

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 614

JOE LOSS ILL: GIVES UP LEADING FOR SEVEN WEEKS

THIS INNUMERABLE ADMIRERS ALL OVER THE COUNTRY WILL BE VERY SORRY TO LEARN THAT POPULAR MAESTRO JOE LOSS IS SERIOUSLY INDISPOSED, AND WILL HAVE TO TAKE AT LEAST SEVEN WEEKS' HOLIDAY FROM BANDLEADING.

During Joe's absence his outfit is carrying on with a number of engagements under the leadership of his well-known violinist, Phil Silverstone. This current week and next week the band is at the Locarno, Streatham, the week after that it will be visiting the Royal, Tottenham; and then all its members will be lining up for a holiday before the outfit undertakes some further dates in the provinces.

Joe Loss is suffering from severe antrum and general ear trouble. He has received a drastic warning from a specialist that unless he undertakes a complete rest at once, with hospital treatment almost every day, he may very well be stone deaf in a few years' time.

OPERATION FEARED

Joe is undergoing a month's hospital treatment. If at the end of that time there is no improvement, it may be necessary for him to have a serious operation as well.

Joe Loss said to the "M.M."— "My band and I really have worked exceptionally hard for many years now. This trouble is the result of my continually ignoring urgent advice to take a few weeks' rest, so I must make the best of it. Fortunately, I have complete confidence in my boys to carry on to the very best of their ability without me, and they have certainly earned the holiday which they will all be enjoying a week or so from now."

We join with the many Loss fans all over the country in wishing Joe the speediest possible recovery.

MAURICE WINNICK IS BACK

AFTER a protracted E.N.S.A. tour of the Middle East war zones, Egypt, Italy, Palestine, etc., that has kept him away for six months, Maurice Winnick is back in Town. His many fans will welcome him back to the fold after the fine job he and his boys and girls have done in bringing pleasure to many thousands of troops.

Maurice is not losing very much time in getting back into stride, as, for the week commencing May 28, he and his outfit are the B.B.C. "Band of the Week."

At present, Maurice is busy reorganising his touring arrangements, and in this connection is looking for good players on trombone, alto sax, bass, drums, and piano. Maurice may be contacted via his office, at 18, St. George Street, Hanover Square, London, W. (Phone: Mayfair 9531.)

LOU PREAGER FOR CONTINENT

Carroll Gibbons' Sporting Gesture

LOU PREAGER and his popular band are the next combination announced to go across to the Continent to entertain the troops for E.N.S.A. They will make the journey in June, and will be away for seven weeks.

The boys of this band have been anxious for a long time to make the Continental trip, but up to now Lou's health has been one factor that has prevented this.

Lou is now fit again, however, and has passed the necessary medical exam., as have all the band, with the exception of guitarist-vocalist Paul Rich. Paul has not yet been able to submit himself for the "medical," since he has been away with an attack of measles, complicated by bronchitis, for three weeks; but it is confidently anticipated that he will be able to make the trip.

GIBBONS CO-OPERATES

The complete Preager band are going across, with the exception of one "casualty," tenor saxist Micky Deans. Micky is anxious to go, but extremely complicated family illness makes this impossible just now.

His place on tenor saxophone will be taken by noted ex-Parry stylist Ken Oldham, who has asked Lou Preager to let him make the trip in place of unlucky Micky.

There is a fine story of co-operation between one bandleader and another to be told in connection with Lou Preager's projected Continental journey. Lou was originally scheduled to play a B.B.C. "Band of the Week" date in June.

This prior contract presented Lou with a headache when the Continental plan was mooted, but into the breach stepped, very sportingly, Carroll Gibbons, who agreed to switch dates, so that Lou and his Band are now playing the date originally assigned to Carroll Gibbons for the week commencing May 21, while Carroll will do a "Band of the Week" in June.

The well-known young vocalist Rita Carr is joining Lou Preager's outfit shortly, and will be heard on the air with him for the first time on May 13. Lou, by the way, is also broadcasting on May 8 and May 21.

A new sax man from the provinces has lately joined the band also, in the person of Les Baldwin, who hails from Southport and is on third tenor.

EDINBURGH M.U. STRIKE: DANCE HALL PROPRIETORS SPLIT

EDINBURGH'S DANCE BAND DISPUTE HAS ASSUMED SOMETHING OF A GILBERTIAN CHARACTER, AND, ALTHOUGH THE PLAN OF THE MUSICIANS TO BRING ABOUT THE CLOSURE OF THE CITY'S DANCE HALLS BY THE WITHDRAWAL OF THEIR SERVICES HAS MIS-CARRIED AND TURNED OUT TO BE SOMETHING OF A DAMP SQUIB, A SECTION OF THE PROPRIETORS HAS BROKEN AWAY FROM THE NEWLY-FORMED OWNERS' AND MANAGERS' ASSOCIATION,

WHICH WAS HURRIEDLY BROUGHT INTO BEING A FORTNIGHT AGO WHEN THE STORM-CLOUDS APPEARED ON THE HORIZON.

Dispute arose through refusal of the managers and proprietors to recognise the Musicians' Union as a negotiating body for the preparation of a post-war charter of employment; wages and present conditions are not in dispute. Idea of the musicians is to safeguard the interests of their colleagues who will return to their instruments when the war has been won.

NO HALLS CLOSED

Reply of proprietors and managers has been that they decline to recognise the Union, and furthermore, that the moment is not opportune to negotiate on possible post-war conditions. Musicians have demanded at least a round-table conference to discuss the matter, but this has been refused.

Deadlock followed, and Union members gave formal two weeks' notice to terminate their engagements (April 21). In theory, therefore, dance bands would be idle in Edinburgh's 17 dance halls on the following Monday night, and the sailors, soldiers and civilians in the Scottish capital would be compelled to dance to radiogram music.

But in practice it has not worked out like that, and so far not a hall is closed.

Owners and managers have maintained all along that sufficient non-Union musicians are available in the Scottish capital to enable them to remain open, and, although 109 Union men have put away their instruments for the moment (the Union will reimburse them for lost fees), there has been a rush of non-Union musicians to save the situation, and this alleged "scab" labour tuned up and took the Union members' places on Monday (April 23).

Meantime, officials of the Musicians' Union were to table their case to Scottish T.U.C. when it met last Wednesday (April 25) in Aberdeen.

If, however, Union members are united and standing by their guns, the newly-formed Owners' and Managers' Association have not displayed the same rock-like unanimity, and already a breakaway has occurred and two of the proprietors have approached M.U. Scottish Organiser Bill M'Bean to conclude separate agreements.

M.U. DANCES

Mr. Tim Wright, proprietor of Edinburgh's New Cavendish Ballroom, the city's second largest—himself a dance band musician of no little fame in Scotland—is one of the rebels, and stigmatises his fellow-proprietors as "unreasonable."

"They won't see reason," he told the Mirror. "The fellows are not asking for the world, but are seeking a stabilised agreement. I remember the conditions that prevailed after the last war, and wouldn't like to see the same thing after this one. I took the organiser along to a meeting of the proprietors the other day, but they declined to see him and stayed aloof. I have had a long chat with my boys, some of whom have been with me for 20 years, and we see eye to eye and I'm a hundred per cent behind them. I've signed no agreement with the Musicians' Union so far, but if they want me to I will."

Mr. Wright added that he failed to see how any solution of the trouble could be arrived at if the other proprietors persisted in their refusal even to meet the representatives of the Union.

The temporary "out-of-works" met again on Sunday (April 22), and there wasn't a backslider; and, in fact, their ranks were further strengthened by a few former non-Union musicians who have now joined up in sympathy.

So general deadlock prevails, but it is stressed that Edinburgh's dancers shall not be denied their favourite Union bands.

"Musicians of the halls that refuse to recognise our Union," said Organiser M'Bean, "are resolved that the public shall not suffer through the conditions created, and dances will be organised in public halls, where the best Edinburgh dance musicians will play. These dances will continue until our fair and reasonable claims are met by these proprietors."

CHAPPELL'S—The House of Great Songs

present

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Cole Porter's

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Ivor Novello's

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CALL SHEET

(Week commencing April 30)

Johnnie CLAES and Clae pigeons.
Gliderdrome, Boston.
Billy COTTON and Band.
Empire, Leeds; also Band of the
Week, B.B.C.
George ELRICK and Band.
Royal Court Theatre, Warrington.
Gloria GAYE and Band.
One-Night Stands, Scotland.
Joe LOSS'S Band.
Locarno, Stratham.
Vera LYNN.
Empire, Croydon.
Felix MENDELSSOHN and Hawaiian
Serenaders.
Hippodrome, Birmingham.
Ronnie MUNRO and Orchestra.
Plaza, Derby.
Harry PARRY and his Radio Dance
Orchestra.
Theatre Royal, Edinburgh.
Oscar RABIN and Band.
One-Night Stands, Midlands.
Monte REY.
Empire, Finsbury Park.
Harry ROY and Band.
Empire, Liverpool.
Burton SEELEY and his Swing Time
Serenaders.
E.N.S.A.
Anne SMELTON.
New Theatre, Oxford.
Billy TERNENT and Orchestra.
Green's Playhouse, Glasgow.
TROISE and his Mandoliniers.
Empire, Wood Green.
E.N.S.A. OVERSEAS CALLS:—
Art GREGORY and Band.
Henry HALL and Band.
Eric WINSTONE and Band.

Nat Allen: Big Provincial Plans

BANG at the top of the dance band news from the provinces this current week is the fact that bandleader Nat Allen is journeying to New Brighton (Cheshire) to appear next Friday and Saturday (April 27 and 28) with his full band to open up in a big way the Riverside Restaurant there.

The band new resort is to be run on the lines of many of the West End establishments in London, and is making a speciality of its dance music.

Other news from the Nat Allen camp concerns the Sunday concert field, in which Nat and his boys have lately made successful appearances at Swindon, Wigan, and Southsea.

Next Sunday (28th) Nat and the band are at the Hippodrome, Bristol, that date to be followed by May 6 at the Capitol, Cardiff, and May 13 at the Odon, Newcastle.

On May 14 Nat commences a fortnight of one-night dances in the Bridlington and Scarborough districts. Nat starts his first Variety date in London at the Chelsea Palace on June 18.

Nat is still busy on the air waves. To-day (April 28) he plays a Music While You Work Session; and on May 11 puts over the late night dance music (11.30-midnight).

Winlaton.—Recital for April 24 was "Bob Crosby in Words and Music" by A. Asprey and G. Riddick. Watch for visit of the band of the "Hot Club of England." All mtgs. held in Bisleys Hotel, Blaydon, 7.30 to 9.30.

SWEEEPING THE COUNTRY!

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"SONNY JIM" REINHARDT WAS BORN IN BROOKLYN!

—Amazing U.S. Allegations

THE AMERICAN MUSICIANS' PAPER, "DOWN BEAT," HAS ONCE AGAIN MADE SENSATIONAL HEADLINES OF FAMOUS FRENCH GUITARIST, DJANGO REINHARDT! WILL BE RECALLED, THAT PAPER DEAD, THE "MELODY MAKER" COURSE, WE WERE RIGHT.

Now an even more extraordinary tale has reached the "Down Beat" front page.

This alleges that Django is in reality Brooklyn-born, and that his real name is "Sonny Jim"!

These odd allegations were apparently made by Captain Pierre de Calliaux, whom "Down Beat" describes as "one of France's leading pre-war impresarios."

De Calliaux—who will be well-remembered in the West End of London as a leader before the war—claims to have been working on a plan, back in 1937, to take ace-drummer Gene Krupa over to Paris to front a band built around Reinhardt and the Hot Club Quintet.

GRAPPELLY'S STATEMENT

In the course of certain legal proceedings, De Calliaux alleges, birth certificates were produced, and Django's revealed that he had been born in Brooklyn, New York.

The impresario regretted that he couldn't remember the date on the certificate, but "Down Beat's" editor gives 1903 as the year the great guitarist was born. To conclude the story, the U.S. dance band magazine revealed that plans were under way to feature Reinhardt in the States, where his affairs would be in the hands of the William Morris Agency.

Upon reading this amazing report, the Melody Maker lost no time in contacting Stephane Grappelly—Reinhardt's ex-partner—who could be relied upon to know more about the matter than anyone else in this country.

We asked Stephane where Django was born, and without more than a second's hesitation he replied:—

"Django was born at Lambrachie, on the borders of France and Belgium. It was January, 1910!"

After we had shown him the "Down Beat" story, Stephane was more than willing to enlarge on his remark.

"I can remember the particulars well," he said, "because I looked after business affairs when the Quintet travelled—as it did—all over Europe, almost, at one time and another. I often saw Django's passport and other papers. I recall his birthplace well. Besides, I met his family," Stephane added, with assurance.

All of which seems to cast the gravest doubts on the authenticity of Mr. de Calliaux's story. As for the question of names: the latter's claim

that Django's real name was "Sonny Jim" was answered by Stephane with equal forcefulness.

"How absurd," he said. "Now I'll tell you exactly what his name was. On his papers it was written 'Jean Reinhardt.' 'Jean' is his correct name and 'Django' is just a familiar gypsy expression for the same name."

About the date of birth, Stephane was equally definite. It was 1910, he insisted. And, further to the other points in the story, Stephane said he remembered where he was playing in 1937 and could recall nothing of Krupa's projected visit. "I think Gene Krupa will be the most surprised man to read that," he suggested.

Stephane Grappelly and his violin are at present an extremely successful feature of Jack Hylton's new revue, "Laugh, Town, Laugh," which is playing at the Stoll Theatre, London, and he, of course, leads his own band nightly at the exclusive Bates' Club, Park Lane, W.

IVY BENSON'S BAD LUCK

BAD luck, from the health point of view, seems to dog Ivy Benson's footsteps.

No sooner had she recovered from her two serious internal operations than she has become afflicted with ear trouble in the form of abscesses, which have seriously incumbered her throughout her very successful Variety tour.

Appearing this week at the Alhambra Theatre, Bradford, she has to go to the hospital every day for treatment, and is performing the show under great difficulties, as she is hardly able to hear herself play.

Next week she is taking the week off for further treatment, and then goes on to the Palace, Manchester. All her friends in the profession, while admiring the great courage she shows in continuing her work under such stress, will wish her a speedy return to complete health.

Incidentally, Ivy has just signed up a new second alto player, 20-year-old Lena Kidd, who hails from Fife, Scotland, and has had five years' experience with a male band.

ALTO SAX STOLEN

AN extremely bad break happened to Ken Joyce, alto saxophonist with Doug Kitney and his Band, of Chatham, who competed in the Melody Maker Dance Band Contest at Gillingham last Friday (20th).

Ken's alto saxophone was stolen on the way to the Contest—a very hard blow, since he is a young musician, who has only just recently started in the business.

Instrument was a Kohler and Sons alto, silver-plated, with pearly keys, aux; top F, etc. The crook on the instrument, when it was stolen, was not the original one, and has solder upon it. Sax was in rexine-covered case, with blue plush lining.

Any dealer or musician to whom such an instrument is offered for sale should communicate immediately with the police.

28.—West London. Meets weekly, Albion, Hammersmith Rd. (opp. Cadby Hall). Bert Wilde presents Armstrong ret. next Mond., and John Charleton on May 7. Rex Harris and Geoff Armstrong run 1945 Riverboat Shuffle, June 10.

Goole.—Dur'a summer, mtgs. will be fortnightly. Next two: Sund., 28th, and Sund., May 13, 7.30 p.m., R.A.O.B. Rooms, Chapel St., Goole.

"KID KRUPA" IS "KID POWELL"!

ALL budding jazz pianists in this country, of whatever age, had better look out! The style of even some of the most modernistic may be eclipsed shortly, for young Victor Feldman, the amazing eleven-year-old drummer, is on the warpath—as a pianist!

Victor has been learning piano for one year only. Nevertheless, he has just passed, with honours, the Preliminary Pianoforte Examination of the Associated Board of the Royal Schools of Music (London).

Victor's teacher is extremely pleased with him, and says that he has all the makings of a fine Ivories exponent. So the "Kid Krupa" may yet emulate Mel Powell!

B.B.C. SWING FOR THE CONTINENT

FOR some while now the B.B.C.'s European Service has been sending out every Saturday morning from 10.30 to 11 a.m. swing programmes for the entertainment of its many thousands of Continental listeners.

Hitherto these programmes have consisted mainly of records of American bands. But enterprising European Service producer John Foreman, in association with Robin Scutt, of the B.B.C.'s French Section, has come to the conclusion that it is high time the liberated areas were given an opportunity to appreciate that the old country can still hold its own when it comes to home-grown small swing bands, as it can in all other things.

In consequence, it has been suggested that from now onwards about one in every four of these Saturday swing sessions shall be "live."

The idea is to be given a try-out this Saturday (28th) by a hand-picked band, to be called the "European" Jazz Octet and to consist of such celebrated swingsters as Cliff Townsend (clarinet); Jimmy Skidmore (tenor); Franche Sartell (tp); Les Carew (tmb.); Billy Munn (piano); George Elliott (gtr.); Tommy Bromley (bass); and George Fierstone (dms.).

John Foreman has his own ideas on how small swing bands should play and be presented which, happily, are somewhat different from those of the Home and Forces producers, and some first-rate, not too pretentious swing may well result.

The programme will be transmitted on 1,500, 373, 307 and 267 metres. The 373 m. wavelength usually provides excellent reception over most parts of Britain.

Cheap Seats Gone For Geraldo Show

ALL the cheaper seats are now sold for the Geraldo Swing Club Concert, to take place at the Stoll Theatre, London, this coming Sunday (28th), at 3 p.m.

In addition to Geraldo and his Orchestra, with Johnny Green, and Harry Hayes and his Band, the bill includes girl tenor saxophone ace, Kathleen, with Art Thompson at the piano; Fred Mirfield and his "Carbage Men"; a super jam session; and a special last-minute surprise item.

A few tickets are left for the Concert, at 8s. and 10s. 6d. These may be obtained from Metronome Music Corporation, at 73, New Bond Street, W., by personal callers on Thursday, Friday, or Saturday morning. Any tickets left will be on sale from the Stoll box-office from 11 a.m. on Sunday, prior to the concert.

105.—Southall. Next mtg. 7 p.m., Mon., May 7, Hammersmith Tavern, Hayes Bridge, Southall. J.S. by club group and guest band. Record raffle, etc. Members 8d., non-members 1s. 3d. Everyone welcome.

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

MAX'S MONTHLY RECOMMENDATION

"Weary Blues" "When You and I Were Young, Maggie," by Tommy Ladnier and Ork. H.M.V. B9411.

These sides, along with the two already issued, and the Mezz Ork. sides and those by the Quintet, were recorded under the supervision of Hugues Panassié in 1938. Often we have asked for them. Now it begins to look as if we might be getting them. And all are worth having.

These two conclude the output of one session, so that it is to be hoped H.M.V. will soon tap the wonderful Mezz-Ladnier Quintet records. Although little can be gained from such distinctions, I would be inclined to name "Really the Blues" and "Weary Blues" as the top performances from this session, with "Maggie" lagging in last place. Of course, I don't like the tune much, which prejudices me against the disc, but it nevertheless contains some noteworthy playing.

Such a release as this, or the Bechets of late date, or the Yanceys, or Morton band sides, or Muggs's, has special significance for all who know and like jazz. Here is real improvised jazz, not from that remote age so beloved by the swing-minded critic as food for irony, but from the relatively recent years. And made by men who were (mostly) working, and were assembled, in New York. This tends to knock on the head that hoary favourite among mendacious lines of argument: that these lovers of the old-time stuff, you know, Dixie and that kind of thing, don't go for anything which wasn't made down in New Orleans about the year dot.

You will have read this line of nonsense, directed at the young and the unwary, which seeks to implant in his mind a bias against true jazz before he has had time to familiarise himself with it. Because of this, and because the appeal of swing is so immediate, and sometimes transient, the newcomer often ignores jazz. He takes up "swing and away" music, maybe dances a little, then gives up the thing when the inevitable boredom sets in. After that, if "jazz" is mentioned he will scorn it and very likely never again interest himself in the subject.

That way scores of potential supporters are lost annually. People who would buy jazz records and help to keep jazz alive.

And the Ladnier record, from which I fear I've wandered, is one of the things which should help everyone interested in the indoctrination of the many in the ways of "le hot."

For this record isn't "old-time jazz." It is good jazz of modern vintage made by musicians who know what jazz is, and—of paramount importance, too—made under the direction of some one sympathetic to the cause, as it were, instead of the so-getting company man who may (all unknowingly) bring about the undoing of even the finest attempt at jazz-making. Many circumstances combine to make or mar a record session. Hot or cold "atmosphere"

too much restraint on the part of musicians; badly teamed players, even the inclusion of one ill-chosen instrumentalist, any of these things and a thousand more can conspire to wreck what on paper looked a "cert."

* * *

Now, Panassié was aware of this. The men were selected carefully for their ability as bandmen rather than soloists. He knew that a trombonist who lacked the feel for jazz would negate the efforts of the rest of the band. And so no trombone was employed, because the right man couldn't be found. Instead, he used trumpet, clarinet, soprano sax and rhythm (on this session), which could be altered to trumpet-tenor-soprano, trumpet against two clarrys, trumpet-tenor-clarinet, or any pair of those instruments.

Thus we get a new variation of the traditional jazz instrumentation. Of course, the old balance is destroyed, but one has to be the "purest" of the pure to reject such beautiful jazz as can be created by this combination. In many other ways, too, Panassié saw to it that the session went along the right lines. On the whole, good (by which is meant suitable to jazz purposes as well as melodious) tunes were used and the band preoccupied itself with ensemble playing. Solos there were, and good ones, but the highlight of these discs is the moving ensemble. Then there were clarinet duets, both out in front and in support of Ladnier's unbelievable trumpet. Almost all the experiments in tone colour were successful, but for me the tenor soloing of Mezzrow nearly sabotages those performances upon which it was inflicted. In ensemble he knows what to do, with a sax part as with a clarinet, but out in the open on tenor he manages to sound as uncertain as did La Rocca on cornet. Since his tenor limps harshly through a chorus of "Maggie," that side loses another mark.

But to the actual routine: "Weary Blues," as a friend remarked, would be a classic on any label. It strikes me more favourably than anything released here since "Espanian Fantasy," and it appears as if it's going to impress me more each time I play it. What first gets hold of the listener is its tone. Whether credit belongs to Mezz or Bechet for that wonderfully reedy tone which permeates the ensemble, I can't say. Perhaps to both, and a special credit to Tommy Ladnier for a straight, clean lead which fills out the noise to perfection while contributing to the bounce of the performance.

Following the opening ensemble, trumpet against clarinets, is Bechet out on his own—on clarinet for two rocking choruses which he puts over in fine style, growing dirtier and dirtier, and backed up by spirited riffs. Second soloist is Ladnier, open for two more, swinging like mad on the beat. How this man sparked the rhythm team, lifted the whole swing of a piece when he took the lead! To say that another ensemble passage closes the side is perhaps rather tame.

On "Maggie," too, there is plenty of jazz. Ladnier states the (I suggest unloved) theme rather unsteadily, with support from the clarinets playing in *chalmereau*. After an episode with Mezz's ugly tenor comes more ensemble, Mezz remaining on sax and Pops filling in on clarinet. This state of affairs maintains itself to the end. The band rides out in the hottest manner, with Bechet stealing honours and winding up on a fine phrase which he repeats "till ready."

One observes in particular some very satisfying drumming from Mainzie Johnson, who plays side drum and not just cymbals like the up-to-date boys, and the fact that Ladnier was a grand leader. On "Weary Blues" there is a nice cliff-off which establishes the atmosphere right away. That tone I spoke of, too, is kept up throughout the side. Then there is Bechet's solo, which has that cutting quality and a personality (if you like) unheard of elsewhere since Dods went. Finally, the attention centres again on Ladnier—his power seems to be that he knows how to inspire the rest of the musicians. As in "Ja-Da" so on "Weary Blues," the momentum seems to increase with his entry. He really carries the boys along. It would be churlish to criticise the wavering note which he holds between two choruses. In itself it is an unimportant weakness, and the placing of such a sweeping note has the effect of sending off the new chorus to a good start. In a hundred like ways Ladnier was a master jazzman.

Many reasons could yet be given for getting this record. But each listener will discover his own as he gets to know the disc. Wally Moody, E.M.I., earns our thanks for this release, and encourages our hopes that the rest of the Ladniers will soon be forthcoming.

* * *

For disposal: M.C.B.B.'s "One Hour," Whiteman's "Darktown," Shaw's "Blues" (Parlo.), Lunceford's "Blues In Night," Williams' "Ain't Misbehavin'," Hughes' "Sweet Sue" for cash or jazz journals. "Down Beats" by old M.M.s., pre-1935, etc. Still wants "Rhythm on Record," Jeff Darlington, 34, Exeter St., Swindon.

Any hope for 1738143 L.A.C. Chambers, R., R.A.F. Stn., Amanda Rd., India, who wants any of the standard jazz books and old "M.M.s." etc.? Urgent.

D. Breeze, 34, Ambrose St., Fulford Rd., York offers Henderson's "Sugar Foot" and Carter's "Nightfall" for Z. Elman's "Bublitchekl" and Berigan's "I Can't Get Started." Also wants any Raymond Scotts or Glenn Millers unissued in England. Wants photos.

Write W. N. Stell, "Hybury," Cheviot View, Ponteland, Northumberland, if you want to buy 80 "M.M.s." July, 1942-September, 1944.

Mavis Ruck writes on behalf of her brother who is stationed in India and who is busy compiling discography in his spare time. Wants "Hot Disco," etc. Write, 7, Batteries Terr., Lynsted, Sittingbourne, Kent.

Miss R. Wright, 4, Dell Street, Kensington, Liverpool 7, offers at 3s. each: Ted's "Wolverine," James' "Feet Draggin'," Krupa's "Blue Rhythm" and "Blues of Israel," Basie's "World Is Mad," Crosby's "Wash and Lee," Goodman's "Basin Street" and "Zaggin' with Ziggy" and Duke's "Blue Serge."

D. Townsend, 214, Merton High Street, South Wimbledon, wants Goodman's "Sing" and Berigan's "Can't Get Started." Will buy, or swap on 4/1 basis.

WE have been asked by Ivor Rich to say that prints of the photographs of the "Tribute to Swing Concert," which appeared in the "M.M." last week, can be had from him at 3s. each—size 8 in. x 8 in. (approx.). Applications should be made direct to Ivor Rich at 38, West Bank, Stamford Hill, London, N.10, and remittance should be enclosed, plus 3d. postage.

12.—Greenford. Thanks Jeff Carter's Group for help'g out at last mtg. Next: 27th "All Jam Nite", five hands. 7.30 prompt. Co-op. Hall.

24.—Doncaster. Reopening shortly. Secured new premises.

72.—Glasgow. Mtrs. to end of season, every second Thurs.—April 20, May 10 and 24. Watch cols. for future dates.

74.—Cardiff. Future recs. include Bix, Spanier, Oliver and Bechet. All comms.: Sec., Stewart Williams, 2, Caerau Park Crescent, Ely, Cardiff.

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