

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 646

AL COLLINS LEAVES BERKELEY

25-Years' West End Record Broken:
Grappelly and Inglez Take Over



Al Collins

THE very reserved and conservative policy adopted for many years past by the Berkeley Hotel, London, W., in regard to its dance music, erupts suddenly this month in a blaze of publicity, with sensational details of dance-band changes coming from this famous London resort, hitherto the epitome of West End dance band stability.

AFTER A WONDERFUL RECORD OF NO LESS THAN TWENTY-FIVE YEARS WITH THE FIRM OF SAVOY HOTELS, LTD. (THIRTEEN OF THEM ACTUALLY AT THE BERKELEY), MAESTRO AL COLLINS AND HIS ULTRA-MUSICIALLY DANCE

ORCHESTRA ARE PACKING TO LEAVE. THEIR DEPARTURE WILL SIGNAL IN A BRAND-NEW REGIME WHICH WILL INTRODUCE A SWING BAND; A RUMBA BAND; AND A CONSIDERABLE CHANGE IN GENERAL POLICY, SO THAT DANCING (WHICH NOW CEASES AT MIDNIGHT) IS TO BE REGULARLY CONTINUED UNTIL TWO O'CLOCK IN THE MORNING.

King-pin of the new Berkeley musical arrangements is famous Hot Club de France swing-violinist Stephane Grappelly, who opens there on December 15 with a new small, intimate combination, hand-picked in accordance with the French fiddle stylist's own particular ideas on swing.

Full details of Stephane's personnel and other particulars of his novel combination will be given in our next issue.

AL'S FINE RECORD

In the meanwhile there is another ready-made sensation in the news that the Berkeley Hotel breaks entirely fresh ground by acceding to the terrific demand in the West End to-day for Latin-American music. The honour of being the first bandleader to inaugurate the new policy falls to Roberto Inglez and his rumba band, who will be sharing the Berkeley musical honours with Grappelly.

Just recently contracted at the new "Churchills" in Bond St., Roberto, by this new and sensational "double," will take an additional stride in his rapid rise to the top of the tree when he steps for the first time on to the Berkeley stand on Saturday week.

There will be many who will be hurrying to congratulate Al Collins on establishing the most remarkable record for long service in the whole profession of dance music—25 years with the same firm.

Starting his London career at Claridge's, at which exclusive spot he

reigned for nine years, Al then spent three years at the Savoy Hotel, and then started off on his thirteen-year run at the Berkeley. (It will be generally known, of course, that all three establishments are under the same management.)

Originally a symphony orchestra violinist in the States, Al Collins, who served in the American Navy in the last war, came to London shortly after the Armistice. He became a naturalised British subject in 1926. Whilst carrying on his Berkeley Hotel engagement all through the recent hostilities, Al has also been an extremely active member of the Home Guard, to which organisation he devoted every moment of his spare time right from its inception.

Al has made no very definite plans for the future.

"The first thing," he said firmly to the "M.M.," "is for me to have a holiday. This Christmas, for the first time in twenty-five years, I shall be able to spend the Yuletide away from work. At last, I shall be on the outside looking in, as it were, and I intend to visit a London restaurant on Christmas Day and enjoy—for the first time in a quarter of a century—the pleasure of having some band playing for me to listen to."

Although no plans are made it is certain that Al will be taking things pretty easily in future, and he is unlikely to seek any other resident post for the moment. Later he may enter the realms which his long immersion in the extremely conservative Berkeley job has prevented him from pursuing to the full—i.e., the world of records and radio.

At present, members of Al's Berkeley Hotel Band are Jack Scott, Micky Lewis and George Palfat (reeds); Abe Walters (piano); Alf Craske (bass); "Ginger" Conn (drums); Norman Payne (trumpet); and Maurice Smart (accordion).

POISONED HAND KEEPS PAYNE FROM STUDIOS

READERS who have missed the voice of Jack Payne announcing in his own programmes lately have several times written or phoned the "M.M." offices asking for news of the Maestro.

It can now be revealed that Jack has been seriously ill. He has actually been away from the studios for no less than five weeks, although, in order not to alarm his fans and friends, no announcement has so far been made regarding his indisposition.

Now Jack is well on the way to recovery. He has returned to the studios this current week, although he is still only convalescing, and it will be some little time before he is completely well.

Jack's illness has been the result of a poisoned hand. Cutting his hand whilst at work on his Berkshire farm, the injury turned septic, and in a very few hours Jack was in a serious condition.

Rushed to Westminster Hospital, it was decided that penicillin injections were essential. Back at home J. P. was given penicillin every three hours for four days on end, and even after all this his condition was such that he still needed a course of "M. and B." treatment.



Jack Payne

His numerous supporters will join us in congratulating Jack on making an excellent recovery and wishing him continued good health for the pursuit of both his musical and his farming activities.

Jack Payne the Farmer will be a new feature to the many who are acquainted only with Jack Payne the Bandleader. Jack, however, is doing big things on the land. Farming 130 acres in Berkshire and employing considerable labour, he adds quite a bit to the county's quota of wheat, barley and oats; has a herd of prize Guernsey cattle; and is in every way the complete gentleman farmer in all the time which he spends away from the B.B.C.

TRINIDADIES ON THE AIR

SINCE it arrived in this country from Trinidad a few weeks ago, the coloured "All-Star Caribbean Orchestra" has had little opportunity of whetting the appetites of civilian fans, since it is at present engaged wholly in Canadian troop shows. Now comes the news that a broadcast has been fixed for the boys on December 10, when they will be on the air from 5.30 till 6.15 p.m. (Light Programme).

In the meanwhile, the band's guitarist, Fitzroy Coleman, was honoured by a feature spot with Peter Yorke and his Orchestra in their "Sweet and Lovely" radio programme last night (5th).

HEATH'S BIG SHOW SUNDAY

TED HEATH is busy putting the finishing touches to his top-spot "Swing Session" programme, due for its big opening-night presentation at the London Palladium this coming Sunday (9th).

Star trumpeter Kenny Baker has composed a new number, "Filligree," which will be featured in the show, and ace U.S. compère Dick Dudley will also sing, in his own original manner.

For the first time, guest artist Harry Hayes will be featured on tenor sax, in addition, of course, to playing his alto. Ted Heath, his full orch and some terrific guests, make up a star bill.

Readers are reminded that there are still some tickets available for this super show at the Palladium, 8, Argyll St., London, W.1, and they are advised to make application for seats without delay.

PAULA GREEN PRESENTS BANDS

DUE entirely to the tremendous success enjoyed by her solo recordings under the style of Paula Green and her Orchestra, and to the considerable personal kudos she collected from her several months' tour of Paiforce and S.E.A.O., Paulq has been moved to present herself to her many radio fans who actually want to see her in the best possible manner.

With this end in view, she has opened an office at 27, Whitcombe Street, London, W., from which she will in future present Paula Green Orchestras which will, naturally, include personal appearances where desired.



Paula Green

She has no intention of conducting the band—musical direction will be in the capable hands of violinist Ted de Villez—but will be "presented" in vocal numbers, with the band, plus a cabaret spot, offering her own wide range of sophisticated numbers. Thus bookers will be getting double value for their money as they West End band plus a name vocalist.

Ted de Villez is an old Maribus B. Winter, stalwart with whom Paula was associated in her early days in the profession.

SOUTHERN PROUDLY PRESENTS THE WORLD'S BEST SONGS!

OUT OF THE NIGHT

An adaptation of the world-famous AY AY AY—with an additional verse-melody and English lyric by EDDIE LISBONA and BOB MUSEL

JAZZ COMES HOME FROM WAR

A new Jazz-Classic is here!—it's by SPENCER WILLIAMS, DESMOND O'CONNOR and JACK SIMPSON

Southern Music Publishing Co. Ltd.
8, Denmark Street, London, W.C.2

THE WORLD IS SINGING WITH A SOUTHERN ACCENT!

McGARRY-TURNS PRO

ALL-BRITAIN MELODY MAKER Champions in 1936, 1937 and 1938, regular broadcasters and certainly one of the leading bands in the provinces, Eddie McGarry and his Band have for years been treading the delicate line between pro and semi-pro status.

Now comes the red-hot news that Lancashire's "King of Swing" has decided to take an all-out plunge into the profession and has signed a contract to present his band for the 1946 summer season at the Marine Ballroom, New Central Pier, Morecambe. He is to instal a relief band for this period at his "home"—the Majestic Ballroom, Accrington, to which venue he is to return at the conclusion of the Morecambe season.

Although the exact personnel of the band for Morecambe is not set at the moment, Eddie expects that most of his present outfit will be with him, whilst at the same time a number of his old boys will be returning from the Forces and will be available.

Eddie and the boys have broadcast more than once in "Saturday Night at the Palais," and will again be airing on Thursday, December 13, from the Majestic, Accrington.

Sid Still Grossing Crowded Houses

A CROWDED house again enjoyed itself on Sunday (2nd) at the Sid Gross "Swing Shop" concert at the Adelphi Theatre, London, and unquestionably these shows have now come to stay as a regular fortnightly outlet for the swing fans' vocal energies.

Highspots of Sunday's show were the trumpets of Kenny Baker and Jave Wilkins; some first-class drumming by Jack Parnell and Norman Burns; Derek Hawkins in really excellent form on clarinet; Derek leville doing wonders on the baritone sax; and George Shearing in inspired mood on piano.

The next "Swing Shop" takes place on Sunday week (10th), and will feature Vic Lewis and his Jazzmen, the Lauderia Caton Trio, George Webb and his Dixielanders, and the usual all-star Jam Session.

Winstone's One-Nighters

MAESTRO Eric Winstone, having recently concluded his successful "Band of the Week" date, embarks next week on a series of one-night stand bookings in the North of England. Eric will front a fourteen-piece outfit, which will include Dave Wilkins (trumpet); Roy Marsh (vibes); Joe Nussbaum (bass); Alan Kane (vocals); and other Winstone cornermen.

Among the dates played will be Sunday (9th) at the Odeon, Gateshead; Tuesday (11th) at the Cambridge Road Baths, Huddersfield; and Thursday (13th) at the Victoria Hall, Halifax.

★ WRIGHT HITS ★

NOW READY

SOON IT WILL BE SUNDAY

Backed with the American "Hit Parade" Success

I'D DO IT ALL OVER AGAIN

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

MORE POPULAR THAN EVER—

I COULD NEVER TELL

Backed with

GOODNIGHT TILL TOMORROW

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

NEW ARRANGEMENTS OF TWO FAMOUS EVERGREENS

MY YIDDISHE MOMME

VIRGINIA (THERE'S A BLUE RIDGE)

Double S.O. 3/6 (3/8 by Post)

LAWRENCE WRIGHT
MUSIC COMPANY LTD.

CALL SHEET

(Week commencing December 10)

Nat ALLEN and Orchestra.
Hippodrome, Wolverhampton.
Carl BARRITEAU and Band.
Hippodrome, Norwich.
Len CAMBER.
Hippodrome, Ipswich.
Billy GOTTON and Band.
Empire, Wood Green.
Gloria GAYE and Band.
Empire, Shepherd's Bush.
Nat GONELLA and Georgians.
Court Royal Hotel, Southampton.
Adelaide HALL.
New Theatre, Oxford.
Henry HALL and Band.
Hippodrome, Coventry.
Joe LOSS and Band.
Royal, Tottenham.
Ossie NOBLE.
Grand Theatre, Bolton.
Oscar RABIN and Band.
Empire, Hackney.
Monte REY.
Palace, Reading.
George SCOTT-WOOD.
Palace, Dundee.
Anne SHELTON.
Empire, Edinburgh.
Billy TERNENT and Orchestra.
Green's Playhouse Ballroom.
Glasgow.
TROISE and his Mandoliers.
Palace, Chelsea.

U.S. HIT PARADE

HERE is the latest available list of the nine most popular songs in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the C.B.S. network:

1. IT'S BEEN A LONG, LONG TIME (1-8).
2. TILL THE END OF TIME (4-1-5-2-1-3-1-1-1-1-2-3).
3. I'LL BUY THAT DREAM (2-2-1-1-7-5-5-7).
4. THAT'S FOR ME (5-3-2-7-9-0-9).
5. IF I LOVED YOU (8-5-4-4-2-2-3-1-9-2-5-1-1-3-7).
6. WAITIN' FOR THE TRAIN TO COME IN (0-0-0-0-0-8).
7. NO CAN DO.
8. ON THE ATCHISON, TOPEKA AND SANTA FE (3-8-8-3-4-6-2-2-3-4-2-3-5).
9. ALONG THE NAVAJO TRAIL (8-7-3-8-3-0-6-0-0-8).

Southend Snippets

AFTER six years of air raids, doodle-bugs and restrictions, Southend is at last climbing back to its old prominence as a pleasure-filled resort.

Popular venues of the dancers are Westcliff's Queen's Hotel, the new Mecca Olympia, the Masonic Hall, and the newly opened Pier Pavilion.

With the return to the town of old-timer Charlie Fox, a branch of the M.U. has been opened in Southend to the advantage of all musicians.

Playing in and around S.E. Essex is the band of the 82nd Regiment A.A.A., which helped in the dark days to brighten life on the gun sites. Featuring the solid tenor of its leader, B.S.M. Oldfield, the rest of the lineup is: L./Bdr. Voglar (alto); Gnr. Wheldon (tenor); Gnr. Charlton (tp.); Gnr. Harris (pno.); L./Bdr. Holdstock (bass); and Gnr. Lucas (drms.).

SUNSHINE LEAVES NOTTS

AFTER six years as the resident orchestra at the Victoria Ballroom, Nottingham, Rube Sunshine and his Band are leaving on December 22. Rube is keeping his band together, as he has already had a number of offers for one-night stands, private bookings, etc.

Rube and his band have done a splendid job in Nottingham. Throughout the whole war they have brought happiness and relaxation to thousands of drum workers, and all through those trying times they never allowed an air-raid "Alert" to interrupt the programmes. They also, on occasions, provided lunch-time concerts in war factories.

Rube Sunshine came to Nottingham 17 years ago, and has played ever since in the various cafes, dance halls and hotels of the city. He is leaving the Victoria because his predecessor, Jimmy Honeyman, is returning from the Forces shortly, and the directors naturally feel that he should be reinstated in his old job. A farewell ball will be held for popular Rube Sunshine on December 14.

The band with which Rube will work on one-night stands will be the same as at the Ballroom, and will include George Spencer (piano); Bert Weston (drums); Bill New (bass); Jeff Hatfield, Arthur Tomkins and Sam Stanley (reeds); Bert Youell and Alf Harris (trumpets); and Alf Sladen (trombone).

Felix Packs 'Em

ADVICES from our provincial representatives suggest that on the whole provincial promoters of one-night stands are doing anything but boom business with dances for the moment.

But Midlands promoter Arthur Kimbrell reports that he enjoyed one of the most successful weeks of his career when last week he presented Felix Mendelssohn and his full company of 23 Hawaiian Serenaders on successive nights at Manchester (Belle Vue), Huddersfield, Nottingham, Stoke-on-Trent, and Leicester (de Montfort Hall).

"Attendances averaged 1,000 a night," states Kimbrell, "and at the King's Hall, Stoke, on the Friday we had to close the box-office at nine o'clock, by when just on 1,300 had passed through the doors—a record for the hall."

CHILTON OUT

AFTER five years and eight months in the R.A.F., drummer Johnny Chilton returned to Clvvy Street recently. During his spell in uniform Johnny both led his own five-piece for a time—it had several real notabilities in its personnel—and played for a while in Sergt. Leslie Douglas's Bomber Command outfit.

An ardent swing man, Johnny has already found himself a job ideally to his taste as manager for Vic Lewis and his "Jazzmen" in which capacity he is busy fixing up some interesting ventures both in this country and abroad.

In the meanwhile, Johnny is anxious to meet up with old friends, and may be contacted at PRIMROSE 2380.

NORTHERNERS on the air this week include pianist Roy Stevens at 8.30 p.m. on Friday (7th), who will be heard in "Pippant Fingers." Also on Friday, the Ritz Dance Orchestra, directed by Bill Hawkins and featuring vocalist Bunny Burrows, will play 20 minutes of dance music from the Palais de Danse, Bury, at 10.25 p.m.

At 10 p.m. to-night (Thursday, 6th) the dance band of the 2nd Bttn. Manchester Regiment, directed by E. G. Spooner, will be heard in the North of England Home Service. Vocalist in this instance will be Jean Cook.

The week will be rounded off for Northern listeners with the inclusion on Saturday (8th) of Mrs. Wilf Hamer and her Band, with Chips Chippendall, in the latter half of "Saturday Night at the Palais," which will be broadcast from the Grafton Rooms, Liverpool.—J. D.

Glasgow Dance Men's Dance

GLASGOW Musicians' Club is running a dance in the Berkeley Ballroom on Sunday of this week-end, December 9. Members who may have been out of touch recently can contact Bill Donaldson re the tickets, price 6s., these being sold to members only, of course, with their friends.

Bobby Jones has kindly donated his attractive hall for the event, and the music will be supplied by the resident band, led by Bill Donaldson; an all-star outfit selected by Joe Lunder; and perhaps Bill Lambert's Band if the latter can fit in its regular job at the Queen Mary Club. As the loys come drifting back, slowly but surely, the club is becoming the centre of Glasgow's musical fraternity.

Members of visiting bands are finding the catering facilities attractive, and there is certain to be an influx of new members when the club starts its second official year at the beginning of 1946.

Before leaving Green's after their short season, some of Nat Gonella's Band gave a jam session before an appreciative Sunday night audience at the club. Present band at Green's is Billy Terrent's outfit, featuring Anita Best and Ken Green.

Chalmers Wood has been busy in the administrative side of the business for some time, but makes a return before the public by conducting a 36-piece light orchestra in a series of Sunday concerts at Glasgow Kelvin Hall.

Matt Moors is settling down nicely at the Plaza and has quite a few local boys in his line-up. Latest recruit is alto man Sammy Griffin, who is taking the place of Joe Moors, Matt's brother. Joe going back to London on private business. Sammy's last job was at Barrowland, where he played baritone in the section.

Hugh Hinselwood.

LOU SIMMONS AIRING

"KING" of Bournemouth, Lou Simmons, has elicited for two broadcasts with his Band, to take place on December 17 (7.30-8 p.m.); and December 21 (7.30 p.m.). The first airing is in the "Dance Bands of the West" Series.

Retiring to Bournemouth early in the war, when he found that he was going blind, as the result of injuries in the London blitz, Lou Simmons, who played all around London's West End in former days, spent a very successful 18 months at the Woodlands Hall there. Later, when this resort was taken over by the military authorities, he went in for American Red Cross work, and also tackled local promoting in quite a big way.

Lou is nowadays playing regularly at Bournemouth Town Hall (once a week); at the Regal Ballroom, Parkstone (twice weekly); and at the Eastcliff Manor Hotel; The Alexandra Hotel, and the Avon Royal Hotel. In addition, Lou is playing at the Stokewood Grand Hall, from whence his forthcoming broadcasts will be relayed.

Normally a drummer, Lou is taking the baton for his present-day big band ventures. Including in his Band are Harold Becker, Jack Dunkley, Art Buckley, Harold Lewis and Jack Daniels (reeds); George Bormar (trumpet); George Ritohie (trombone); Bert Grandville (piano); Chas. March (bass); and Davo Ginsberg (drums).

In successfully handling his various promotions and music band ventures, in spite of his great handicap, Lou is doing a splendid job, his wife giving him invaluable practical help in everything he undertakes.

Joe Parker III

SERIOUSLY ill in hospital is the well-known trumpet player, Joe Parker.

For five years with Henry Hall, he has latterly been playing with Jan Cricklewood Palais.

His many friends in the profession will want to keep in touch with him and wish him well during his absence from the stand, and should write to him at Ward 16, St. James's Hospital, Balham, S.W.12.

ALL-BRITAIN WINNERS' RECORDS

Reviewed by
EDGAR JACKSON



WALTER MOODY,
enterprising E.M.I. Recording Chief, who snapped up the All-Britain winners to make the records reviewed here.

- BILLY WEEDEN'S ELTHAM STUDIO BAND**
 ***Song of the Volga Boatmen Trad., arr. Bev. Martin (Regal-Zono. CAR6576).
 ***Two O'Clock Jump (Harry James, Count Basie, Benny Goodman) (Regal-Zono. CAR6577).
 (Regal-Zonophone MKR3766—3s. 4d.).
- Weeden (ten., tmb.), with Bob Miller, Bob Brydson (altos); Bob Reason, Harry Harrison (tpts.); Bev Martin (pno.); Sassa Sainsbury (bass); Gus Arnold (dms.). Recorded October 20, 1945.
- JACK EVANS AND HIS CAPITOL SEXTET**
 ***Lowdown Blues (Jack Evans, arr. Garfield Ireland) (Regal-Zono. CAR6578).
 ***Sheik of Araby (Snyder, Brown, Henderson, arr. Garfield Ireland) (Regal-Zono. CAR6579).
 (Regal-Zonophone MKR3767—3s. 4d.).

Evans (alto), with Reg Hoskins (ten.); Garfield Ireland (tpt.); Bill Christelow (pno.); Edgar Davies (bass); Joe Thomas (dms.). Recorded October 20, 1945.

No one who was at Belle Vue, Manchester, on the memorable Sunday of October 14 last for this year's great MELODY MAKER "All-Britain" Dance Band Championship Final, and probably only a few of those who were not, will need me to tell them that these are the records which E.M.I. Artists' and Recording Manager Walter Moody promised you of the winning and second bands.

Happening to be thinking in the bath one morning before I had heard the records about how I should deal with them when the time arrived for them to be reviewed, I came to these conclusions:—

I should have to start off by explaining that everything I said would have to be read always with the fact in mind that the performances were by semi-pro. lads with whom music was a part-time recreation, or at the most no more than a very secondary string to the means by which they earned their livelihoods.

I should further have to make it clear that one could hardly expect

from them the same standard as one gets from professionals, let alone the professionals who, before they can hope to get recording dates, have to reach the very top of the professional tree.

But on hearing the records I am convinced that no such whitewashing procedure is necessary, for I honestly believe that when you hear the records you are going to agree with me that in many ways they compare more than favourably with the efforts of at least some of our pro. bands which record and broadcast regularly.

So you may take what follows as based on the same critical standard as I apply to all other records which are dealt with in this column.

Taking first the sides by the Eltham Studio Band, because they were, of course, the winners of the "All-Britain" when the band arrived for its session, at which I was present. It was not helped by quite a number of factors.

First, this was its very first attempt at recording, and it lacked the recording technique which plays such an important part in the success of records by bands with greater recording experience.

Secondly, owing to the difficulty of obtaining (especially during the current year, when so many of our younger dance players have been in the Forces or engaged on some form of war work which has made them more or less unavailable to bands), players on the exact instruments one requires, the band is so constituted that it can never feature even a three-piece saxophone and brass section at one and the same time.

IMAGINATION

Tenor saxophone and trombone are played by the same member of the band (leader Billy Weeden), and when he is with the brass he can, not of course, also be with the saxes.

Thirdly—and for this the band alone must take the rap, because it was warned well in advance of what was required—the arrangements (scored for the band by its young pianist Bev Martin, and incidentally those which it played when it won at Manchester) were too long for recording and had to be cut down.

This not only used up considerable time which might advantageously have been employed on other matters—e.g., teaching the drummer how to make his cues sound effective without bashing them out, and fixing up a fill-in for the 13th bar of "Volga Boatmen" which, although intentionally blank, may cause some people to think that someone missed his cue—but also tended to tire the band and possibly to some extent put it off its stroke.

Nevertheless, the records are anything but bad.

There is imagination in the way the numbers have been treated, and while the playing may at times lack something of the fine polish one finds with professional musicians, it is by no means amateurish any more than the band falls to show a very nice understanding of modern style, not to mention a first-class sense of beat and drive.

Those of you who are particular about construction, or as my dear old music professor would have preferred me to call it, form, may consider "Volga Boatmen" a little bit "bitty" in places, owing to the aforementioned time factor having more or less played havoc with the arrangement; but all round, the "plot" hangs together very much better than might have been expected in the circumstances.

The saxophones—thanks in no little measure to on-the-spot tips from famous tenor saxophonist Bjly

Arranger Wanted

WORK is waiting in Town for a very modern-style arranger, an out-and-out swing man, who has already had experience of scoring up-to-the-moment swing arrangements for medium- and large-sized bands. It is emphasised that the arranger must already have had some experience.

Letters regarding this offer may be sent c/o "M.M." and clearly marked "Arranger."

The leader making the above request also requires a few stylish players to join him in a new venture shortly. Young and ambitious swing men who may be interested should write, also c/o the "M.M.," marking their letters "Swing."

Amstell, who, it can now be revealed, coached the band—are nice all through, and especially so in the well-blended and balanced unison passages, and no one can fairly say that the brass don't phrase well (no suggestion of clipping!) or play without good tone and guts, even though they may sound rather loud at times.

If you listen very carefully you may manage to hear one or two slight sax squeaks in "Two O'Clock Jump," but the same may be said of quite a few records made by the biggest name bands, and in days when it was far less difficult to get hold of good records.

And, anyway, these minor flaws do little to impair the appeal of a side which, in addition to featuring first-rate solos by at least the first of the two trumpets (who split a chorus between them), and especially by Billy Weeden's tenor and Bev Martin's piano, has all that it takes in the way of bounce to make a really exhilarating swing record.

CAPITAL CAPITOL

Nevertheless, it is the Capitol Sextet, who, also playing the tunes which made them a close second at the "All-Britain," have made the better records.

Although equally inexperienced in recording, this band has not only a perfect balance, but also, one might say, a natural understanding of how to humour the mike, both of which attributes stood it in good stead.

It came into the studio with both its numbers perfectly timed and rehearsed, and after one run through of its first title, "Lowdown Blues," and a quick guess placing by the recording engineer, it was decided to give it a play-back test right away.

It was a most unfortunate decision, for the band made what Wally Moody agreed was one of the best masters any small band had ever produced in the studios; but because it was cut on a test (soft) wax it was unsuitable for processing and had to be used merely to let the boys hear what they had done.

On subsequent masters, trumpet player (and arranger) Garfield Ireland, who, incidentally, was suffering from a poisoned hand which made it difficult and painful for him to hold his instrument, never managed to get quite the same perfectly sizzled slur in the first bar of the coda as he achieved on that test wax. On the master that has been issued it comes out as just a rather too tight and cramped little note.

However, that Garfield is a brilliant swing player is obvious from his solo chorus in which everything he attempted came off perfectly; and as much can be said for pianist Bill Christelow (note his nice taste in the introduction) and Jack Evans, whose alto solo is perhaps not only the high-spot on a record which shows a very nice understanding of the blues, but one of the most intriguing and effective moments of alto playing one could wish to hear.

Nevertheless, many of our leading professional dance band stars to whom I have played the records think that the band has made an even better job of "The Sheik," and there are certainly good grounds for the contention.

The treatment and arrangement are not only refreshingly original, but most effective.

After a short drum solo by way of introduction (and there was no difficulty in recording Joe Thomas: his touch and sense of volume were perfect for recording), the ensemble comes in, and the way the front-line of trumpet, alto and tenor, play together—their precision, phrasing and attack—is a real treat.

The ensuing tenor solo may not be the greatest ever. Reg Hoskins goes slightly out of chord in attempting a rather difficult phrase in his sixth bar and never quite recovers his poise, the construction of his phrases from then on not always sounding quite comfortable.

GREAT DISCS

But when Evans's alto takes over the second half of the chorus, things really begin to happen again.

Garfield opens the next chorus and slightly fluffs the difficult lead-in. But, unlike Hoskins, he isn't put off by his stumble and proceeds to play a really swell solo.

It was, I feel, a tactical error to have given over the middle of this chorus to a drum solo. For one thing, it makes the drum break which leads into the next chorus something of an anti-climax.

But this is, after all, only a personal opinion, and, anyway, the whole band provides a thrilling climax by finishing up with another ensemble interspersed with some first-rate piano licks, that for both scoring and performance is at least the equal of the ensemble with which the side opened.

It has been suggested that both the Eltham Studio Band's and the Capitol Sextet's records will be long-cherished souvenirs among the literally thousands who were present at this year's "All-Britain" and will like to have a memento of what they heard on that great afternoon, and this is true enough. But they are by no means the only people who will get a wealth of pleasure out of these discs by Britain's two proven finest semi-pro. dance bands.

1945 Swing Music Series

BENNY CARTER
and his Orchestra
Black Bay Boogie - - - - } B 9449
Sunday - - - - -

HARRY HAYES
and his Band
Midnight Prowl - - - - } B 9450
Play Boy - - - - -

DUKE ELLINGTON
and his Famous Orchestra
Carnegie Blues - - - - } B 9448
The mood to be Wooded - -

MEZROW-LADNER QUINTET
I ain't gonna give nobody)
none o' this jelly Roll - - } B 9447
Everybody loves my Baby -)

HIS MASTERS VOICE
The Gramophone Co. Ltd., Hayes, Middx.

F. & D.'s STANDARD ORCHESTRATIONS

- POPULAR SELECTIONS** Price 4/2 Each Orchestration. Inc. Postage
 Dancing Time
 Elegant 80's (Waltz Medley)
 Gay 90's (Waltz Medley)
 Get Together (Paul Jones)
 Irene Selection
 Irving Berlin's Waltz Medley
- OLD FAVOURITES** Price 3/2 Each Orchestration. Including Postage
 Au Revoir (J'Attendrai)
 Boston Two Step
 Charistors Waltz
 Chloee (Song of the Swamp)
- "HIT REVIVAL" and "MODERN SWING" SERIES**
 Price 3/11 Each Orchestration. Including Postage
 My Blue Heaven
 My Melancholy Baby
 Remember
 Poor Butterfly!
 Somebody Stole My Gal
 St. Louis Blues
 South Rampart St. Parade
 You Made Me Love You

FRANCIS, DAY & HUNTER LIMITED
138/140, CHARING CROSS ROAD, LONDON, W.C.2. Phone: TEMple Bar 9331.

Brand's Essence

GLOOM has no place in these pages; but when a first-rate musician is unable to give expression to his talents through lack of an instrument, then that is something akin to tragedy.

The Director of Air Forces Welfare, 160, Ashley Gardens, London, S.W.1 (phone VICTORIA 6890), Ext. 134) sends a plea through these columns on behalf of ex-P.O.W. Warrant Officer Jimmy Prescott.

Prescott, while at the notorious Stalag Luft III, Camp, learnt to play the harmonica. Upon his return to this country he did several broadcasts and also appeared at the Stoll Theatre in the R.A.F. show "Back Home," sponsored by Jack Hylton.

Prescott plays a 12-hole chromatic harmonica, but there is such a shortage of these instruments that he is at present unable to obtain one from any commercial source, and already has had to forgo radio dates.

Any reader who could possibly help out this boy would receive his heartfelt gratitude. Anyone who knows a source from which he could obtain about six 12-hole instruments (professional playing causes heavy wear and tear) should contact either the Director of Air Forces Welfare, at the above address, or H. Woolfenden, at Francis, Day and Hunter, Ltd., 138/140, Charing Cross Road, W.C.2 (phone: TEMPLE BAR 9351).

"Woolfe" has found out that Hohner's who before wartime restrictions, made a 12-hole chromatic harmonica, would be prepared to repair any instrument passed to them.

Payment would, of course, be made for any harmonicas forwarded to Prescott, c/o either of the two above addresses. We should emphasize that only the 12-hole instrument is required; the 10-hole variety is unsuitable.

Prescott is accompanied in his act by guitarist Johnny Crowe, who, as an ex-P.O.W., also appeared in "Back Home." Both these boys have broadcast in "Variety Band Box," and recently made some recordings for the new talent series, "Knocking at Your Door," which is being aired regularly from December 7.

JUST back from serving in Burma, and waiting to be demobbed, is Flight-Lieutenant Leon Cassel-Gerrard, one-time manager for the late Ken Johnson and his Band, and a principal figure in Anglo-American Artists, Ltd.

Passing through Calcutta on his way home, Leon met up with Leslie ("Jiver") Hutchinson, and within a rehearsal of an hour was attending a rehearsal of Leslie's outfit, which he describes as being absolutely first rate. Later on, a big farewell party was held at the "300" Club in Calcutta in Leon's honour. Leslie "Jiver" and the boys played, and a very hot time was had by all in one of the biggest jam sessions heard in those already torrid climes for many years.

Also at the party was a former Fleet Street figure who will be well remembered by all London musicians—Major Ian Coster, the noted journalist who used to run the scintillating "London After Dark" column in the Evening Standard. Going out to India on a special mission, accompanied by Frank Owen (now Lieutenant-Colonel), the former editor of the "Evening Standard," Ian Coster for a time ran the Forces paper "S.E.A.O." whose pungent comments on the transport muddle attending Leslie Hutchinson's Indian tour we published only last week.

Now back in India on a special mission, accompanied by Frank Owen (now Lieutenant-Colonel), the former editor of the "Evening Standard," Ian Coster for a time ran the Forces paper "S.E.A.O." whose pungent comments on the transport muddle attending Leslie Hutchinson's Indian tour we published only last week.

Nowadays Major Coster is editing the Illustrations Forces newspaper published weekly out there. Lieut.-Col. Frank Owen is managing editor of both publications, as part of the big mission which has taken him to the Far East.

New back in Anglo-American Artists' Piccadilly offices, Leon Cassel-Gerrard is already throwing himself heart and soul into the business (he is at present enjoying a long leave, at the end of which he will officially become a civilian again).

One of his ventures early in the New Year will be to bring over to this country from India Beryl Templeman, an English girl vocalist

who has been a sensation out there—one of her big dates being with Ken Mac and his Band at the Taj Mahal Hotel.

Leon, by the way, has arranged a concession to supply an English band for the Taj Mahal, and will be sending out a combination, under one of the noted British leaders, as soon as travelling conditions make such a venture possible.

TRUMPET - LEADER Harry Owen branched out in a new line recently when he undertook, with his band, a series of dates for the Canadian Legion—i.e., playing for the Canadian troops and Service people who remain in this country.

Venture has been fixed up under the aegis of London agent Harry Lowe, who, as already announced in the "M.M.," is handling the "All-Star Caribbean Orchestra" from Trinidad, which is also at the moment playing for the Canadian troops over here.

Harry Owen is presiding over a seven-piece outfit which, besides his own efforts on lead trumpet, includes another brass-man in the person of Harry Jackson (tp.), plus Bert Jones, Pat Patterson, and Wally Mofat (reeds); Ron Wade (pno.); Glynn Fawcett (bass); and Royston Low (drums).

The band is appearing as an integral part of a big show in which the principal figure is acc. comedian Cass McCord. The outfit is used as an accompanying unit throughout, and is also featured in a strong show of its own.

Harry Owen, extremely well known everywhere in the West End, has recently concluded a spell of over 12 months at the London Cabaret Club, the nocturnal hours there having seriously upset his health, and caused him to seek a new type of engagement.

FORMERLY manager to Billy Cotton's Band, Major Arthur Gadsby was recently appointed Director of all "21 Clubs" in Western Europe, comprising all such clubs in Belgium and Holland and any that may open in Germany.

Major Gadsby opened the original "21 Club" in Antwerp (the largest ballroom in Europe) on June 7, and continued there till November.

He recalls an interesting "international" treatment he was able to accord the Irwin Dash publication, "St. Bernard's Waltz," whilst at Antwerp. Presenting this as a novelty in view of the number of American troops frequenting the club, the result was that not only was the dance nightly enjoyed by British, American and Belgian troops, and by the hundreds of Belgian girls who act as hostesses at the club, but many Americans returning to the States asked for the music.

Copies of this were supplied by Belgian bandleader Gerd Zonnenberg. So that this exclusively British number, presented by a British officer, played by a Belgian band, and danced by men and women of many nationalities, looks like entering the States with every likelihood, after such international "vetting," of appealing to every taste in that cosmopolitan land.

A WELCOME visitor to the "M.M." offices last week was Leslie Thompson, well known in the business these past 15 years as trumpeter-trombonist, who has just returned to this country from Norway, where he has been on tour with a "Stars in Battledress" party.

Leslie has had a long and varied career in music since he came here from Jamaica in 1929. Besides dance band experience ranging from the early Spike Hughes Orchestra to those of Perival Mackey and Ben Frankel, Leslie has held a chair in the brass sections of Benny Carter's English band and the Louis Armstrong outfit which toured the Continent and made records in Paris.

Furthermore, he has enjoyed wide experience of film and broadcasting work, and also played in many a theatre orchestra for Coward and Cochran productions. Leslie will no doubt be remembered by Ken Johnson fans for his close associations with "Snatchlips" during the formative period of the latter's band.

Later on, Leslie became very interested in Latin-American music, working for some time with Edmundo Ros on trumpet; string bass and the usual percussion instruments.

In 1941 he joined up with the Royal Artillery, took over the Training Camp band for about six months and then went on coastal defence work as gunner with an A.A. battery. While at Portsmouth, the battery made A.A. history by performing the almost unbelievable feat of bringing down the latest German fighter—1st Me 109-C—from a height of over 7 miles! As a result of this sterling display, the battery was moved up to London defence, where they had the pleasure of shooting down the first "doodlebug" to be thus destroyed.

In brief, Leslie served with the Artillery through the various phases of the blitz, and was posted to a "Stars in Battledress" unit after D-Day, since when he has been kept busy touring Germany and Norway. It was in Oslo that he received notice of his demobilisation, and from there he flew back to England.

The band in the "Battledress" party was under the direction of Frank Mountain, the pianist, and comprised Frank, Leslie (doubling trumpet and trombone), Cyril Harling (sax, clarinet and violin), Wally Fawcett (alto and clarinet), Bert Priest (tenor), Johnny Lapwood (drums), Jack Piper (bass and vocals), and Phil Sico (guitar and featured vocalist).

Leslie assures us he has retained to the full his interest in a wide field of music and says he recently applied to the Academy for a "refresher" course there with a view to specialising in the future in orchestrating, conducting and teaching. As an instructor, Leslie already possesses a first-class reputation. For the present, however, he will continue his playing.

Leslie asks us to pass on his regards to the many friends he has in the profession, who can get in touch with him at Park 5147.

ON the principle that a house divided against itself must fall, there should by now be quite a few structural flaws in a residence in the Hampstead area wherein Jimmy Miller, famous "Squadronairs" leader-vocalist, hangs out.

This state of affairs might be expected, since Jimmy Miller continues to hammer away at everything that swings, his brother, violinist Billy Miller, is an out-and-out symphony man, and for nearly a year past has been with Ian White and the Scottish Symphony Orchestra.

Billy, however, is really versatile, since he used to be with Billy Tennant, Stanley Black, etc. He is now in Town "sessioning" for a bit, so perhaps a studio argument re "classics v. jazz" controversy—to the detriment of some harassed B.B.C. producer—is a distinct possibility for the near future.

A LETTER from swing-fan L.A.C. Short brings news of an R.A.F. band doing some good work on the Cocos Islands, beyond.

Titled the "Atoll Swinglette" the boys in the band are Tony Hill, previously with R.A.F. Western Command Band (pno.); Doug Pegg, from Dartford, Kent (bass); Ken Cox, who was a well-known gigster around the London area in pre-war days (str.); and Noel Gilpin, who was in residence at Bobby's Restaurant, Exeter (dms.).

Currently featured with an R.A.F. revue, "Round the Bend," the band plays a programme varying from Bach to boogie, including a number, "Away From You," written by two members of the band, Noel Gilpin and Doug Pegg, which, writes our correspondent, should go a long way.



FROM every corner of the earth, the seven Imeson Brothers, of the famous Imeson Family Band, have reassembled at last in England after serving in various theatres of war during practically the whole period of the conflict. Most of the boys are demobbed; and all seven will very shortly be in "civvies." In the picture above, you see the Brothers, with their Mother, and their manager Lou Sherman, enjoying a reunion lunch in the West End.

Radio Flashes

◆ Rip Van Ambrose, hitting the air-waves after six years' hibernation, started off as if what was good enough for 1939 was good enough for 1945. But he snapped out of that idea soon enough, and is now putting over polished and musically broadcasts. The Ambrose sparkle isn't quite back yet, and the arrangements are just arrangements. Time to put the flags out will be when Ambrose again sets the standard instead of following it.

◆ Mrs. Tawny Neilson did the competing for the two "Saturday Night at the Palais" bands from Brighton last Saturday (1st). Her announcements were so long-winded that they'll soon be calling her "Talky" Neilson.

◆ George Monaghan is having as many farewells as a prima donna. Every time he says "Good-bye" and we hear that he's gone back to the States, up he bobs again broadcasting from Southampton.

◆ What's the matter with Frank Weir? His septet broadcasts are so full of high-toned musicianship that they're dull in the extreme. The organ harmonies that he likes so much impart a somnolent note to the proceedings. You can be artistic without being intense, Frank!

◆ There's a band in the West Country that out-Spikes the Jones—Reginald Williams and his Futurists. In the "Call of the West" programme every Saturday afternoon. Listen for a laugh. The singer in the show, Marilyn Williams, has style and feeling. Skip the rest of the programme. Only the two Williams mean anything.

◆ So many bands are getting regular broadcasts that the purpose of the "Band of the Week" policy is becoming obscure. In any case, the number of broadcasts for each B.o.T.W. is becoming increasingly smaller. Our tip is that the policy will soon be quietly shelved.

◆ As from December 8 the evergreen radio jazz spot, "Radio Rhythm Club," takes the air on Saturday at 6 p.m. in the Light Programme, instead of 6.30 Friday. On Saturday (15th), those two maestros of B.B.C. "hot air"—Spike Hughes and Denis Preston—join forces in another of the "Talking of Jazz" programmes which have become a steady spot on R.R.C. The title—"Age Cannot Wither..." and your guess is as good as ours as to what it's all about.

"Dynamo"

U.S. Jive Jottings

WOODY HERMAN'S ork has lately been given an important air spot at 8 p.m. Saturday nights over the American Broadcasting Company network. The fact that a band has a sponsored programme on which no variety artists are featured is looked upon in U.S. trade circles as a very favourable portent. Herman plays a favour-hour of solid music, and his current band is considered the finest he has ever had.

NEW YORK NEWS—Ed Condon hasn't got that club of his open yet, but he has his concerts under way. They started October 6 with Bud Freeman and twenty other musicians, and Ed has them planned for the first Saturday of each month. And when the Condor Jazz Band Ball is on the air (here) most Tuesday evenings at 6.30 on the 218 meter band—O.K. for those around the Aldershot area. Wild Bill Davison is now blowing trumpet with the Art Modes Trio at the Vanguard, and doing sensationally well, they say. It is learned from a reliable source that Jimmie Lunceford and ork have already signed contracts for a European tour, which is said to take in England, Norway, France, Switzerland, Sweden and Denmark. If true, it means the Continental fans are in for a treat, because Jimmie's reputation stands ace high over there. Liza Minnelli is the latest addition to the long line of Benny Goodman's vocalists. Liza, billed as the "Girl with the Low-cut Voice," had a spot in the "Gloom Dodgers" show which she jumped in order to make a record with the maestro. A few records with the maestro, in 1939; was thus the first in and the last out. Youngest of the family, Len Imeson (trumpet) has been working hard on musicians in this country. The boys, with manager Lou Sherman, are mapping out a big programme for the future.

BOOK REVIEW

THERE have been many tutors and courses written on how to play jazz-style piano. Some of them have been good, others lamentably lacking in the material the student is looking for. But for real value to the would-be keyboard swinger there can have been few, if any, better books than Stanley Nelson's "First Aid for Swing Pianists" (Cinephone Music Co., Ltd., price 3s. 6d.).

This assumes a knowledge of music in the student from the beginning, and, cutting out all non-essentials, deals fully yet concisely with keyboard harmony, analysis of popular songs, building up the part, all kinds of left-hand styles from tenths to subsidiary contrapuntal lines, and the most important of all, analyses and quotes from the work of such famous players as Art Tatum, Teddy Wilson, Earl Hines, Fats Waller, Count Basie and Jess Stacy.

This enables the player who cannot take down phrases from records to examine the methods of these great jazz players and adapt them for his own style. The whole vexed question of jazz style is analysed here in precise, and this part of this beautifully produced little book should be invaluable to all pianists.

In addition, there are sections on boogie-woogie, solo and band playing and a list of recommended jazz piano records for study. There should be a heavy demand for this book and its adoption as a standard work in the fascinating field of jazz piano.

LEADER CHANGE AT WINDERMERE

DURING the winter months, clarinet leader Raymond Ellis has been advised by his doctor to abandon his night work at the Regent Street Windermere Club, London. He will now concentrate solely on his musical activities at the Rialto (day) club, where he leads his own small band. First altoist Lou Harris has replaced Raymond as leader of the Regent Street outfit, which remains under the management of drummer Maurice Zafer.

U.S. Jive Jottings

WOODY HERMAN'S ork has lately been given an important air spot at 8 p.m. Saturday nights over the American Broadcasting Company network. The fact that a band has a sponsored programme on which no variety artists are featured is looked upon in U.S. trade circles as a very favourable portent. Herman plays a favour-hour of solid music, and his current band is considered the finest he has ever had.

NEW YORK NEWS—Ed Condon hasn't got that club of his open yet, but he has his concerts under way. They started October 6 with Bud Freeman and twenty other musicians, and Ed has them planned for the first Saturday of each month. And when the Condor Jazz Band Ball is on the air (here) most Tuesday evenings at 6.30 on the 218 meter band—O.K. for those around the Aldershot area. Wild Bill Davison is now blowing trumpet with the Art Modes Trio at the Vanguard, and doing sensationally well, they say. It is learned from a reliable source that Jimmie Lunceford and ork have already signed contracts for a European tour, which is said to take in England, Norway, France, Switzerland, Sweden and Denmark. If true, it means the Continental fans are in for a treat, because Jimmie's reputation stands ace high over there. Liza Minnelli is the latest addition to the long line of Benny Goodman's vocalists. Liza, billed as the "Girl with the Low-cut Voice," had a spot in the "Gloom Dodgers" show which she jumped in order to make a record with the maestro. A few records with the maestro, in 1939; was thus the first in and the last out. Youngest of the family, Len Imeson (trumpet) has been working hard on musicians in this country. The boys, with manager Lou Sherman, are mapping out a big programme for the future.

BOOK REVIEW

THERE have been many tutors and courses written on how to play jazz-style piano. Some of them have been good, others lamentably lacking in the material the student is looking for. But for real value to the would-be keyboard swinger there can have been few, if any, better books than Stanley Nelson's "First Aid for Swing Pianists" (Cinephone Music Co., Ltd., price 3s. 6d.).

This assumes a knowledge of music in the student from the beginning, and, cutting out all non-essentials, deals fully yet concisely with keyboard harmony, analysis of popular songs, building up the part, all kinds of left-hand styles from tenths to subsidiary contrapuntal lines, and the most important of all, analyses and quotes from the work of such famous players as Art Tatum, Teddy Wilson, Earl Hines, Fats Waller, Count Basie and Jess Stacy.

This enables the player who cannot take down phrases from records to examine the methods of these great jazz players and adapt them for his own style. The whole vexed question of jazz style is analysed here in precise, and this part of this beautifully produced little book should be invaluable to all pianists.

In addition, there are sections on boogie-woogie, solo and band playing and a list of recommended jazz piano records for study. There should be a heavy demand for this book and its adoption as a standard work in the fascinating field of jazz piano.

LEADER CHANGE AT WINDERMERE

DURING the winter months, clarinet leader Raymond Ellis has been advised by his doctor to abandon his night work at the Regent Street Windermere Club, London. He will now concentrate solely on his musical activities at the Rialto (day) club, where he leads his own small band. First altoist Lou Harris has replaced Raymond as leader of the Regent Street outfit, which remains under the management of drummer Maurice Zafer.

Alfie Noakes Answers Your TRUMPET QUERIES



J. A. MacLean, of Johnstone, Renfrewshire, has an F. A. Reynolds (U.S.A.) 450 Model Trumpet, on the tubing of the third valve of which appear to be two tuning slides, the outer one of which is for normal tuning. He asks the purpose of the other slide.

ALFIE NOAKES replies: The F.A. Reynolds trumpet has the same third valve tuning slide as I have on my American King trumpet. On the King horn there is a socket on the top of the inner tuning slide to take a little finger ring. On some notes where the third valve is used—such as top G sharp, lower C sharp, bottom G sharp, G natural and F sharp—it is found, more often than not, that these are slightly out of tune, usually on the sharp side. By pushing the inner slide out slightly with the little finger, this note can, however, be tuned whilst it is being played. The outer tuning slide, used for normal tuning, is also employed when the trumpet is tuned in A.

H. Libovitch, of Hatfield Heath, Bishop's Stortford, Herts, wants to know how to achieve a "flutter."

ALFIE NOAKES replies: Trying to explain a "flutter" on paper is a bit of a job. All I can say is that tongue can be made to vibrate at the back of the mouth together with, of course, a passage of air from the lungs. Try this—without the trumpet. Then try putting the same sound through the trumpet. This is how I first did the flutter—and it worked!

Bill Bayes, of Nenthi, Glam, who has been playing trumpet for the past ten years, and uses a Conn with a Rudy Muck mouthpiece, writes that after playing for about half an hour his lip gets tired and lets him down. How can he overcome this?

ALFIE NOAKES replies: You are one of many who write to me concerning lip fatigue. Ten years' playing on the trumpet is a long time to go without finding out why you get tired after blowing maybe an hour or so. You mention that you play a Conn trumpet, and there is certainly nothing wrong there; also that you use a Rudy Muck mouth-

These are the first replies to readers' technical queries by our panel of experts. Other answers on various instruments will appear week by week, and all you have to do to get your own queries authoritatively answered is simply to write to "Technical Queries," "Melody Maker," 93, Long Acre, London, W.C.2. Please mark your envelope clearly with the name of the instrument about which you require guidance.

JERRY DAWSON'S NORTHERN NEWS NOTES

HAVING overcome what the boys themselves describe as "teething troubles," Mal Graham and his Band at the Rialto Ballroom, Liverpool, have in a very short space of time really established themselves as warm favourites with the local dancers and fans, and are now going great guns and doing all sorts of things to the attendance figures of the "Ri."

Hal's musical career started at a very early age when he entered the brass band world on cornet, graduating via the euphonium to tenor horn. Dance music got into his blood, and he eventually formed a small band of his own in which he played drums. With Hal at the Rialto these days are Sid Green, Johnny McCreedy and Bud Howden (saxes, etc.); Dennis Hignett (trumpet); "Spud" Murphy (trombone); Peter Matthews (piano); Norman Hoos (bass); Alf Smith (violin); and Alf Thomas (guitar).

Having been together for more than five years, three and a half of which have been spent overseas, the boys of the "General Hospital" Band (R.A.M.C.) feel justifiably proud of their record.

At present the lads are stationed near Venice, and are currently playing all night every week for various nearby unit dances—some in camp-

piece—but are you using the right type of Rudy Muck mouthpiece? This is a famous make, and therefore there are many types to suit all sorts of lips and trumpets. Your mouthpiece may be a bit too shallow or too deep. How about trying a few other types in an attempt to find one that doesn't alter your tone, but nevertheless remedies that tired feeling? Might I suggest one with a fairly deep cup, so that you still get a decent tone, with a wider rim to give greater comfort, especially for the type of orchestrations used in the modern dance band?

H. Clarke (Brixton Hill, London, S.W.2) is another sufferer from lip fatigue. He has been playing quite a while and has learned to "nurse" the lip through an evening's work, using a large-bore Besson. But after an hour or so he finds the top register an effort and not always in tune, despite regular long note exercise. He asks whether a series of lessons, instancing the "closed lip" method, would solve his problem.

ALFIE NOAKES replies: I find it difficult to reply to your query for two reasons: you say you have been playing quite a while, which might mean any length of time, and that you find top notes difficult after an hour or so, which may also mean any length of time.

If you can keep to normal playing for, say, an hour and a half, you are not doing too badly. Large-bore Besson, of course, especially large-bore work, takes a lot of filling, and a change of mouthpiece to suit the instrument might just do the trick.

Take it that the E and D you say you manage to get sometimes mean the notes above the staff; and getting such notes on a large-bore instrument is a bit of a strain, especially with the wrong type of mouthpiece.

I have heard of the "closed lip" method, but there again it seems that a mouthpiece with a very shallow cup would be useless. So that, by and large, a change of mouthpiece seems a reasonable solution. Try a few different types, and choose one that relieves your lip-tiredness and gives you all-round results.

and some in the Italian equivalent of our Palais de Danse, at which affairs Italian girls provide the femme interest. Four boys comprise the nucleus of the band, and they are Harry Cooper, from Bristol (piano); Jack Tinsley, Liverpool (drums); Harry Hignett, both from Stockport (alto and clarinet); and Bill Histon, Widnes, Lancs (drums).

Amongst boys who have from time to time, as they have been available, played with the band have been noted Lancashire saxist Len Royle (Dental Corps) and altoist Artie Plant—well-known Midlands semi-pro.

A big feature of the recent Thanksgiving Week celebrations at Bangor, N. Wales, was a super-concert held there, featuring Fred Yule, Felton Rapley, Rae Jenkins, Jack Train, and a very busy orchestra, the "Ambassadors," directed by Glynn Douglas. With Glynn leading on alto and looking after the vocal department, the boys are Emrys Parry (alto); Cyril Rauben (clarinet); Mubia Granville (trumpet); Cliff Williams (piano); Row Jones (guitar); and Les Griffiths (drums).

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

THIS week we are pleased to give readers the full Bob Howard Discography compiled by Eric Tonks, the Birmingham collector and British Hot Record Society committeeman. Our Bob Crosby corrections will be held over for a week.

DISCOGRAPHY OF BOB HOWARD

By Eric S. Tonks
The details given below were prepared with the collaboration of Langston White and Charles Fox; acknowledgment is also due to H. G. Sarton, of Decca, for his help; to Albert McCarthy, for the instrumentation of the "Gypsy Tea Room" session; and to Jeff Aldam, who reminded us that Bob recorded under his own name of Howard Joyner for Columbia some years previously.

Abbreviations used are: (V) vocals; (A) alto; (T) trumpet; (C) clarinet; (Ten) tenor; (Tr) trombone; (P) piano; (G) guitar; (B) bass; and (D) drums.

BOB HOWARD AND HIS ORCHESTRA

- Bob Howard (V), acc. Benny Carter (A, T), Buster Bailey (C), Teddy Wilson (P), Clarence Halliday (G), Elmer James (B), Walter Johnson (D), 1/35.
- "It's Unbelievable" (39217), De. 347, Br. E. O2097.
- "Whisper Sweet" (39218), De. 347, Br. E. RL221.
- "Throwin' Stones At The Sun" (39219), De. 343, Br. E. RL221.
- "You Put Into The Picture" (39220), De. 343, Br. E. O2111.
- Rez Stewart (T); Carter (A, C, T), Ben Webster (Ten), Wilson (P), Halliday (G), James (B), Cozy Cole (D), 2/35.
- "The Ghost Of Dinah" (39387), De. 400, Br. E. RL244.
- "Pardon My Love" (39388), De. 400.
- Barney Bigard (C), vice Webster.
- "Slay Out, My Love" (39390), De. 439, Br. E. RL244.
- "I'll Never Change" (39391), De. 439.
- "On The Night Of June 3rd" (39392), De. 407, Br. E. RL229.
- "Breakin' The Ice" (39393), De. 407, Br. E. RL229.
- Carter (T), Russell Procope (C), Wilson (P), Halliday (G), Bill Taylor (B), Cole (D), 5/35.
- "Corrine Corrina" (39518), De. 484, Br. E. O2042.
- "A Furry Day" (39519), De. 460.
- "Porter's Lovesong To A Chambermaid" (39520), De. 460, Br. E. O2042.
- "I Can't Dance" (39521), De. 484, De. E. J12.
- Possibly—Bill Dillard (T), Ceil Scott (C), Sam Allen (P), Lawrence Lucie (G), Richard Fulbright (B), Cole (D), 7/35.
- "If The Moon Turns Green" (39693), De. 504, Br. E. O2097.
- "Lulu's Back In Town" (39694), De. 504.
- Personnel unknown: featuring Trumpet, Clarinet, Piano, Guitar, Bass and Drums.
- "In A Little Gypsy Tea Room" (39723), De. 513.
- "I Never Saw A Better Night" (39724), De. 524.
- "Lost My Rhythm" (39725), De. 513.
- "I'm Paintin' The Town Red" (39726), De. 524.
- Eddie Farley (T), Mike Reilly (Tr).

- Slats Long (C), Frank Froeba (P), Artie Ens (G), Geo. Yorke (B), Vic Angle (D), (The Onyx Club Boys), 10/35.
- "It's Funny What A Kiss Can Do" (60073), De. 627.
- "Sugar Plum" (60074), De. 598, Br. E. O2111.
- "It's Written In The Stars" (60075), De. 598.
- "Give Me A Break, Baby" (60076), De. 627, Br. E. O2192.
- Bunny Berigan (T), Art Shaw (C, A), Babe Russin (Ten.), Frank Signorelli (P), Dave Barbour (G), Pete Peterson (B), Stan King (D), 1/36.
- "Whose Big Baby are You?" (60404), De. 689, Br. E. O2158.
- "Much Too Much" (60405), De. 722, Br. E. O2191.
- "Garbo Green" (60406), De. 722, Br. E. O2191.
- "You Hit The Spot" (60407), De. 689, Br. E. O2158.
- Al Philburn (Tr), vice Russin; Paul Ricci (C), vice Shaw, 2/36.
- "Spreadin' Rhythm Around" (60454), De. 720.
- "Wake Up and Sing" (60455), De. 720, Br. E. O2192.
- Bob Howard and his Orch., Acc. In England, 6/36.
- "Swing It, Bob," medley, Two sides (TB 2212), Br. E. O2230.
- "Swing It, Bob," medley, Two sides (TB 2213), Br. E. O2230.
- Bob Howard and his Orch., Acc. unknown.
- "I Love Is Blind" (60936), De. 862.
- "The Best Things Happen at Night" (60938), De. 839.
- "Public Weakness No. 1" (60980), De. 862.
- "Let's Not Fall in Love" (60981), De. 839.
- Marty Marsala (T), Syd Trucker (C), Zinky Cohn (P), Barbour (G), Geo. Yorke (B), Stan King (D), 8/36.
- "Bojangles of Harlem" (61251), De. 917, Br. E. O2296.
- "Meadel's Son's Swing Song" (61256), De. 927, Br. E. O2296.
- "Sing, Baby, Sing" (61257), De. 917, Br. E. O2323.
- "Swinging On The Moon" (61258), De. 927, Br. E. O2323.
- Acc. unknown.
- "Copper Coloured Gal" (61311), De. 990.
- "That's What You Mean to Me" (61312), De. 990.
- "You're Giving Me a Song and a Dance" (61313), De. 983.
- "Hop, Skip, Jump" (61314), De. 983.
- Marsala (T), Trucker (C), Froeba (P), Barbour (G), Haig Stephens (B), King (D), 4/37.
- "Me, Myself, and I" (62036), De. 1205.
- "Spring Cleaning" (62037), De. 1195.
- "You Can't Take It With You" (62038), De. 1205.
- "You're Just a Little Different" (62039), De. 1195.
- "Bundle of Love" (62040), De. 2356.
- Marsala (T), Long (C), Russin (Ten.), C., Froeba (P), Frank Victor (G), Stephens (B), King (D), 6/37.
- "You're Precious to Me" (62204), De. 1293.
- "Fan My Brow" (62205), De. 1293.
- "Formal Night in Harlem" (62206), De. 1306.
- "He's a Gypsy from Poughkeepsie" (62207), De. 1306.
- Eddie Farley (T), vice Marsala, 8/37.
- "Easy Living" (62348), De. 1357.

- "I'll Take the Key and Lock You Up" (62349), De. 1372.
- "Sing and Be Happy" (62350), De. 1357.
- "Penny Wise and Pound Foolish" (62351), De. 1372.
- Acc. unknown.
- "Beat It Out" (62633), De. 1489.
- "I'm Sorry I Made You Cry" (62634), De. 1605.
- "What Do You Want to Make Those Eyes at Me for?" (62635), De. 1605.
- "She's Tall, She's Tan, She's Terrific" (62636), De. 1489.
- Frank Froeba (P), Teddy Bunn (G), Stephens (B), O'Neil Spencer (D), 3/38.
- "There Ain't Gonna Be No Doggone Afterwhile" (63251), De. 1721.
- "If You're a Viper" (63252), De. 1698, Vo. E. S193.
- "Raggedy but Right" (63253), De. 1698, Vo. E. S193.
- "Baby, It Must Be Love" (63254), De. 1775.
- Same personnel, 4/38.
- "In My Mizz" (63575), De. 1869, Vo. E. S205.
- "Toodle oo" (63576), De. 1869, Vo. E. S205.
- "Just About the Time" (63577), De. 1790.
- "Talk To Me" (63578), De. 1790.
- Billy Kyle, vice Froeba, 6/38.
- "I Can Tell by Looking in Your Eyes" (64226), De. 2358.
- "Dapper Dan" (64232), De. 1958.
- "You Better Come Back" (64233), De. 2730.
- "Southern Casey Jones" (64234), De. 1958.
- Same personnel, 7/38.
- "I Used to Love You" (64343), De. 2056.
- "Keepin' Out of Mischief Now" (64344), De. 2130, Vo. E. S233.
- "Sweet Emma, My Gal" (64345), De. 2263, Vo. E. S224.
- "Beale Street Mama" (64346), De. 2056, Vo. E. S233.
- "Kentucky, Sure as You're Born" (64347), De. 2112.
- "Any Rags?" (64348), De. 2112.
- "On Revival Day" (64349), De. 2263, Vo. E. S224.

ANNOUNCEMENTS

Ken Downer, the well-known Surrey collector, whose views have frequently been expressed in the "Corner," asks us to print the R.A.F. notice: "My entry into the R.A.F. this week has necessitated the curtailment of my various jazz interests, and I would like my friends and correspondents to continue writing letters, sending queries and so on through the courtesy of my old friend—Paul Sisley, Flat 3, 6, Lancaster Ave., West Norwood, S.E. A Brussels enthusiast, Leon Demeuldre, writes to the "Corner" about different things, and concludes his letter with a request for an English correspondent of similar tastes to his own. These lie in the direction of N.O. jazz, vocal and piano blues, Spanier, Ellington and Hampton. He doesn't care for Nichols, Mole, Dorsey, Schutt and the like—in fact, a collector of the "Continental School." Interested readers should address their letters to: 90 Boulevard de la Revision, Bruxelles-midi, Belgique.

SWAP AND BUY

R. Cliff, 14, Wharton Gdns., Willesborough, Ashford, Kent, wants jazz books, and offers Ediswan Armature pick-up for use with steel needles only, and Cosmocord pick-up with volume control for use with steel or thorns.

A. L. Smith, 6, Royal York Cres., Clifton, Bristol, offers "Rhythm on Record," perfect condition, for sale.

R. Gratton, 64, Chapel St., Tiverton, Devon, has for sale 1828 Victor "Seattle Hunch" / "Freakish, J.R. Morton piano solos, also collection of Shaw, Goodman, Dorsey, Krupa and Barnet, etc.

R. Tattersall, 64, The Avenue, Ramsay, Huntingdonshire, has nine discs for sale all together. Send s.a.e. if interested in Kirk, Lunceford, Redman, Dorsey Bros., Basie, Powell, etc.

Alan Baker, 1, Marlborough St., Upper Eastville, Bristol, 5, wants (buy or swap from large collection) Spanier's "Jazz Band," "Dinah," "Eccentric," "Da-Da Strain"; Shaw's "Frenesi" and "Concerto for Clarinet"; also Sinatra's "Night and Day" on Am. label.

80 jazz records for sale, many rarities. Send s.a.e. to T. Benwell, The Green, Thrusington, Leicester.

Urgent for L.A.C. Jones, J. K., 1027522, S.H.Q. Signals (D/F), R.A.F. North Luffenham, Nr. Oakham, Rutland. He wants James' "Craziest Dream," Ink Spots' "Don't Leave Now," and Andrews Sisters' "Don't Mind the Rain."

SELL YOUR INSTRUMENT
Before Prices Fall
We Pay Highest Prices
POST THIS FORM NOW

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

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

BESSON CLARINET
Mouthpiece 19s. 0d.
Ligature 9s. 9d. Cap 5s. 3d.
All post-free from stock
PROMPT REED INSTRUMENT REPAIRS



Call or write - Department 18 - BESSONS
15 WEST ST - CHARING CROSS RD - WC2

Brushes!

ONCE again you can buy branded "curry brushes." At home or abroad the best dealers will show them to you. With wood or metal handles and Premier finish; the price per pair is—5/5 plus Govt. tax 3/7.



Premier GOLDEN SQ LONDON W.1
Used by 9 out of 10

P.M. CLUB
ETER MAURICE

PETER MAURICE HITS!
THE GIPSY (All of a Sudden) MY HEART SINGS
WORLD WIDE HITS!
I'LL CLOSE MY EYES
LIFE IS NOTHING WITHOUT MUSIC
MACMELODIES!
UNDER THE WILLOW TREE
CROSS THE PURPLE SAGE

CLUB TERMS—Small Orch. 24/-, Full Orch. £1.12.0. TRIO P.C. (send any other two parts) 16/-. Extra P.C. 13/6. Other parts 4/-. Piano Solo (song copy) 13/6.
THE PETER MAURICE MUSIC Co., Ltd., 21, Denmark St., W.C.2. TEL. 3856
in conjunction with the World Wide Music Co., Ltd. & MacMelodies Ltd.

CLASSIFIED ADVERTISEMENTS

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

BANDS WANTED

6d. per word

DANCE BAND required, long engagement, 9-10 piece, first-class only. West Coast, live out.—State terms, Box 8360, "M.M."

WANTED, first-class band for Sale Lido, Manchester.—Apply by letter only, stating terms and fullest details to Secretary, 30, Spring Gardens, Manchester.

BANDS VACANT

6d. per word

ALBERT ALLNATT and Band, 70, Haydons Rd., London, S.W.19, Liberty 4913.

ANN AND HER Rhythm Boys, good swing band, stylists, available for engagements; can be heard playing—Mountview 1835.

BLACK AND AMBER Dance Band is back in town after 6 years' war service.—Harman, 111, Bellingham Rd., S.E.6. Hither Green 3303.

GEORGE BRIGHTWELL'S BAND, first-class personnel, transport, Saturdays in December available.—89, Lakeside Rd., N.13. Pal. 5377.

ARTHUR FRYER'S Rhythm Serenaders, smart 6-piece, now booking.—Archway 2451.

STAN GRAHAM'S Orpheans Band now open for first-class engagements.—96, Gayford Rd., Shepherd's Bush, W.12.

LES GREEN presents: "Five In Swing," available Christmas and New Year, resident or one-night stands.—46, Glendale Gdns., Wembley, Arnold 6375.

HAWAIIAN BEACH BOYS; famous Hawaiian band now available for one-night stands or clubs.—R.E.S., 69, Glenwood Gdns., Ilford, Val. 4043.

DON HONEYWILL and his Rhythm, available for gigs.—86a, Stapleton Rd., S.W.17.

IT'S NOT only the name that counts, it's what goes with it, too; book Peggy Poulton and you have both.—Uxbridge 802.

TEDDY LAWFord and his Music, now accepting "first-class engagements own transport.—23, Thorpe Hall Rd., Walthamstow, E.17, Larkswood 2759.

BILLY RAY and his Orchestra (5-12), open for first-class gigs or residential.—142, Brondesbury Villas London, N.W.6.—Malda Vale 1759.

SID SIMMONS' All-Star Bands available all functions anywhere.—33, Melbourne Ave., W.13, Ealing 3564.

SMALL Broadcasting Band of exceptionally fine instrumentalists, anxious to obtain "permanent" position at a restaurant for Dinner Dancing, etc. Very reasonable terms—we simply want to stay together if we can.—Kindly reply to Box 8358, "M.M."

SMALL SWING ORCHESTRA, available January for Palais or Club, anywhere.—Box 8349, "M.M."

TOP OF THE BILL in Variety, Freddy Mirfield, Britain's Spikie Jones and his famous Dixieland Band, open for one-night stands.—82, Sewardstone Rd., South Chingford, E.4. Sil. 1622.

SITUATIONS VACANT

6d. per word

BRASS INSTRUMENT Repairer required; state age, experience and salary.—Ackroyds (Musical Instruments), Ltd., 13, New Station St. Leeds, 1.

MUSICIANS WANTED

6d. per word

CITY OF SHEFFIELD Police Military Band.—Wanted as Constables: Instrumentalists for Solo Clarinet, Oboe and Euphonium. Qualifications: not less than 5 ft. 9 in. in height or more than 30 years of age.—Written applications, stating age, height, married, single, including instrument(s), qualifications, experience, etc., should be made to the undersigned: G. S. Lowe, Chief Constable, Central Police Offices, Sheffield, 3.

ED WHEELER'S ORCHESTRA, South Lodon, requires for evening gigs (except piano) all instrumentalists: violin double, helpful, not essential.—Box 8365, "M.M."

FIRST TRUMPET, good reader, permanent, six evenings, easy hours, South Coast.—Full particulars to Box 8353, "M.M."

MUSICIANS of all kinds are invited to register with Pioneer Bands, 36, Gerrard St. W.1 (Gerrard 8223), 10-12 daily. Ben Oakley wants to see his pre-war musicians.

MUSICIANS, all instruments, dbg, wind and string preferred, urgently required for Band of the Life Guards.—Write, Director of Music, Combermere Barracks, Windsor, Berks. "Phone: Windsor 1230 or 105.

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

PROFESSIONAL MUSICIANS, all instruments, genuine opportunity for keen men.—Taylor, 53, Warwick Gdns., Harringay, London, N.4.

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

THIRD TRUMPET, start at once.—Billy Bevan, Plaza Ballroom, Derby.—"Phone 3130.

TROMBONE, well-known Midland Ballroom.—Box 8354, "M.M."

TENOR / CLARINET / VIOLIN, reader, stylist.—Wal Rogers, Sherry's, Brighton.

WANTED, Alto and Tenor Saxes doubling Violins.—Charles Field, Olympia Ballroom, Hastings.

WANTED FOR December 31, Piano, Bass and Trombone, consider semi-resident and gigs for Piano and Bass from January 1.—Rex Hanlie, "Wynlvor", Fullands Ave., Taunton, Tel. 4276.

YOUNG SWING DRUMMER, Trumpet, Tenor, Bass, Haw. Guitars; also Girl Instrumentalists—Vibraphonist—Vocalists; big chance, good salary.—Box 8359, "M.M."

CLUBS

6d. per word

AMERICAN JAZZ SOCIETY invites new members. Records, photographs, British and foreign Jazz literature.—Write, Secretary, 41, Gloucester Close, London, N.W.10.

BEXLEYHEATH R.C. Meeting next Monday, "Red Barn", Barnhurst, 7.30 A. J. Richards presents recital; "Storyville Blues" and George Webb's Dixielanders provide another hour's jazz in the New Orleans tradition.

THE FELDMAN SWING CLUB, 100, Oxford St., Sundays only; next Sunday, Dec. 9, Vic Lewis Jazzmen.—S.A.E. for application forms: 9, Oakleigh Gdns., Edgware.

None of the employment advs. relates to a woman between 18 and 31 (inclusive) unless such a woman (a) has living with her a child of hers under the age of 14; or (b) is registered under the Blind Persons Act, or (c) has a Ministry of Labour permit to allow her to obtain employment by individual effort.

ENGAGEMENTS WANTED

4d. per word

ALTO/CLARINET, young, wants to join band, read, busk, will rehearse, evenings only.—Teddy Cramer, 45, Mildenhall Rd., Clapton, E.5.

ALTO DBLG. VIOLIN, S/D, gigs or perm.—Wilkesden 4849.

ALTO DBLG. CLARINET and Flute, vacant gigs or perm.; read, busk.—28, Gordon Ave., East Twickenham Pop. 2007.

ALTO SAX requires evening engagements.—Phone Lumley, Tudor 1249.

ALTO SAX/CLARINET, residing in City, wishes to join and rehearse small band; gig work, Army experience.—"Phone Holborn 1725.

ALTO / TENOR / Clarinet requires gigs, experienced.—reader, car.—Mountview 1204

ATTRACTIVE young lady vocalist requires evening week-end engagements.—Box 8336, "M.M."

ATTRACTIVE VOCALISTE, fully experienced.—Offers, Box 8351, "M.M."

BASSIST, 3 years' Palais experience, available for good gigs.—Morris, Terminal 644 (Accounts).

BASS / S/D wants perm. or good gigs, London.—Box 8356, "M.M."

BENNIE BRACKLEY, experienced drummer, reader, available gigs, car.—35, Vicarage Lane, E.6, Grange-wood 1879.

DRUMMER, reliable, own transport.—Finchley 0798.

DRUMMER, gigs or perm.—Mal 2877.

ELECTRIC SPANISH GUITARIST, vacant December 30, go anywhere, prefer tour.—Box 8348, "M.M."

EXPERIENCED BASSIST seeks first-class engagement, Dance or Straight, Lancashire area.—Box 8361, "M.M."

EX-SERVICEMAN with M.C. experience would like try-out with band; evenings only.—Write, Box 8334, "M.M."

FIRST-CLASS TRUMPET, Dance/Straight, read anything.—30, Clifton Gdns., Malda Vale, W.9.

FRED FAULKNER, Drums, released R.A.F., open for perm., Palais, etc.—18, Byron Street, Buxton.

LADY PIANIST requires engagement, experienced Dance and Straight.—Box 8366, "M.M."

LADY VOCALIST requires engagements, evenings, week-ends.—Box 8357, "M.M."

M.C. OPEN to receive bookings for all occasions.—Keystone 5279.

MOVETA, personality and appeal, dance band vocalist, vacant, evening dress, if required, London area.—Box 8313, "M.M."

PIANIST, experienced, available for gigs, good library.—Perivale 5833.

PIANIST finishing Palais December 27, young, reader, keen, wants Palais, stage, tour.—Box 8347, "M.M."

PIANIST, reliable, open for gigs, London.—Ley, 2914 (after 6).

PIANIST, several years' experience, dance and concert work, desires semi-pro. gigs in Bristol area.—Comms. to 62, Malvern Rd., St George, Bristol.

PIANIST / COMPOSER/ARRANGER, West End standard, demobilised late December, first-class all-round musician, 10 years' experience, bandleader, soloist, requires good permanent position, Southern England preferred.—Box 8355, "M.M."

SECOND TRUMPET, reader, good tone.—Box 8363, "M.M."

SECTION COMPRISING Alto, Piano Bass, Drums, or separately; library, transport, Enquiries 3695.

SOLID TRUMPET Lead S. and D., finishing on December 22, would consider any offers.—Hall, 144, Penns Lane, Sutton Coldfield, Birmingham.

S.P. PIANIST, own modern library, open for good gigs.—Chiswick 3168.

STAN PEARSE, Pianist, free December 9 onwards, gigs or perm., good offers only; 5-piece Strict Tempo Band also available.—47, Burgoyne Rd., N.4, Mou. 1587.

STRING BASS, dblc. guitar, vocals, cles, etc., go anywhere.—Fairlands 1748.

SWING VIOLINIST, Grappelly style, gigs or perm.—A. Mead, 125 Brondesbury Rd., Kilburn, N.W.5.

TENOR or alto dblc. violin, gigs, car.—"Phone: Barnet 3221.

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

TENOR SAX and Clarinet wants gigs.—"Phone Gladstone 7083.

TENOR SAX, cello, free for gigs, etc.—Foster, 35, Balfern Grove, W.4, ChL 4813.

ENGAGEMENTS WANTED

4d. per word

TENOR SAX CLARINET, open for gigs, read or busk.—J. Lander, Tudor 3826.

TROMBONIST, Dance and Straight, just demobbed, invites offers.—Birch, 9, King Henry's Rd., Kingston-on-Thames.

TRUMPET, modern style, read and busk.—Marine 67478.

TRUMPET, experienced, first class, requires - gigs.—"Phone Enterprise 4948.

TWO TRUMPETS, one 'phone number.—Leon Steinberg, Sid Marlowe, Sta. 5087.

GEORGE WHITE, Alto-Clarinet, just demobbed, seeks gigs, read, busk.—32, Arundel Gdns., Kensington, W.11 Park 6891.

YOUNG VIOLINIST, A.L.C.M., requires situation, resident orchestra, light/classical, London or South Coast.—Box 8350, "M.M."

RADIO

6d. per word

WELL-KNOWN Radio Company wishes to contact "not quite famous" of stage and radio; must be professional, photogenic and promising; object, mutual publicity tie-up; big chance to the right girls; don't waste our time unless you possess proven talent.—Details with photo (returnable) to Box 8342, "M.M."



Send 6d. for pre-war catalogue

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

BRON'S ORCHESTRAL SERVICE

ALL THE PUBLISHERS' ORCHESTRATIONS IN STOCK

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

COMPLETE CATALOGUE SENT ON APPLICATION. PRICE 1d.

Orders of 5/- or over C.O.D. if desired.
65-59, OXFORD ST., LONDON, W.1
Tel.: GER. 3995. (Entrance in Soho St.)

LEN WOOD

The Drummers' Paradise
59, FRITH ST. W.1. Cor. 1386
DRUM SETS from £35 (20 sets in stock).
Hi-Hats, Kruga Cymbal Holders, Sticks, Spurs, U.S. Style Tom-Toms, Consoles, from £8. Trap Trays, Slide Drum Heads, Best Calif. retained same day 35/-.
WE HAVE THE BEST REPAIR SERVICE.
Write Your Drum Requirements

EVERYTHING FOR THE MODERN DRUMMER IN STOCK.
FREE GIFT. Picture of Gene Kruga to all orders above £1. Send for list. Price 1d.
Full Premier Service. All Spare Parts

LARGEST STOCKS IN LONDON OF FINE CALF DRUM AND TYMPANI HEADS

LEN HUNT

THE PERCUSSION EXPERT
L.W.H. Rebuilt Drums, Traps, Heads Double Lapped on Heaps for all makes, and new and original Toms. "Drummers Daily Dozen" 5/6d. post free. "Latin American Rhythms" 8/- post free. (only book on Rhumba available).

L.W. HUNT DRUM CO.
DRUMMERS' EQUIPMENT EXPERTS
THE DRUMMERS' HEADQUARTERS
Archer St. Works, W.1. GER. 8911/3
24-HOUR SERVICE ON ALL HEADS

Choose from these accessories!

New Tropical Stainless Steel Guitar Strings...	... per set	8/2
Cathedral Giant Guitar Strings, Mosel wound...	... per set	7/10
Diana Steel Guitar Strings...	... per set	5/6
Tortoiseshell Plectra, Hand Bevelled each		2/9
George Formby Ukulele Strings per set		4/6
Roy Smeck Ukulele Strings...	... per set	3/6
King Electric Guitar Strings...	... per set	8/6
Tortolin Plectrum, Hand Bevelled each		1/6
Hawaiian Guitar Steels, Round or Kidney Shape...	... each	6/6
Guitar Capodustra...	... each	3/-
Marius Plastic Clarinet Reeds...	... each	6/6
Marius Plastic Alto Reeds...	... each	7/6
Marius Plastic Tenor Reeds...	... each	10/-
Saxophone Slings...	... each	5/9
Clarinet Mouthpieces...	... each	18/6
Collapsible Wire Brushes...	... pair	12/9
Wire Brushes, Plated Wire...	... pair	8/6

FRANCIS, DAY & HUNTER LTD 138, CHARING CROSS RD. W.C.2
TEL: TEM BAR 9351

YOUR PRICE PAID

for

Saxophones, Guitars, Piano Accordions,
String Basses, Trumpets, Trombones,
Drums, Cornets

And all **BAND INSTRUMENTS**

Give complete description stating pitch and price required to—

ALEX BURNS LTD.

114-116, SHAFESBURY AVENUE, W.1. Phone: GERrard 3796

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

INSTRUMENTS FOR SALE

6d. per word

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

BOOSEY AND HAWKES Trumpet, silver-plated, leather case, mute, as new, 2 mouthpieces. £26.—Frisbee, 61, Eden Grove, N.7.

BUESCHER TENOR, unused since recent complete overhaul/replate, S.P.G.B., as new, £65; Couesson B flat Clarinet, Boehm, perfect order, lovely tone. £25.—Cirkel, 116, Upper Clapton Rd., Hackney, E.5.

BUFFET METAL Clarinet, Boehm system, L.P., excellent condition, smart case. £15.—Disley, H.Q. Coy., R.E.M.E. School, Arborfield.

DOUBLE internal B.D. damper, separate adjustment, easily fitted. 35.—McLean, 27, Oxtoby Way, S.W.16.

E FLAT Alto Sax, French make, as new, quick sale. £20.—Clifford, 33, Clyde Rd., Wallington, Surrey, Wallington 5968.

E FLAT Sousaphone, new, gold-lacquered, H.L. pitch, slides, bargain. £20.—Wilson, 14, Lyon Court, Ruislip, Phone Ruislip 5191.

ELECTRIC SPANISH 'cello-built Guitar by Martin, with case, 10-watt twin speaker, portable amplifier, 2/3 the two, or will sell separately; Maccaferri Guitar and case, fitted with highly sensitive magnetic pickup. £45.—Goldink, 169, Roslyn Rd., Tottenham, London, N.15.

ORCHESTRAL F. tuba, rotary, £26, or exchange string bass.—Moore, 25, Oxtoby Way, S.W.16.

P. ACCORDION, Scandalli Butterfig, latest, streamlined, 4-coupler, £100; L.P. B flat metal Cavalier Boehm Clarinet, £26; both guaranteed perfect, super cases.—Davies, 43, Jack Lane, Davenham, Northwich, Cheshire.

ORCHESTRAL F. tuba, rotary, £26, or exchange string bass.—Moore, 25, Oxtoby Way, S.W.16.

P. ACCORDION, Scandalli Butterfig, latest, streamlined, 4-coupler, £100; L.P. B flat metal Cavalier Boehm Clarinet, £26; both guaranteed perfect, super cases.—Davies, 43, Jack Lane, Davenham, Northwich, Cheshire.

ORCHESTRAL F. tuba, rotary, £26, or exchange string bass.—Moore, 25, Oxtoby Way, S.W.16.

P. ACCORDION, Scandalli Butterfig, latest, streamlined, 4-coupler, £100; L.P. B flat metal Cavalier Boehm Clarinet, £26; both guaranteed perfect, super cases.—Davies, 43, Jack Lane, Davenham, Northwich, Cheshire.

ORCHESTRAL F. tuba, rotary, £26, or exchange string bass.—Moore, 25, Oxtoby Way, S.W.16.

P. ACCORDION, Scandalli Butterfig, latest, streamlined, 4-coupler, £100; L.P. B flat metal Cavalier Boehm Clarinet, £26; both guaranteed perfect, super cases.—Davies, 43, Jack Lane, Davenham, Northwich, Cheshire.

ORCHESTRAL F. tuba, rotary, £26, or exchange string bass.—Moore, 25, Oxtoby Way, S.W.16.

P. ACCORDION, Scandalli Butterfig, latest, streamlined, 4-coupler, £100; L.P. B flat metal Cavalier Boehm Clarinet, £26; both guaranteed perfect, super cases.—Davies, 43, Jack Lane, Davenham, Northwich, Cheshire.

ORCHESTRAL F. tuba, rotary, £26, or exchange string bass.—Moore, 25, Oxtoby Way, S.W.16.

P. ACCORDION, Scandalli Butterfig, latest, streamlined, 4-coupler, £100; L.P. B flat metal Cavalier Boehm Clarinet, £26; both guaranteed perfect, super cases.—Davies, 43, Jack Lane, Davenham, Northwich, Cheshire.

ORCHESTRAL F. tuba, rotary, £26, or exchange string bass.—Moore, 25, Oxtoby Way, S.W.16.

P. ACCORDION, Scandalli Butterfig, latest, streamlined, 4-coupler, £100; L.P. B flat metal Cavalier Boehm Clarinet, £26; both guaranteed perfect, super cases.—Davies, 43, Jack Lane, Davenham, Northwich, Cheshire.

ORCHESTRAL F. tuba, rotary, £26, or exchange string bass.—Moore, 25, Oxtoby Way, S.W.16.

P. ACCORDION, Scandalli Butterfig, latest, streamlined, 4-coupler, £100; L.P. B flat metal Cavalier Boehm Clarinet, £26; both guaranteed perfect, super cases.—Davies, 43, Jack Lane, Davenham, Northwich, Cheshire.

ORCHESTRAL F. tuba, rotary, £26, or exchange string bass.—Moore, 25, Oxtoby Way, S.W.16.

P. ACCORDION, Scandalli Butterfig, latest, streamlined, 4-coupler, £100; L.P. B flat metal Cavalier Boehm Clarinet, £26; both guaranteed perfect, super cases.—Davies, 43, Jack Lane, Davenham, Northwich, Cheshire.

ORCHESTRAL F. tuba, rotary, £26, or exchange string bass.—Moore, 25, Oxtoby Way, S.W.16.

P. ACCORDION, Scandalli Butterfig, latest, streamlined, 4-coupler, £100; L.P. B flat metal Cavalier Boehm Clarinet, £26; both guaranteed perfect, super cases.—Davies, 43, Jack Lane, Davenham, Northwich, Cheshire.

INSTRUMENTS WANTED

6d. per word

FULL-SCALE Chromatic Harmonica, any reliable make, good price offered.—Scriven, 19, Steeplestone Close, N.18, Pal Green 7642.

C MELODY SAX—Price and particulars to Box 8364, "M.M."

MASONS pay bigger prices for second-hand instruments. All transactions, strictest confidence.—Write, call or phone: Walter Masons, Ltd., 26-34, Bridge St., Glasgow. Phone: Glasgow South 0353.

WANTED, low-pitch oboe.—Box 8344, "M.M."

DRUMS

6d. per word

BASS DRUM, all white, 26 x 15, internal damper, hi-hats, hi-speed pedals, Krupa-style cymbal holders; Pennsylvania Tenor Sax, G.P., as new; Carlton, Ajax and Autocrat S.D.—Ron Mathews, 17, Malwood Rd., Balham, S.W.12, Battersea 4879.

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

PLATED HI-HAT pedal with cymbals, £5 15s.; super high-speed Pedals, £4; Krupa cymbal arms, 12/6.—S.A.E. for list: Johnny Frost, 5, Normanton Ave., Wimbledon Park, S.W.19, Wim 4594.

HAMMOND ORGAN

6d. per word

FOR HIRE: Hammond Electric Organ.—Box 8346, "M.M."

ACCOMMODATION

6d. per word

CONCERT and Dance Promoters urgently need offices, 1/3 rooms: would share; preferably West End; unfurnished or furnished.—Box 8363, "M.M."

LEW DAVIS

LEW DAVIS Males, Sax. Stands, Cushion Rim M'pieces, Oil, Hat Stands. Send for detailed lists.
The Famous **MULTI-NOTE** for Trumpet, 8 Notes in one, 35s. 6d. each, post free.

TUTORS

Low Stone Modern Arranging ... 21/6
Sid Phillips Rhythm Style Arranging ... 5/6
Stanley Nelson Rhythm Style Harmony ... 5/6
Sid Phillips Swing for Alto Sax ... 5/6
Sid Phillips Swing for Eb Instruments ... 5/6
Sadler Modern Guitar Playing ... 5/6
Sadler Sell Instructor for Guitar ... 4/6
Sadler Hot Harmony ... 4/6
Boogie Woogie for Piano ... 6/6

"Convert Your Guitar To Electric"
Magnetic Units with Volume & Tone Control, with Instructions for Fitting, £7 0 0
Or Send Instrument for Fitting, £2 0 0 extra
Crystal Contact Microphones, A.C. £4 4 0

GUITARISTS

Electric Spanish Guitar, in case ... £30-0
Selmer Guitar Amplifier, new ... £22-10
Milder Picc Guitar with Resonator £24-0
National All-Metal Guitar and case £37-10
Lew Davis Autograph Guitar Strings set 8/8
Selmer Heavy Gauge Guitar Strings set 8/8

NEW DRUMS

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

134, CHARING CROSS RD., LONDON, W.C.2.
Phone: TEM 6562.

FELDMANS THE HOUSE OF HITS

LEAD WITH

HOW LITTLE WE KNOW

DON'T TAKE YOUR LOVE FROM ME

Now Ready

I'LL BE YOUR SWEETHEART (Waltz)

THE WISH THAT I WISH TONIGHT

Kindly note that no new subscribers can be accepted for Club, owing to paper restrictions.
B. FELDMAN & CO., 125-7-9, Shaftesbury Ave., W.C.2
Telephone: TEMPLE BAR 5532 (4 lines)

ARRANGING SIMPLIFIED!

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

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

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

DIPPERMOUTH

(SUGAR FOOT STOMP)

New recording: Paolo, R2986
Orches. Arr. by Fietch, Henderson 4/-
From all Music Dealers or direct from:
DAREWSKI MUSIC PUBLISHING CO.
9-10, NEW COMPTON ST., LONDON, W.C.2

Selmer

Accessories

"Goldentone" Plastic Reeds, alto, tenor and clarinet, 5 strengths ... each 10/-
Selmer tensioned (Spanish) Guitar Strings ... set 8/6
Valve Springs, internal or external set 2/6
Jiffy Alto or Tenor Saxophone Stand 27/6
Jiffy Baritone Sax. Stand ... 100/-
Jiffy Trumpet or Trombone Mute Stand and Hat ... 42/6
Ivor Malrauts Hawaiian Guitar Steels 7/6
Albert Harris Plectrums. Three for 4/6
All post free.
FROM YOUR DEALER OR
114/116, CHARING CROSS RD., W.C.2

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

— ALL THE BEST —

I HOPE TO DIE IF I TOLD A LIE

BELL BOTTOM TROUSERS

THERE, I'VE SAID IT AGAIN

OUR ESTABLISHED WALTZ HITS IN MODERN MEDLEY

BOUQUET OF WALTZES

MOON MIST • GOODNIGHT SWEETHEART
TAKE THE "A" TRAIN • TIME ON MY HANDS
IF I HAD YOU • HONEYSUCKLE ROSE
I'LL ALWAYS BE IN LOVE WITH YOU • MISSISSIPPI MUD

HITS FROM OUR STREAMLINE SERIES