Circus, 7.30-11. The Ronnie Scott Sax Ensemble.

**EASTER MONDAY!** Acton and Hammersmith amalgamate to present a Night of Nights! Three Bands! Guest Stars! Special extension!—"White Hart", Chi. 0848.

**FELDMAN CLUB**, 100, Oxford St., Easter Sunday: Kathleen Stobart Orchestra, plus Ronnie (T.O.P.) Scott Quartet with Victor (T.O.P.) Feldman. Extra added attraction, greatest Drummer in the world! Everybody welcome.

**GOLDERS GREEN**—Dancing every Friday to Mick Mulligan's Magnolia Jazz Band, 7.30-11.—Refectory Restaurant (opp. Golders Green Tube Sta.). Fully licensed Buffet and Restaurant.

**HAMMERSMITH**. See Easter Monday.—Particulars: She. 6476.

**HAMMERSMITH Jazz Club**. Southern Stoppers, Blues Singer Reg Barnett, Rhythm Pianist, Ian MacDonald.—Prince of Wales, Dalling Rd., nr. Regal, Wednesdays 7.30.

**HUMPHREY LYTTLETON** Club Concert next Tuesday, March 27, 7.30, at Conway Hall, Red Lion Square, Holborn. Hear the Lyttelton Band and the Ian Christie Trio. Tickets 4/- (members, 3/-) from 84, Newman St., W.1, or at door. Doors open 6.45.

**IAN CHRISTIE** Trio makes its first public appearance at Conway Hall, Tuesday, March 27, in the Humphrey Lyttelton Club Concert. See their advert.

**JOHNNY DANKWORTH** Club, 10/11, Gt. Newport St., W.C.2. Sat., Ronnie Ball's "Four Tenors" and Rhythm, Joe Muddel Quintet. Wed.: Joe Muddel and guests. Membership 2/6.

**MANCHESTER** Jazz Club present Humphrey Lyttelton and his Band. Houlsworth Hall, Deansgate, Manchester, Saturday, March 31, 7.30 p.m. Tickets 5/-, 4/-, 3/-. Hime and Addison, 37 John Dalton Street, Manchester 2, or at door.

**NEW ADDINGTON** Community Centre, this Sunday, 7.30 p.m. Mick Mulligan's Magnolia Jazzband, George Melly, 130 bus from East Croydon Station.

**ROYAL TINGALE** Modern Music Club, Nightingale Hotel, N.22, presents The Johnny Rogers Quintette, Sunday, March 25, 7-10 p.m. Inquiries: Bow 6144.

**NO. 1 JAZZ** Club present, Mar. 25: Martin Aston, Lennie Bush, Victor Feldman, Tubby Hayes, Keith Barr, Harry Klein, also Jazz at Philharmonic with Disc-Jockey, Tony Hall.—10-11, Gt. Newport St., W.C.2.

### LEW DAVIS OFFERS

**OUTSTANDING VALUE IN TRUMPETS & TROMBONES FOR STUDENTS**

Lincoln (London) Trumpets, low pitch, gold lac, slide change to A, cushion rim m'piece, new, Tax paid, £17 5s. Case £2 15s.

Lincoln (London) Trombones, low pitch, gold lac, nickel slides with slide lock, cushion rim m'piece, new, Tax paid, £17 5s. Case £4 2s. 6d.

H.P. Terms Available

**LATIN AMERICAN INSTRUMENTS. NECESSARY TO EVERY BAND**

Edmund Ross, Bongos, brown or white, 28 ds. 8d. Maracas £1 19s. Cabasa 25 12s. 11d. Choclo £1 11s. 6d. Reso Reso £1 7s. 4d. Samba-Tam £3 3s. 5d. Claves 17s. 2d. Special Baskette Maracas 15s. pair.

Postage and packing extra. C.O.D. Send for complete lists.

### THIS WEEK'S BARGAIN

Carlton Blue Crystal Flash Drum Kit, 20 x 16 B./Drum, 14 x 6 S./Drum, B./D. Pedal Spars, High Hat Pedal, Cymbal Arm, Cowbell, 3 Turkish Cymbals, Sticks and Brushes, absolute bargain, 48s.

**DRUMMERS**

WE ARE PREMIER AGENTS.

Write to Fred Hardy for all your Premier requirements, you are assured of a friendly and personal service.

**LEW DAVIS PRODUCTS LTD.**  
134, Charing Cross Road, W.C.2  
Phone: TEMple Bar 6562

### STARTING A LIBRARY?

Let us give you our experience in selecting suitable numbers.

We shall be pleased to answer any problems and send you our lists of

**OLD TIME DANCES.**  
**789 PIECE ARRANGEMENTS.**  
**LATEST POPULAR NUMBERS.**  
**MUSIC DESKS AND COVERS.**  
**MANUSCRIPT BOOKS & PAPER.**

**"A MUSIC SERVICE BY MUSICIANS"**

Orders by return post. C.O.D. if desired.

**PICCADILLY MUSIC SUPPLIES**

51, NEAL ST., W.C.2  
TELE. 9579 GER. 4016/1788

### THE SAXOPHONE SHOP

JOHN PAUSEY

**ALTO SAXOPHONES**

GOLD LACQUERED, THOROUGHLY RECONDITIONED, FULL ARTIST MODELS, IN CASE.

Martin, post war ... £60

Buescher Aristocrat ... £65

Martin, nickel keys ... £45

Adolphe Sax (Selmer) ... £38

King Zephyr ... £40

Corn ... £42

**TENOR SAXOPHONES**

GOLD LACQUERED, THOROUGHLY RECONDITIONED, FULL ARTIST MODELS, IN CASE.

Buescher ... £95

Martin, nickel keys, late ... £85

New Brunswick ... £40

Adolphe Sax ... £45

R.E.P. ... £45

Martin, post-war, new outfit ... £100

Buescher, G Melody, S.P. ... £20

All instruments on 7 days' approval. Part Exchange, Hire Purchase, Instruments bought, Overhauled, Repaired, Silver-plating, Gold Lacquering, Saxophone, Woodwind and Brass Repairs while you wait.

**BERG LARSEN MOUTHPIECES:** Clarinet, Alto-Tenor, 24 1/2". 6d. (Post 6d.), Baritone 28 1/2", 9d.

156, SHAFTESBURY AVE., W.C.2  
(Opp. FELDMAN'S CAMBRIDGE CIRCUS)  
Phone: TEMple Bar 9919

### PARKERS'

**BRASS STUDIOS LIMITED**

Brass Instrument Specialists

Call and inspect our stock of second-hand American and British Brass.

Martin Tpt., Committee model, G.L. £70 0

King Tpt., 2B model, G.L. ... £45 0

Bach Tpt., Stradivarius model, G.L. £45 0

Corn Tpt., model 12B, l.c. ... £55 0

Besson Tpts., n./c., L.B., G.L. ... £37 10

B. & H. Imperial Trombone, G.L. ... £38 10

Elkhart Trombone, G.L. ... £22 10

New cases from £4 10s. to £17 10s.

Our special Zip Bag for Trumpets, Exchanges, H.P. Terms, Service after Sales. The "Parker M.P." growing more popular daily. Write or call, open Sat. until 6 p.m.

6, DANSEY PLACE,  
Wardour St., Shaftesbury Avenue, W.1.  
Telephone: GERard 8994

### A WISE CHOICE—Calteau REEDS

The ever-growing popularity for Calteau Reeds is proof of their popularity. Only selected French cane is used in their making, chosen by experts, skilfully cut and graded in the usual strengths from soft to hard.

8659 Bb Clarinet £0 12 7 doz. } Tax  
8663 Eb Alto Sax £0 18 6 } Paid  
8664 Bb Tenor Sax £1 4 0 }

From your local dealer or write to:

**BOOSEY & HAWKES LTD.**  
295, REGENT STREET, LONDON, W.1

### DRUMS

DOC. HUNT says: "I know nothing about GROUND NUTS or EGGS, but I do know DRUMS."

**REPAIRS, RESTORING & DEALS OF ALL KINDS**

**EXPRESS PREMIER SERVICE!**

**L. W. HUNT DRUM CO. LTD.**

The Drummers' Headquarters  
10/11, Archer St., Shaftesbury Ave., London, W.1. GERard 8911

### FOOTE

Alto, Paramount, S.P., L.P., art. G. etc. £19 10

Alto, Savana, nly. G.L., art. G. etc. £20 10

Alto, Buescher, nly. G.L., full art. etc. £45 0

Alto, Conn, underring, nly. G.L., int. £59 10

Tenor, Lamy Regal, nly. G.L., art. G. etc. £39 10

Tenor, Hawkes 50th Cent., nly. G.L., full art. £59 10

Tenor, Conn, S.P.O.B., very good cond. £49 10

Clarinet, Hawkes, metal, L.P., 14 key. £35 10

Clarinet, B. Boehm, Crasnon, 17/8. £22 10

Trumpet, S.P., nice cond., pearls, etc. £11 15

Trumpet, Kolls Diplomat, nly. G.L., good £18 15

Tpt./Cornet, Bach Strad, G.P., big br. £35 0

Bas. 4 string, fat back, good tone. £25 0

Bas. 4 string, Chamber size, ideal gigs. £39 10

Bass, 4 string, fat back and cover, good £44 0

Bass, Heberlein 1936, violin shape. £79 10

Trombone, Variety, nly. G.L., slide catch £21 10

Trombone, Boosey, brass, ideal jazz. £15 0

Guitar, swell back, 8 string, round hole. £8 10

Drum Kit, 20" Bass, Snare, new accessories. £25 0

Bass Drum, 22" x 17", white, as new. £11 10

Suare Drum, Premier Ace, all chrome. £14 10

Fair Tom-Toms, 12" & 14", in case, figs. £11 10

F./Acc., Paolo Soprani, 120B, white. £39 10

**EASIEST TERMS.** Ger. 1811

Send for FREE bargain list of YOUR instrument.

**EASTER SATURDAY TILL 1.**

CRAS. E. FOOTE, LTD., 40, Rupert St., W.1

### KAY WESTWORTH'S

MIDLANDS DISTRIBUTORS  
ALL BAND INSTRUMENTS & ACCESSORIES  
Orchestrations and Music in Stock

Repairs a Speciality

**KAY WESTWORTH'S**  
6 Moor Street, Birmingham, 4. Open Saturday

### SELMER BARGAINS

ALTO SAXES, low pitch, octave	CASE
No Name, plated P-B auto, octaves	10 10
Broadway, s.p., b.g., top F, low Bp	20 0
Connson, s.p., b.g., top F, low Bp	25 0
Lyriss, s.p., b.g., top F, low Bp	32 10
Majestic, s.p., b.g., top F, low Bp	35 10
New Brunswick, g.l., aux.F, art.G, etc.	40 0
Selmer, g.l., replated, repadded, top F	45 0
Penn Special, g.l., u.dung, octave, etc.	45 0
pestil insecta, wide key, aux.F, art.G	50 0
Selmer, g.l., replat., aux.F, art.G, etc.	50 0
Buescher, s.p., g.b., "Tru-tone", aux.F	62 10

**SERVICE** Showroom open 9-5.30. Sat. half-day, but if you cannot call our Salesman will call upon you one evening, just let us know. LONDON area only.

**EASY PAYMENTS ARRANGED.**

**TENOR SAXES.** Complete outfits

Savara, s.p., b.g., top F, low Bp	27 10
Carl Fischer, g.l., top F, low Bp, etc.	28 15
Dona, s.p., b.g., replat., etc., top F, low Bp	55 0
Gold Seal, g.l., new mod., aux.F, art.G	67 10
Buescher, p. g.l., "Tru-tone", replated	67 10
Penn Special, p. g.l., pearl insets, aux.F	70 0
King, p. g.l., "Zephyr", replated, aux.F	82 10
Dolnet, p. s.p., g.b., new model, aux.F	85 0
By TRUMPETS, mouthpiece & case, etc.	24 0
Alliance, p. g.l., replated, slide change	16 15
Lincoln, p. g.l., late slt. model, medium	17 15
Rezal, s.p./slide, g.l., slender dance mdl.	17 10
American "Standard", p. s.p., slender	20 0
Frison, p. g.l., brand new, slender model	24 0
New Super Deatman, s.p., slide, etc.	25 15
Martin Imperial, p. famous U.S. med.	32 10
B model, 2-fold clear lac., finish replat.	32 10
Besson, s.p./slide, lac., "New Creation"	33 15
By TENOR TROMBONES, comp. outfits	17 0
Un-named, g.l., p. small bore, 6" nw. mdl.	22 18
Frison, p. g.l., brand new, med. 6" be	25 0
American "Standard", p. s.p., g.b., med.	25 0
Sample, p. g.l., bd. new, med. 7" bell, etc.	26 0
Regeat, p. g.l., latest med. bore, 7" bell	32 15
Besson "International", p. s.p., g.b.	32 10
AMPLIFIERS Outfits, carefully tested	15 0
Tru-tone, s. single speaker, A/D/O	16 10
Tru-tone, 7" solid model, single speaker	16 10
E.S.A. A12 twin speaker, mike & stand	34 0
E.S.A. U25, double twin speakers, mike and stand	47 10

**SPANISH FRETBOARD GUITARS**

Ferretti, new round tone hole model ... 10 0

Servilla, nelo, med. large body ... 15 15

Abbott, flat body, r./l./h., cvd. an. fbd. ... 18 15

**STRING BASSES**, reconditioned, etc.

4-string, s.p. slide model, fat back ... 35 0

Synphonix, 4-string blonde, f. wire, perf. ... 52 10

Shaped, solid wood, 2-pole magnetic u. ... 9 0

Porta-cell (prototy) 6-pole unit, etc. ... 10 0

Hawaiian, slt./line wood body, 6-pole u. ... 10 10

114-116 Charing X Rd., W.C.2. Tel. 0444

### SPECIAL NOTICES 9d. per word

**ACCORDIONIST**, modern style, read anything—Symphony/Bop, car, library.—Uplands 6578.

**DO YOU REQUIRE** reliable, recommended Alto, Tenors, Baritone, Trumpets, Trombones, Pianos, Guitars, Basses, Drummers, for gigs etc.? Free advice, lists.—Leslie Evans (Britain's Leading Teacher), 275, Cooney Hatch Lane, N.11, Ent. 4137.

### MUSICIANS WANTED 6d. per word

**ALTO/CLAR.**, Tenor, Pianist, good readers, Holiday Camp; state terms, board lodging provided.—Box 2659, "M.M."

**BAND OF 1ST** The Royal Dragoons has vacancies for instrumentalists; also young men aged 15-17 years desirous of pursuing a musical career. Duties purely musical, excellent prospects and interesting life. Further information, apply to: The Band President, 1st The Royal Dragoons, 65th Trng. Regt., R.A.C., Menin Lines, Caterick Camp, Yorkshire.

**BASS REQUIRED**, learner considered, amateur 3 months, London, N.W.1.—Box 2658, "M.M."

**DRUMMER** requires keen S.P. Musicians for forming a Band; must rehearse—Phone: Nor. 4704.

**DRUMMER**, Epsom area, must rehearse.—Box 2655, "M.M."

**FAMOUS KILTIE** Juniors have vacancies for young musicians (girls or boys, aged 15-21); Alto and Tenor Saxs, Violin, Drums, Trombone, Accordion, Pianist, also Dancers. Reply fully, stating age, height, experience (if any), to: R.F. 188 Corporation Street, Manchester 4.

**MILITARY BAND** of Marine Mountings, Limited, vacancies exist for the following instruments:—Flute and Piccolo, Bb Clarinets, Oboe, Bassoon, French Horns, Cornets, Trombones, Euphonium, Basses, Percussion. Also string instrumentalists. Employment will be found for suitable applicants in Works or Offices.—Apply: The Director of Music, Marine Mountings, Ltd., North Wroughton, Swindon, Wilts.

**PIANIST**, good technique (small combination), young, good reader and musical background, long contract Plaza, Dumfries.

**PIANIST S/D.**, Holiday Camp, Devon.—Williamson, 26, Woodstock Ave., Bristol, 5.

**PIANIST/URGENT**, good reader, resident.—Harry Gray, Locarno, County Arcade, Leeds.

**PIANO/ARRANGER** and Bass Vocals required first-class Summer Season I.O.W. State age, experience, with photo.—Box 2663, "M.M."

**ROYAL ARTILLERY** Dance Orchestra requires keen young Saxophonists; must be of good character and fair sight-readers. Apply in writing to: Director of Music, R.A. Band, Woolwich S.E.18.

**SAXOPHONIST** for known Act; demobbed or exempt, able to tour abroad. Good work assured. State age, etc.—Box 2662, "M.M."

**T.A. MILITARY BAND** require: Flute, Piccolo, Oboe and Clarinet Players and Drummer.—Write, call or phone: Adjutant, 451 E.A.A. (Chelsea) Regt., R.A. (T.A.), Duke of York's Headquarters, S.W.3, Sloane 3140.

**TENOR/CLARINET**, young, read, ad. lib, perm. Provinces.—Box 2643, "M.M."

**WESTMINSTER DRAGOONS (T.A.)** require good musicians (maximum age 58, ex-Service). All instruments at once, for dance and military band; expenses paid. Engagements band duties only.—Apply Mondays 7-9, Drill Hall, 1 Elverton St., Horseferry Rd., Westminster, S.W.1. Phone: Vic. 3538.

### YOUNG MAN

with musical ability, must be exempt, to learn musical act. Saxs supplied if necessary. Send particulars.—Box 2661, "M.M."

### SITUATIONS VACANT 6d. per word

**WANTED:** experienced Royalty and Copyright clerk, male or female, for leading company of Music Publishers; good wages, 5-day week.—Apply: Box 2653, "M.M."

**WANTED:** Smart Lad to learn Accordion tuning and repairs. Details: Box 2652 "M.M."

### BANDS 6d. per word

**A PERSONALITY** Compete-Vocalist doubling Guitar and four celebrated musicians.—Louis Ghisletta, Weibek 7515 (evenings).

**ALL FAMOUS** Broadcasting Bands; available.—Write, Box 2601, "M.M."

**AL DANDIGER**, Tommy Shaw

# EASTER PARADE—of BURNS BARGAINS!

Bas. B. & H., flat back, beautiful tone... £42 10	Boehm Clarinet, Bp, L.P., "Grae" £27 10
Selmer, balanced action, Tenor Sax, G.L., L.P. £90 0	Boehm Clarinet, Bp, L.P., "Dore," metal £14 0
Penn. Special Baritone Sax., nly. G.L., F.A.M., L.P. £37 10	High pitch metal Flute, Boehm, closed G# £12 0
B. & H. Clippertone Trumpet, N.V.A., S.P., L.P. £15 0	Flute, metal, "Bill Lamy," open hole, closed G# £26 0
Whaley Boyce Trumpet (Canadian), Bp, L.P., pearl tips, G.L. £12 0	Flute, metal, "Sioma," covered hole, open G# L.P. £22 10
New Yorker Trumpet, S.P., L.P., slide, L.P., slide £16 17	Guitar, R./8. hole, "Abbot," full size £25 0
Conn Trumpet, "Military" model, S.P., L.P., slide £32 10	Guitar, "Oello, Epiphone, Broadway" £25 0
Buescher Trumpet, sd. ptd. slide £17 10	Guitar, R./8. hole, full size, natural col. £11 10
Alto Sax., "Lewin," S.P., L.P., full art., newly G.L. £39 10	Guitar, Epiphone, "Zenith" Oello £36 10
Alto Sax., "Hawkes," S.L., L.P., full range £33 10	
Alto Buescher, nly. G.L., full art., L.P. £46 0	
Alto Sax., "Conn," nly. G.L., full art., L.P. £46 15	
Boehm Clarinet, Bp, L.P., "Lafleur," 17/6 £23 10	
Boehm Clarinet, Bp, L.P., "Martin," wood £32 10	

**ALEX BURNS LTD.**  
114, SHAFTSBURY AVENUE, LONDON, W.1  
Phones: GERrard 3796 and 5183 ESTABLISHED 1924  
OPEN EASTER SATURDAY, 9-1.

## RIGHT from the start!

WITH A *Lenny Baker*

**TRUMPET MOUTHPIECE 39/5 POST FREE**

*Besson*

15, WEST ST., LONDON, W.C.2. Tel. 9011

# B+H Bargains!

Alto Sax., Conn, u/clang model, gold lac., as new £70	Side Drum, 14" x 7", first-class condition £8
Alto Sax., Hawkes, 20th Century, gold lac. £37	Side Drum, Beverley, deep wood, 14" x 10", chr. £12
Alto Sax., Buescher, late 400 model, gold lac. £35	Drum, Premier, De Luxe model, black and nickel finish £12
Alto Sax., Martin U.S.A., full art., gold lac. £42	Drum Outfit, Leedy, American, in peacock pearl finish £22
Tenor Sax., Soma, artist's, gold lac., as new £50	String Bass, German model, ideal for dance work £27
Tenor Sax., Manhattan, artist's, silver plated £37	Bp Trumpet, Super Olds, gold lacquer £55
C Melody Sax., York U.S.A., artist's, plated £23	Bp Trumpet, dance model £13
Bp Clarinet, Hawkes, metal, Boehm system £18	Bp Trumpet, Besson, Proteano, indl. g.l., as new £28
Bp Clarinet, Selmer, Boehm, 17 key, wood £30	Bp Trumpet, Buescher, slender bore, g.l., as new £26
Bp Clarinet, French, simple system £10	Bp Trumpet, Conn, Besson, New Creation, as new £22
Bp Clarinet, Hawkes, metal, simple system £8	Bp Cornet, Dixieland model, as new £14
Bp Clarinet, Hawkes, metal, simple system £7	Bp Trombone, Dixieland model, no case £14
Bp Soprano Sax., Boosey, artist's, silver plated £16	Bp Bass, ideal for Dixieland, brass, good playing condition £10
Bass Drum, latest size, 20" x 15", white finish, shop sold £15	

\* Special K Stamp goods for Rumbas and Sambas, 17/6 each. Limited stock. Easy terms arranged. All instruments except drums are complete with cases, unless otherwise stated.

**PART EXCHANGE CONSIDERED.** ALDERSHOT and district musicians can obtain these bargains from the Aldershot branch, 45, Station Road. Tel. 341.

# BOOSEY & HAWKES LTD

8-10, DENMAN STREET, LONDON, W.1. GERRARD 1648

**BARGAINS ALL TYPES DRUMS, ACCESSORIES, KITS**

Cash or Hire Purchase.

Speedy Mail Order Service. S.A.E. requirements

All Repairs, Renovations. Guaranteed

Best Calf Heads Double-Lapped 30/-

Also Saturdays till 6.0

**TED WARREN DRUM SHOP**

544, Old Ford Road, Bow, E.C. London

(No. 8 Bus Terminal) ADVance 1695

**DINNER SUITS** Modern, perfect fitting, ready to wear.

BEST UTILITY Double-breasted 2-piece DINNER SUITS. Indistinguishable from high-grade dress wear. £10.19.6 post free.

Sizes: 34, 36, 38, 40, 42 Chest (and 38, 40, 42 short). State height and waist.

**LARGEST STOCKS** Call or send Cash with order. IMMEDIATE Satisfaction or money refund guarantee. DELIVERY

**J. SHONE, 391, Coldharbour Lane, Brixton, LONDON, S.W.9. Brixton 6887.**

**LEN WOOD MUSICALS**

GER. 1386. 59 Frith St., London, W.1

H.P. (Easy Terms) WITH PLEASURE

Tenor, Conn, gold lac., F.A.M. £70

Tenor, Buescher "Aria," gold lac., as new £65

Alto, Martin H. Craft, S.P.G.B. £30

Trumpet, New Super Deardman £20

Accordion "Mazzini," 48 Bass £12

Clarinet, Buisson, Boehm Bp, ohld. £18

**DEARMAN SUPER MOUTHPIECES**

3" x 5" x 1/8" LAYS

Ebonex Ivoire H the Lay you

£ 1.0 0 £ 1.4 0 choice does not

Clar. 1 10 4 1 14 8 suit we will gladly

Alto 2 5 8 2 10 8 change for the

Tenor 3 0 8 3 6 8 right one.

**OLYMPIC DRUMS & ACCESSORIES**

Send for New Illustrated Catalogue.

SPECIAL—CYMBALS, 11" med. or thin, suitable for Hi-Hat or Crash, 12/6 post free.

**BASS DRUMS CUT DOWN TO ANY SIZE. RE-SPRAYED AS NEW. 10 DAYS' SERVICE.** £5 10s. Carriage free.

**WE STOCK REEDS, MOUTHPIECES, STICKS, BRUSHES, TUBORS, ETC., ETC., SEND FOR YOUR NEEDS. C.O.D. SAME DAY. Drum Heads Re-Lapped, by Return Post, 25/-**

Highest Cash Prices paid for your unwanted Musical Instruments, Drums, Accordions, Saxophones, Clarinets, etc.

**USE PUBLIC ADDRESS 15**

A really portable amplifier. Lighter, cheaper and better than any comparable mike outfit. Twin speaker case, which holds the chassis when clipped together, weighs less than 20 lbs. complete. AC/DC chassis, fully enclosed, no exposed metal parts, guaranteed shock-proof. Two 10" speakers. Although the initial Ten have been sold. Manufacturers agree to extend free Mike and Stand for a further Ten Orders. Price **30 GNS.**

AVAILABLE FROM STOCK CASH or H.P.

**FRANCIS, DAY & HUNTER LTD., 138/140, Charing Cross Rd., W.C.2. (TEM. BAR 9351)**

## INSTRUMENTS FOR SALE 6d. per word

**AJAX VIBRAPHONE**, 4-oct., new condition, AC/DC electric, and clock-work motors, fitted travelling trunk, bargain, £85 or nearest offer — Box 2654, "M.M."

**BASS, "GILKES,"** Old English, full size, fine tone, £65.—Write to Nat Paris, Roberto Inglez Orch., Savoy Hotel W.1

**BAVARIAN BASS**, perfect condition, beautiful tone, £40.—Box 2651, "M.M."

**BOHEM CLARINET** by Lamy, L.P., fine tone, £15.—Carmichael, Val. 6112.

**BUESCHER TRUE-TONE** Alto Sax, G.L., as new, £30.—Phone: Ter. 4054.

**CONN ALTO**, late model, new, underslung octave, completely relacquered/overhauled, not used since perfect instrument, Berg Larsen 85 Mouthpiece; beautiful Skyline Case; £60, worth £80. Any trial in London.—Box 2646, "M.M."

**CONN TENOR** (251372), perfect condition, relacquered, completely overhauled, £70.—Alkin, 13, Bessemer Court, Camden Road, N.W.1.

**DOUBLE BASS**, German, with cover, £40.—22, Meath Road, Ilford, Essex.

**ELB ALTO** Saxophone, Buescher, offers. (Evenings) Havill, 22, Marlborough Road, St. Albans, Herts.

**FRONTALINI ACCORDION**, 120 Bass and Coupler, 11 treble, bargain £70.—Box 2650, "M.M."

**GUITAR**—GRAFTON de Luxe electric plectrum Guitar and case, used on Broadcasts, recordings, £35. Can be seen with George Evans Orchestra.—Phone: Ferriale 8977, Ford.

**NEW SELMER** Tenor, G.L., with case, £100.—174, High Street, Swansea.

**SELMER "Louis Armstrong"** Trumpet, G.L., as new, with case, £22.—9, Doris Rd., Ashford, Middx. Hou. 0590 (day).

**SOLOVOX**, available, reasonable price.—Box 2626, "M.M."

**SOLOVOX**, perfect condition, offers.—Box 2641, "M.M."

**TENOR, SELMER**, gold, £67.—107, Church Road, Bexley, Kent.

**TRUMPET, BESSON** New Creation, S.P.G.B., £20.—Bigmore, 86, Cricketfield Rd., Clapton, E.5.

**TRUMPET, SELMER** Louis Armstrong, S.P., in case, £30. Other Trumpets stocked.—Inquiries: Philpot, 354, Beech Hill, Luton.

**TRUMPET, TRIEBERT**, S.P., G.B., case, two Mutes, Tutor, new condition, £12 15s.—Cro 3018, after 6 p.m.

**VIBRAPHONE**: Premier, 3-oct. F to F Electric, absolute perfect condition, with case, £80, or offer.—Box 2630, "M.M."

**5-STRING BASS** for sale, £35. 4-Strings, £20, £45, £50.—33, Homefield Rd., Wembley.

**£13.—TRUMPET**, Brown, completely overhauled, new case, can be seen London.—22, Sutherland Boulevard, Leigh, Essex.

**DRUMS 6d. per word**

**DOC HUNT** for Premier Drums!

**BASS DRUMS** and covers from 20-in., to clear.—Vic O'Brien.

**BONGOS**, Tunable, £5 pr.—Vic O'Brien.

**CYMBALS, TILTS**, 5s.—Vic O'Brien.

**DRUM KIT**, as new, High Hat, two Zildjian Cymbals, £45.—Phone: Colindale 7106, Thurs.-Sun., after 6 p.m.

**DRUMS REDUCED**: prompt service; quality Vellums, slunks and hard-white, always in stock.—Vic O'Brien, 100, Gt. Russell St. (nr. Dominion), W.C.1. Lan. 8316.

**HUNT FOR HEADS**—Hunt for Heads—Hunt for Heads.—Hunt the Drum Head King!

**ORIGINAL B.D. Reducing**, as new, £4 10s. Spraying, plating, etc. Zildjians thinned.—Bill Embury, 643, Green Lanes, N.8. Mountview 3312.

**INSTRUMENT REPAIRS 9d. per word**

**ACCORDION REPAIR** Service

Tuning and pitch alterations, tremolo or straight; new bellows supplied, old ones repaired; every conceivable type of repair undertaken by experienced Italian craftsmen in our own fully equipped workshops.—Jennings, 119, Dartford Rd., Dartford, Kent. Phone: 3907.

**FOOTE DOES IT!** Finest reconditioning. Saxes, Brass, Woodwind, Drums, etc. Loans to callers.—Chas. E. Foote, Ltd., 40, Rupert St., W.1. Ger. 1912.

**HONER SERVICE** for repairs is completely comprehensive. Brass, Woodwinds, Saxophones, Percussion, as well as Piano Accordions and Honner Chromatic Harmonicas. Expert craftsmen only.—Hohner, 9, Farringdon Rd., E.C.1. Hol. 8650.

**LEW DAVIS** specialises in the overhaul and repair of Saxophones and Clarinets. Gold lacquering. S.F. G.B.; guaranteed 7 days' service.—134, Charing Cross Rd., W.C.2. Temple Bar 6562.

**INSTRUMENTS WANTED 6d. per word**

**ALTO/TENOR** required, state make, cash waiting.—Box 2639, "M.M."

**BASS WANTED**, cheap, lowest price please.—Box 2640, "M.M."

**BOHEM CLARINET**, Bp, L.P., must be good.—Morgan, 122a, Northdown Road, Margate.

**BOHEM CLARINETS** wanted urgently.—Send instrument and price required to Len Daniels, Mastercraft, 4, Soho St., London, W.1.

**SOLOVOX** required.—Gerrard 1049.

**SOLOVOX**. State price.—Box 2625 "M.M."

**SOLOVOX** wanted immediately. Cash waiting.—Box 2642, "M.M."

**DRESSWEAR 6d. per word**

**FOR SALE**: £5, Single-breasted Dinner Jacket Suit, excellent condition, height 5 ft. 11 in., chest 38 in.—Bane, Wotton House, Godstone, Surrey. South Godstone 2170.

**SOUND EQUIPMENT 6d. per word**

**FOR SALE**: One 5-valve Shaftesbury. Microphone, complete with Speaker.—Offers to Box 2644, "M.M."

**ORGANS 6d. per word**

**HAMMOND ORGAN** for hire.—C. T. R. Enterprises, 2, Broadway North, Walsall. Phone: 6773.

# Cathedral \* Strings \* IN THE U.S.A.

The "Cathedral" STAINLESS STEEL VIOLIN E is the biggest seller in the U.S.A.—although it is the highest priced Violin E String sold there! These same high quality Stainless Steel Strings are also available for FRETTED Instruments, as listed below. British-made and world-famed.

**COMPLETE SETS**

**"Cathedral" TROPICAL STAINLESS STEEL**

NO.	THE SET	NO.	THE SET
357	Plectrum Guitar ... 8/8d.	365	Mandolin ... 7/9d.
397	Hawaiian Guitar ... 8/1d.	385	Tenor Banjo ... 4/2d.
376	Banjo ... 4/5d.	345	Violin ... 3/9d.

Also SOLD SINGLY at proportionate prices. From all good dealers everywhere.

Send for List of over 300 different kinds of Strings for all instruments to the Sole Manufacturers:—

**BRITISH MUSIC (MM) STRINGS LTD., 130, Shacklewell Lane, London, E.8**

## DRUMMERS! TILT YOUR CYMBALS

**Premier**

**CYMBAL TILTER.** This latest idea makes modern playing easier. From PREMIER dealers the world over. Price 9/8 (Tax Paid)

From your Dealer or write to—

**Premier DRUM CO. LTD.**

116, Charing Cross Road, London, W.C.2.

*Deardman*

**Super MOUTHPIECES**

**SID PHILLIPS**

Clarinet wizard and one of the finest mouthpiece judges in the world, advocates "Deardman."

Send for your copy of "The Swing is to Sweet"—it tells you all about them.

**Dallas**

DA LAS BUILDING, CLIFTON ST. LONDON, E.C.2

## THE NEW PREMIER CATALOGUE

tell you all about the most wonderful drums in the world. Full of photographs and information. Write now, enclosing 6d. instamps mentioning name of your usual dealer.

**KITCHENS OF LEEDS**

**SAXOPHONES**

Alto Sax., Buescher, G.L., Truetone £50 0

Alto Sax., Buescher, S.P., Aristocrat £70 0

Alto Sax., Conn, underslung, S.P. £75 0

Tenor Sax., Conn, silver plated £75 0

Tenor Sax., Paul Cavour, sil. ptd. £52 10

Tenor Sax., Lamy, high pitch, sil. ptd. £14 0

Soprano Sax., York, silver plated £218 0

C Melody Sax., Conn, silver plated £222 10

C Melody Sax., Buescher, sil. ptd. £25 0

Baritone Sax., Selmer, silver plated £25 0

Bass Sax., Conn, silver plated £25 0

All in Cases. Overhauled.

Send for Bargain Lists.

**R. S. KITCHEN Ltd.**

27-31, Queen Victoria St., Leeds, 1. Telephone No. 22222

And at Bradford (Alfred Moore, Ltd.), and Newcastle (R. S. Kitchen, Ltd.).

**WE OFFER**

Vandoren, Derue, Pichard, Berg Larsen, Roc, and all makes of Reeds. Baritone, all makes in g.l. and silv., complete in good cases from £25.

Alto, Conn u. sl. oct., g.l., in sky. case, bargain, £63.

Alto, Conn, g.l., F.A.M., aux F, ver. /tum., comp. oh'd., as brand new, £45.

Tenor, King, g.l., F.A.M., aux. F, as new, £60.

Tenor, Pennsylvania, g.l., Spec., F.A.M., aux. F, £65.

Tenor, Kingsway, S.P., F.A.M., aux. F, as new, £50.

Alto, Pennsylvania Spec., gold lac., late model, new, £45.

Bass Drums, all-white, 20", bd. new, £14.

B. & H. Bp Boehm Clar. Imperial, £30.

**SOMETHING NEW—Rapid 38 to 48 hour repair service on all Amplifiers.** Call or send on to us for speedy and guaranteed attention.

**H.P. A SPECIALITY.**

Same day C.O.D. on all accessories.

**BERG LARSEN & Roc Mouthpieces**

**DANCE BAND INSTRUMENT SUPPLIERS**

24, Rupert St., London, W.1. Ger. 7486 (Near Coventry St. Corner House.)

What are they Using in the U.S.A.?

**HARRY CARNEY**

Baritone with DUKE ELLINGTON

**100/2 STAINLESS STEEL**

*Berg Larsen*

—of course

**BERG LARSEN**

2, High Street, Potters Bar, Middlesex

**IMPROVE YOUR PLAYING WITH THE FAMOUS**

*Calteau*

**CLARINET MOUTHPIECE**

Gives ease of playing and quality of tone. Precision moulded and craftsman finished to flawless accuracy. Design approved by eminent players.

8588 Outfit (including mouthpiece, selected reed, ligature and cap). £1.11.7 (Tax paid) only

From your local dealer—or write 20/2 (Tax paid)

**BOOSEY & HAWKES LTD**

295 REGENT STREET, LONDON, W.1

...but ALL Richard reeds are good

These are the reeds good players depend on for consistent quality. Made from the finest golden cane in France. SOFT • MEDIUM • HARD

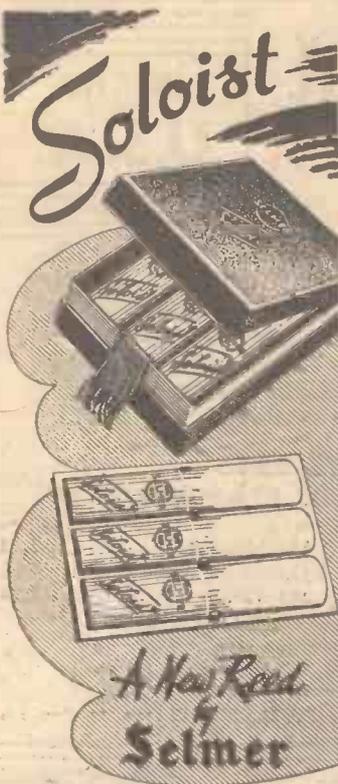
Ask your dealer for RICHARD.

**ROSE, MORRIS & CO. LTD., Ironmonger Row, E.C.1**

**POSTED BY RETURN ORCHESTRATIONS C.O.D. IF DESIRED**

More Mambo	3/8	Saloon Bar Rag	3/8	Tennessee Waltz	3/8	Goofus	3/8
Saxophone Mambo	3/8	Raise Your Voices	3/8	Tain-Tain-Tain	3/8	Get Happy	3/8
Red Silk Stockings	3/8	Love You Because	3/8	This Is The Time	3/8	All My Love	3/8
Gonna Greave	3/8	No Other Love	3/8	Baby Obey Me	3/8	All Dressed Up	3/8
Harbour Lights	3/8	Just The Way	3/8	Ii (W)	3/8	Nevertheless	3/8
Da-Dim, Da-Dom	3/8	Good Luck You	2/8	Towards Killarney	3/8	Thinking Of You	3/8
Sugar Sweet	3/8	My Heart Cries	2/8	Encore & Request Series	3/8	Thinking Of You	3/8
Make a Memory	3/8	Fender Please Rin	3/8	(ARRANGED TO SUIT ANY COMBINATION FROM TRIO TO FULL ORCH.)	3/8 EACH	Diane (W)	3/8
Always True	3/8	Only He'd Look	3/8	Lisa	3/8	Way You Look Tonight	3/8
Let's Go To The Pic	3/8	Bluebird Singing	3/8	Fine Romance	3/8	Stars In My Eyes (W)	3/8
Maybe On Sunday	3/8	Young Mans Fancy	3/8	Crazy Rhythm	3/8	Blue Room	3/8
Thirty For Kisses	3/8	Love Me Forever	3/8	Can I Forget You	3/8	Dancing In Dark	3/8
She's a Lady	3/8	As We Are Today	3/8	Man I Love	3/8	Small Hotel	3/8
So In Love	3/8	Didn't Miss You	3/8	Embraceable You	3/8	Fascinating Rhythm	3/8
Always True	3/8	Senora	3/8	Three Little Words	3/8	Just One Of Those	3/8
Tippery Samba	3/8	Lucky Me	3/8	What Is This Thing	3/8	Student Prince (W)	3/8
Two Loving Eyes	3/8	Always True	3/8	Cream In My Coffee	3/8	Blue Of The Night (W)	3/8
Be My Love	3/8	Say I Love Her	3/8	Anything Goes	3/8	Dancing Time	3/8
Love Me My Love	3/8	Fetite Waltz	3/8	Somedy 1st Find (W)	3/8	Something To Remember	3/8
Lazy River	3/8						

OPEN ALL DAY EASTER SATURDAY. **G. SCARTH LTD., 55, CHARING CROSS ROAD, LONDON, W.C.2. GER. 7241.**



## U.S.A. STARS ACCLAIM NEW SELMER REED

Our regular advertisements prove to you that most American stars and poll winners play instruments built by Selmer, Paris. Now comes an advice from Selmer, New York, that the boys are going for the new "Soloist" reed in a big way. "Soloist" reeds are now available, in limited quantities, here in Britain. The seasoned cane is precision processed and comes graded in five strengths for your convenience. A chart showing the recommended strength for each facing is included in the pack.

★ Ask your dealer about Selmer reeds or write "Soloist" on a P.C. to :-

**Selmer**

114-116, CHARING CROSS RD., LONDON, W.C.2.

# HARTLEY'S

Second to none for Orchestrations!

Hartley's for Instrumental Solos & Tutors

TENOR SAX SOLOS		CLARINET SOLOS	
Five Flat Flurry .. 4/-	Shine .. 2/-	I'll Always Love You .. 2/-	Life Goes To Party .. 4/-
Keep Going Don't Stop .. 4/-	Sweet Sue .. 2/-	Without A Song .. 2/-	Sweet Sue .. 2/-
All Of Me .. 3/-	Honeyuckle Rose .. 2/-	Paganini Caprice .. 4/6	
Memories Of You .. 2/-	More Than You Know .. 2/-	Clarinet ala King .. 4/6	

ORDERS OVER 5/- POST FREE. C.O.D. IF DESIRED. COMPLETE LIST OF MODERN AND OLD TIME SUGGESTION LISTS ON REQUEST FREE.

**HARTLEY'S MUSIC STORES LTD.** 22, KING EDWARD STREET, LEEDS, 1. Phone 25505

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

**GLENN MILLER'S**  
125 Jazz Breaks for Trombone ... 4/-

**BENNY GOODMAN'S**  
125 Jazz Breaks for Sax. and Cl. ... 4/-  
Rhythm Solos for Clarinet, Piano Accompaniment ... 4/-

**TRUMBAUER'S**  
Rhythm Solos for Sax., Piano Accompaniment ... 4/-

**DICK SADLEIR'S**  
Diagrammatic Self-Tutor for Guitar 4/-  
Modern Plectrum Guitar Playing ... 5/-

**JELLY ROLL MORTON'S**  
Piano Books 1 & 2 ... each 4/-  
BOOK 1  
Wolverine Blues Wild Man Blues  
King Porter Stomp Dead Man Blues  
New Orleans Blues Mr. Jelly Roll  
Black Bottom Stomp Cannon Ball Blues  
London Blues Jelly Roll Blues  
Chicago Breakdown Sidewalk Blues  
The Pearls Milenberg Joys  
Kansas City Stomp Grandpa's Spolia  
Shreeveport Stomp Froggie Moore  
(Sweetheart O' Mine)

**GEMS of JAZZ** Piano Book 4/-  
Contents: (with words)  
Wolverine Blues Hobo's Prayer  
Mobile Blues Sidewalk Blues  
Tin Roof Blues Jackass Blues  
Copenhagen Sugar Babe  
Milenberg Joys Sobbin' Blues  
Spanish Shawl Livery Stable Blues  
Doctor Jazz Tampekoos  
Sugar Foot Stomp (Dippermonth Blues)

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

# MPs support bandleaders in battle with BBC

## BIRMINGHAM RONNIE HANCOX FIXES SUMMER AT TORQUAY

**R**ONNIE HANCOX and his Band have again been booked to play for a season at the 400 Ballroom, Torquay, commencing on June 18 and continuing for 12 weeks. On Saturday, March 31, Ronnie begins a Saturday-night season at the newly opened Chesford Ballroom at Chesford Grange, Kenilworth, in Warwickshire.

This ballroom is capable of holding 1,000 people, and is one of the finest halls in the area. With its neighbour, the Chesford Hotel (opening shortly), it is under the management of Mr. Horace Janes, long associated with Tony's Ballroom, Birmingham, now re-titled the Ambassadors.

Ronnie is also booked to play at Burtonwood USAF camp on Easter Saturday, and will be playing his regular stint at the Civic Hall, Wolverhampton, every Monday until June 11.

He has recently made several changes in personnel. Ken Stuart (bass) is returning to the RAF to take up a commission as flight lieutenant. Sax players Charlie Pelling, Bob Bugg and Ken Higgett have been replaced by Charlie Bryan (tnr.), Joe Cossland (tnr. vln.) and Brian Wilson (alto).

## TORQUAY Ex-bandleader now Entertainments Chief

Following recommendation by the Finance Committee to the Entertainments and Marine Spa Committees, A. F. (Bob) Roberts is to be Entertainments Manager (pro tem.) for Torquay in succession to Roy W. Pannell, who is to take up new duties as Entertainments Manager for Scarborough at Easter.

Bob is still to have control over the Marine Spa, where he will continue as house-manager.

His new position completes a marked crescendo in his career, first noticeable when he handed over the baton of his dance orchestra to his sax-lead, Art Jennings, and became house-manager of the Marine Spa just over a year ago.

Oscar Rabin and his Band with Harry Davis and vocalists Marion Davies, Marjorie Daw and Dennis Hale, are booked to appear at Ballymena Town Hall, Northern Ireland, on April 9.

**P**RESSING ahead in its drive against the BBC's policy of no dance band broadcasts in the North of England Region, the Northern Bandleaders' Joint Committee announces encouraging reports from Parliamentary sources.

Recently, 150 MPs representing constituencies in the Region, each received a letter signed by twenty-five Northern leaders asking for their support in bringing about the reinstatement of Northern bands in the BBC programmes.

Mr. F. J. Erroll, the member for Altrincham and Sale, writes: "Dance band leaders in the North have my full support. I have written to Sir William Haley asking that the Region's policy should be changed so as to benefit bands in the Region after the end of this month."

Mr. Leslie Lever (Ardwick, Manchester) has approached Mr. Donald Stephenson, Controller, North Region, who has replied to the effect that he is awaiting approval by the BBC Board of Management of a draft statement on the subject, which will be issued shortly.

Mr. Roland Jennings (Hallam) and Mr. Hendrie D. Oakshott (Bebington) have both promised to bear the subject in mind when the Beveridge Report comes up for discussion in the House. Mrs. Bessie Braddock (Exchange, Liverpool) has put a question down on the order paper; whilst several other MPs have taken it up with the Postmaster-General and Lord Simon of Wythenshawe, Chairman of the BBC.

## CHANGES IN OSBORNE ROYAL STAR ORK

Bassist-pianist Frank Ashenden, who hails from Hastings and whose last date was with Charles Wall at Aberdeen Palais, has joined Stanley Osborne's Orchestra at the Royal Star Hotel, Maidstone, taking the place of Lionel Humphries.

## PROVINCIAL PARS

**R**UNNER-UP in last year's All-Britain Championship, the George Thomas Quintet is scheduled to be auditioned by the BBC at Midland Regional headquarters with a view to future broadcasts. The Quintet has recently had to turn down an offer for a summer season contract on the coast.

**KEN MORRIS** and his Band—until last September at the Mirabelle Ballroom, Blackburn—are now featured every Saturday at the Assembly Hall, Whalley.

**CHARLES ROWLAND**, after a spell on lead trumpet with Charles Amer at the Coatham Hotel, Redcar, is now with the Blue Rockets at Seaburn Hall, Sunderland.

**VIC LEWIS** and his Orchestra are to appear for a concert at the Alma Theatre, Luton, this Sunday (25th).

**CHARLES WALL** presented a charity Variety show at the Tivoli Theatre, Aberdeen, on Sunday, March 11, which featured his band plus the Logan Family and other guest artists.

**ARTHUR TAYLOR**, tenor saxist with Freddy Webb at the Embassy Ballroom, Cambridge, is now a proud father. His wife presented him with a daughter on February 28.

**RALPH SILVESTER** (former Jack Payne vocalist and saxist) and his Orchestra are booked for the leading Northern Ireland seaside resort, Bundoran, Co. Donegal, where they will be playing seven nights weekly for some fourteen weeks as from June next. The venue is Carroll's Palais de Danse, West End, Bundoran.

**NEW BLUE RAMBLERS**, of Nottingham, who have enjoyed a successful season at Loughborough Town Hall, are to appear at the New Festival Hall, East Kirby, on Easter Monday (March 26). Appearing at this hall each Saturday is trumpet-leader Johnny Clay and his Band. **JERRY DAWSON.**

## DUBLIN RUSH OF NAME BANDS TO EIRE

**I**RISH dance promoters appear to be cashing-in before the Irish Federation of Musicians takes steps to control the influx of British bands into Ireland.

Newest bookings of top name-bands are Oscar Rabin for the Four Provinces Ballroom, Dublin, on April 2; Felix Mendelssohn and his Hawaiian Serenaders for the Stella Ballroom, Limerick, on May 12; and Freddy Randall for Limerick on April 14. Oscar Rabin also has a date in Limerick at the Rink Ballroom on April 8.

In Donegal, the Abbey Ballroom in Ballyshannon will feature Eddie Mendoza and his Spivs on April 25. Graeme Bell, Freddy Randall and Felix Mendelssohn will also bring their outfits to Ballyshannon in the near future.

Peggy Dell and her Band are also to visit this hive of musical industry. Ireland has temporarily lent Mick Delahunty and his Band to England, however. Mick is dividing his appearances in London between the Queen's and Buffalo Clubs.

## CHESTER ERIC LAWE LEADS AT RIVERPARKBALLROOM

Eric Lawe and his Orchestra, from Northampton, are now resident at the River Park Ballroom, Chester, where they opened on February 26. Apart from playing for dancing at this venue, the orchestra will be playing Sunday and lunchtime concerts in this area.

With Eric fronting on trumpet the line-up is Billy Smith, Kenny Lack, Freddy Jago and Ray Robinson (saxes), Eric Peace (pno.), Bob Snowdon (bass), and Derek Beck (drs.).

## GLASGOW Former All-Britain Champions to air

**G**EORGE SCOTT-HENDERSON, brilliant Scottish swing pianist, will be heard with his Sextet in the Scottish Home Service at 10 p.m. on Friday, March 30, whilst Bert Tobias and his Band, resident at the Locarno Ballroom, Glasgow, will be heard on the same wavelength at 10.15 p.m. on April 20.

The Scott-Henderson Sextet, whose individual style has earned a country-wide reputation, are past winners of the MELODY MAKER All-Britain Championship, and have been finalists on several occasions.

The Tobias airing will be the band's second within three months, its last broadcast being on Christmas Eve.

Bert's wife Lillian presented him with a daughter on Wednesday of last week. Baby Linda came as a birthday present for their other daughter, Louise, who was five years old on Monday.

## LINCOLN MORE NAME BANDS AT THE DRILL HALL—

New policy inaugurated by Mrs. Len Marshall is the presentation at the Drill Hall, Lincoln, of name bands for Saturday night dances. Previously, bands have appeared there on Fridays only.

Teddy Foster's was the first band to appear, followed by Tito Burns and his Sextet. Future bookings include George Evans on March 31, and Harry Gold and his Pieces of Eight on April 14.

Next big event at the Drill Hall is the MELODY MAKER Lincolnshire Championship on Friday, May 4. The Len Marshall Dance Orchestra will act as house band at all these events.

## HULL —AND THE CITY HALL

Future Sunday night concerts at the City Hall, Hull, will take in Ivy Benson and her Girls' Band (April 1); Ted Heath and his Music (April 8); and another name band, yet to be decided, on April 15.

Harry Gold and his Pieces of Eight have been booked to play for dancing there on Tuesday, April 17.

## MIDLANDS BRIAN AT THE BATHS

Making their radio debut in the Midland Home Service on March 27, Brian Pearsall and his Band are featured every Saturday night at Stourbridge Baths.

Line-up, with Brian fronting, is Byron Taylor, Tom Price, Eddie Payne, Graham Bloxham and Billy Holloway (saxes); Bert Pearson, Bob Mole and Harry Thomas (tpts.); Jack Thomas (pno.); Stan Baker (bass); Ken Turner (drs.). Vocalists are Beryl Austin and Dennis Dunn.

Selmer present 'SHA' STOCK

CUP MUTE	
Trumpet	30/-
Trombone	38/6
SOLO TONE	
Trumpet	23/9
Trombone	31/-
CHARLIE 'PIVAK' WHISPER MUTE	
Trumpet	30/-
Trombone	38/6
SONG MUTE	
Trumpet	23/6
Trombone	30/-

TONAL COLOUR  
Trumpet 30/-  
Trombone 38/6

STRAIGHT MUTE  
Trumpet 17/9  
Trombone 23/6

DORSEY STRAIGHT  
Trumpet 17/9  
Trombone 23/6

DORSEY PLUGGER  
Trumpet 15/-  
Trombone 19/-

PRICES INCLUDE P.T. Regd. in G. Britain

Send for Leaflet AND NAME OF YOUR LOCAL STOCKIST Selmer 114-116, CHARING CROSS RD. LONDON, W.C.2.

**Rudy Muck** TRADE MARK MOUTHPIECES

ALWAYS USED BY

**ALBERT HALL**  
The well-known Trumpet with CYRIL STAPLETON

**LOUIS ARMSTRONG**  
Trumpeter of International fame and "King of top notes"

**JACKIE ARMSTRONG**  
Top of the M.M. Poll, Trombonist.

If your dealer hasn't one in stock, ask him to get one for you to try.

FREE! Illustrated Brochure, send for your copy—NOW!

**Dallas**  
DALLAS BUILDING, CLIFTON ST. LONDON, E.C.2

**MELODY MAKER** INCORPORATING 'RHYTHM'

Member: Audit Bureau of Circulation

EDITORIAL OFFICES:  
189, High Holborn, W.C.1  
Telephone: TEMple Bar 2468  
Editor: PAT BRAND

Associate Editor: JACK MARSHALL

ADVERTISEMENT OFFICES:  
96, Long Acre, W.C.2.  
Telephone: TEMple Bar 2468

Advertisement Manager: F. S. PALMER

MANCHESTER OFFICE:  
Provincial News Editor: JERRY DAWSON, 2-4, Oxford Road, Manchester 1. Phone: Central 3232.

DUBLIN Office: Irish News Agency, 76-77, Grafton Street, Dublin. Telephone: Dublin 79821.

NEW YORK Office: Leonard Feather, 1, Sheridan Square, New York, N.Y.

HOLLYWOOD Office: Stuart Allen, 3369, Charleston Way, Blair Drive, Hollywood 28, California.

PARIS Office: Henry Kahn, 16, Rue Clauzel, Paris 9e.

MONTREAL Office: Henry F. Whiston, Radio Canada Building, Montreal.

SYDNEY Office: Jim Bradley, "Australian Music Maker and Dance Band News," Nicholson House, 416, George Street, Sydney.

COPENHAGEN Office: Harald Grut, 9, Ved Volden, Copenhagen.

HANOVER Office: Dr. Dietrich Schulz-Kohn, Holzgroben 3, Hanover.

"A HIGHNOTE" IN MEN'S APPAREL  
From our Continental Range

1 SPUN 'SPLAY' POINT  
Ruff edge 'SPLAY' spear point with loop button collar fastening. Full sleeves, button cuffs and two in one 'JAYTEX' pocket. Superbly tailored in crease resisting Spun Wool and Rayon, in Cream, White, Blue, Dove, Grey, Pink. 39/6

2 BOSTON BUTTON DOWN  
Wide spread new 'LOW ROLL' collar with 'STAY PUT' Pearl Button fastening, full sleeves, button cuffs and pocket in Cream, White and Coffee. 42/6

3 'STARDUST' SPREAD COLLAR  
This immaculate 'POLO' Spread Collar shirt with pocket and button cuff, full sleeves, has been tailored in the newest designed JACQUARD, 'STARDUST' patterned texture in White, Cream, Blue and Grey. 42/6

IF YOU CANNOT CALL—MAIL THIS COUPON

WE PAY POSTAGE

SEND ME THE FOLLOWING

Quan.	Article	Size	Colour
1	Spun S. Point		
2	Boston Down		
3	Stardust		

Name.....  
Address.....  
Cheque or Postal Order.

**KURTIS SQUIRE SHOPS**  
10, Fountain St., & 21, Marsden Sq., Manchester

We regret TIES can only be sold to personal shoppers