VOL. 23 No. 719

M.U. RECORDING ENSATION

Big Deal Concluded With Gramophone Companies

SHORT official statement, issued just as the "Melody Maker" closes for press, baidly announces that an agreement has been signed between the Musicians' Union and the British Gramophone

WHAT IT DOES NOT ANNOUNCE IS THAT THE AGREE-MENT REPRESENTS ONE OF THE UNION'S MOST SENSA-TIONAL VICTORIES IN ITS FIFTY YEARS' HISTORY, FOR, AT LAST, THE COMPETITION OF A MUSICIAN'S RECORDED WORK WITH HIS LIVE PERFORMANCE IS TO BE RIGIDLY CONTROLLED AND COMPENSATED.

The full text of the statement

An agreement has recently been concluded between the Musicians' Union and the British Gramophone Companies. This agreement, which was reached as a result of amicable negotiation and a mutual recognition of the rights, interests and principles involved, deals with the use of commercial gramophone records for purposes of broadcasting and other forms of public entertainment, and may be said to represent a policy common to both parties to the agreement.

The principal features of the agreement, which is for three years, are:

years, are:

(1) A progressive reduction in hours per week in the use of commercial records by the British Broadcusting Corpora-

(2) A payment to the Union in respect of the revenue de-rived by the Gramophone Com-panies from the broadcasting and public performance of records.

records.

(3) Restrictive conditions on the licences for public performance issued on behalf of the Gramophone Companies, the purpose of which is to avoid the displacement of musicians. It is not difficult to read, behind this non-committal recital of the three "principal features" of the agreement, evidence of the vital blow which the Union has struck to solve the problems of recordings affecting musicians livelihood.

livelihood.

For years the BBC has been Personnel is not yet further blace of "live" programmes, and the fact that the hours allowed for such recordings are to be progressively reduced means, obviously, that more air-time will become available for musicians and artistes in the flesh.

Similar concern over musicians livelihood is expressed in the paragraph which will restrict licences on the public performance of gramophone records in cases where the use of such records takes the place of the use of live musicians.

Although no details are yet available of the agreed sum which is to be paid over to the MU from the broadcasting and public performance of gramophone records in cases where the use of such records takes the place of the use of live musicians.

Although no details are yet available of the agreed sum which is to be paid over to the MU from the broadcasting and public per-

the broadcasting and public per-formance of records, the principle involved here means that, when a musician does a recording session in future, he knows that the performance of the resultant record will financially benefit his union, and consequently its members.

members.
In the past, of course, while songwriters, music - publishers and artistes all received royalties from the exploitation of a gramophone record, the musicians who played on it were left right out of the financial "pickings." The new agreement puts this anomaly right, and we warmly congratulate the Musicians' Union and the British Gramophone Companies on this most successful outcome of their negotiations. members.

LOSS HOLIDAY

WHEN Joe Loss and his boys conclude their date at the Palace Theatre. Manchester, on Saturday next (17th) they will be looking forward to a well-deserved holiday, and celebrating their first break in more than 40 weeks.

weeks.
The following Monday (19th).
After a recording session in the morning and a "Bad Parade" airing the same evening, they will pack away their instruments until June 2, when they open in London for three weeks, playing the Empire, Hackrey, the Hippodrome, Golders Green, and the Empire, Chiswick, Several Northern one-night stands will take ern one-night stands will take place before the band crosses to the Isle of Man for their twelve

Harry Bence, Joe Loss's brilliant young lead alto, left him last week to join the RAF.

Lew Stone's Big M.D. Break

"I HAVE just seen what is probably the best score of any musical comedy ever." So said Lew Stone to the "Melody Maker" immediately after fixing the final details of his important new undertaking as MD of the new and exciting London Coliseum show "Annie Get Your Gun," which is scheduled to open early in June.

Full of enthusiasm, Lew said that not only was it a great Irving Berlin score, but that the show probably featured a record number of popular hits.

Discussing the work of leading lady, Dolores Gray, a newcomer to show business, who has been brought over specially for the show, Lew said: "By any standards—whether that of musicians, stage folk, or the general public—ahe's terrific."

Brass Change

MORE than sustaining his excellent pre-Army days' reputation, with his very solid outfit at Quaglino's Restaurant in the West End, planist-leader Eddie Carroll has just made the first change in his band.

Consequent upon the departure of trumpet Alan Pranks to join Prank Weir's Lansdowne House Orchestra, Eddie Carroll has booked up in his place noted London brassman Ronnie Priest, who comes in with a fine reputation built up in—among other exalted places—the Hatchetts' Dance Band, with Chappie D'Amato, and, more recently, in the ranks of Paul Penouihet's Skyrockets at the London Palladium.

GERALDO FOR BLACKPOOL

THE MELODY MAKER can make the exclusive announcement this week that Geraldo and his full Orchestra, complete with its famous singers and star cornermen, have been booked to appear for the last two weeks in August at the Empress Ballroom, Blackpool.

Finishing up their Variety tour
—with dates as announced in the
"M.M." last week—on July 12,
the Band will take a complete
holiday until July 27, when it will
once again be "in circulation."
The Blackpool date will open
on August 18, and continue during the following week (commenc-

ing the following week (commenc-

LOOK AND LISTEN TO LEADER.— Stul regularly on the air and screen, Harry Leader and his Band have a television date on May 20, a Home Service broadcast on May 23 and an Overseas broadcast on May 31.



The smile of victory as the "M.M." photographs Edmundo Res writing his acceptance of the Aster contract.

TOGETHER!

the final details of his important new undertaking as MD of the new and exciting London Collseum show "Annie Get Your Gun," which is scheduled to open carly in June.

Full of enthusiasm, Lew said that not only was it a great Irving Berlin score, but that the show probably featured a record number of popular hits.

Discussing the work of leading lady, Dolores Gray, a newcomer to show business, who has been brought over specially for the show, Lew said: "By any standards—whether that of musicians, stage folk, or the general public—she's terrific."

30-PIECE

Lew will be conducting a pit orchestra of approximately 30 players, comprising eight violins, two violas, two 'celles, eight wood-wind, three trumpets, two trombones, French horn, plano, hass and drums.

Personnel is not yet fully fixed, but it is already certain that the orchestra will include two grand "old-timers" of the profession in the persons of ex-Roy Fox, Harry Hayes planist Jack Nathan; and ex-Joe Loss, Van Phillips drumace Jackie Greenwood.

Apart from presiding over the mammoth orchestra, Lew will conduct mixed choirs with a total of nearly 40 voices in the abow.

Brass Change

I winstone after a happy association lasting for seven years, has now joined that Allen, if and from the end of this month will be featured in all Nat's horadcasts and will accompany quite band on a short provincial tour which commences with a concert at the Capitol Theatre, and from the end of this month will be not on a short provincial tour which commences with a concert at the Capitol Theatre, and from the end of this month will be not on a short provincial tour which commences with a concert at the Capitol Theatre, and from the end of this month will be not on a short provincial tour which commences with a concert at the Capitol Theatre, and from the end of this month will be not on a short provincial tour which commences with a secondary and from the end of this month will be not on the subject of the all number of new land from the end of this month tour which commen

points.

For the out-of-town dates, Nat is in need of a pianist and brass players. Young, keen instrumentalists should contact Nat's manager, Bill Elliott, 27, Whitcombe Street, W.C.2.

BARRITEAU **LEADS TEN-PIECE** AT EMBASSY

OPENING at the Bond Street
Embassy Club last Monday
(12), leader-clarinet ace Cari
Barriteau is fronting a ten-piece
outfit comprising clarinet, four
saxes, trumpet, and four rhythm.
Leading himself on clarry, Carl
is fronting Albert Harris, Mike
Senn, Micky Deans and Jack
Pisher (reeds); Cecil Winstone
(drums); Eddie Farrow (plano);
Pat Reilly (bass); Fitzroy Coleman (guitar), and Henry Shaw
(trumpet).

man (guitar), and Henry Shaw (trumpet).
Saxist Albert Harris (who abandoned a holiday in Scandinavia to take over the job), Occil Winstone (who comes from Johnny Swinfen's Hammersmith Palais Band), and Micky Deans (who has just left Woolf Phillips) are all well known in the West End.

Jack Pisher and Henry Shaw

End.

Jack Fisher and Henry Shaw are youngsters who are building up fine reputations on tenor and trumpet respectively; and Pat Reilly is the noted bassist who appears with the Blue Mariners, and on countless radio and gramophone sessions with the leading bands.

STARDUSTERS STILL STARRING.

—After four successful days in Derby, from May 5 to May 8, the Stardusters, whose popularity rises every day, went on to Bognor and Weston-super-Mare, then direct to the Seaburn Hall, Sunderland, where they are appearing all this week, featuring their new singer, Lynda Russell, and the lively Spike Hornett Swing Group.

"Rumba Priority" Clause

in New Contract
SENSATIONAL story of a bandleader's fight for the prin-A SENSATIONAL story of a bandleader's fight for the principles of his type of dance music lies behind the news, which breaks this week, that Edmundo Ros and his famous Latin-American Orchestra have handed in their notice to the Churchills niterie in Bond Street, W., and are returning to the Aster, Stanhope Gate, W., on June 9.

It was in January, 1943, that Edmundo Ros besser his long association with the Astor, and his influence unquestionably led to the rise of Latin-American music throughout the West End restaurants and night clubs.

Doubling the Bagatelle up to midnight and then going on to the Astor, Edmundo found everything going swimmingly until, as he himself put it in an exclusive interview with the Millory Makkar on Tuesday, "the first complication occurred in my very happy association with the Astor when Harry Roy and his Band went into residence there.

PRINCIPLE

PRINCIPLE

"I have a great respect for Harry's long experience as a topline bandleader," continued Edmundo, "and so I was all the
more surprised when I found him
playing Latin-American numbers
during his sessions.

"The principle involved, as I
see it, is an important one to all
rumba bands. We play a certain
type of music in contrast to the
music provided by the ordinary
dance band. If the other band
plays rumbas and sambas, where
is the contrast? And also where
will our livelihood be if this sort
of thing goes on? A dangerous
precedent can be established of
dance bands forming rumba
bands out of their own personnel
for resident jobs, and so putting
rumba bands out of business.

"I accordingly protested to the
management, but Harry Roy
woulin't give way, and it finally
carne to a show-down as a result
of which, to put it bluntly, I was
sacked.

"Harry then announced publicly that he would never play

um to Edmundo going to Churchills, where he started in February, and as he is a bandleader with a very staunch socialite following, his departure from the Astor made no little difference to business there.

"I have now been asked to come back," Edmundo told us, "by Mr. Harry Morris, owner of the Astor, and have agreed to do so on better terms than I was getting when I was last there. I have been very happy at Churchills, and relations between myself and the management and Jack Jackson are most amicable, but the Astor is my first love, and, frankly, the new agreement offered me is so munificent in every respect that I cannot refuse."

ROY TOURING

Most important clause in the Astor agreement, which was negotiated by Leslie Macdonnell, of Poster's Agency, is one that strikes a decisive blow for the principle in support of which Edmundo left the Astor in the first place.

It reads: "On and after August 4, Edmundo Ros shall be No. 1 band of the club for the balance of his contract, and no other band is to be allowed to play Latin - American type of music."

The agreement also provides

bands out of their own personnel for resident jobs, and so putting rumba bands out of business.

"I accordingly protested to the management, but Harry Roy woulfin't give way, and it finally came to a show-down as a result of which, to put it bluntly, I was sacked.

"Harry then announced publicly that he would never play with another rumba band again, but had to change his mind very quickly, and, within a week of my leaving, Don Marino Baretto and his Rumba Band were installed in my place."

That is the position that led

BOSWORTH PRESENTS

LIONEL HAMPTON'S

Recorded by Harry Hayes on H.M.V. B.9450 ORCH. 3/6d.

DO NOT MISS By Leroy Kirkland

No. 1 Samba. VEM - VEM SONG 1/- Fats Waller's Feature ORCH. 3/64.

ORCH. 3/64. Terrific Novelty Number

BIG-WIG IN THE WIGWAM ORCH. 3/6d. Each

BOSWORTH & CO. LTD., 14-18, Hedden St., Regent St., London, W.1.
OBTAINABLE FROM ALL MUSIC DEALERS. REGent 4961/2

HYTHM

New American Arrangements for Small Orchestras e TWO O'CLOCK JUMP

ONE O'CLOCK JUMP JOHNSON RAG CHINA BOY DEEP PURPLE

MY BLUE HEAVEN SLEEPY TIME GAL BLUE MOON

RUNNIN' WILD e HOT LIPS e PAGAN LOVE SONG e HOW AM I TO KNOW?

e AT SUNDOWN e I NEVER KNEW

STOMPIN' AT THE SAVOY . DARKTOWN STRUTTERS I'LL SEE YOU IN MY DREAMS

INSTRUMENTATION

3 Saxes. Trumpet, Trombone, Piano, Drums and Bass (with Gultar Chords) 31- each Orchestration (Posted 3d. extra)

MODERN SOLOS with Piano Accompaniment

Harry James (Trumpet) LIFE GOES TO A PARTY TWO O'CLOCK JUMP

Johnny Hodges (Eb Sax) MOOD TO BE WOOLD SKIP IT

4|- each Solo (Posted 3d. extra)

FRANCIS. DAY & HUNTER LTD 134 CHAPTER GROSS AS W.

NEWS IN BRIEF

Edited by CHRIS HAYES

GIBSON AT SEA.—Much-travelled bassist Joe Gibson was in London last week looking around before taking another six weeks' trip to South Africa and back aboard the "Warwick Castle" in the orchestralled by Maurice Singer. On his last voyage Joe met Al Roberts, who led the Moderniques in England before the war. Al, who is now busy gigning around Cape Town, had the honour of writing a special song to commemorate the Royal Tour.

TANNER CROSSES ATLANTIC.—
Leaving for the USA this week,
MELORY MAKER contributor Peter
Tanner will be away about two
months, visiting Chicago, Los Angeles
and New York.

DIAL DIFFERENTLY,—New tele-phone number for Skyrockets' trum-pet-and-manager, Les Lambert, is Balham 5824.

REWARD OFFERED.—For the return of an Academy Boehm System Clarinet, serial number 4079, which was stolen from their show-rooms on Friday or Saturday last (9th or 10th), the Musicians' Services, Ltd., of 14, Grand Arcade, Finchley, N.12, are offering a reward of £10.

HOT STUFF.—Another concert staged by the Hot Club of London will take place on Saturday (17th), at King George's Hall, Gt. Russell Street. W.C.1. featuring George Webb's Dixielanders and Harry Brown's Band. The Dixielanders would like to hear from enthusiastic instrumentalists interested in playing jazz, who should write to 23, Thomas Street, Woolwich, S.E.18.

FILMER FORMING TRIO.-Anxious Filmer Forming a new trio, Jan Filmer requires musicians playing electric bass, electric guitar and swing violin or plano. Write Jan, c/o Vic Filmer. 10, Albert Street, Regent's Park, N.W.1, or ring him at Euston

LUCRAFT'S LATEST.—The next fortnisht finds Howard Lucraft and his Music featured in four varied programmes, beginning to-day (Thursday) with Overseas dance music (9.30-10 p.m.), with Bette Roberts vocalising. To-morrow, with accordionist Emilio as featured soloist, the band plays in "Cafe on the Corner" (3-3.30 p.m., Light). On May 23, they play "On the Sweeter 3ide" (11.15-11.45 a.m., Light) again with Bette vocalising: and on May 27 a special anniversary Workers' Playtine, Howard, incidentally, has work for a girl vocalist. Contact him at 78, Natal Road, London, N.11.

COLES TO STOCKHOLM .-- On June Coles to Stockholm,—On June 5, bandleader-trumpet player Jack Coles leaves for a fortnight's holiday in Stockholm, where he will stay at the Carlton Hotel. Prior to this he leads his Music Masters in "Cafe on the Corner" on May 28 (3-3.30, Light), and on June 2 in the Home Service (9-9.30 a.m.).

IN HOSPITAL—His friends in the profession will be sorry to learn that Bill Kirkpatrick, altoist with Ker Grieff's Band at Muswell Hill Palais is at present confined to hospital with stomach trouble. His chair is being filled temporarily by Alfa Morgan.

GIBSON AT SEA.—Much-travelled bassist Joe Gibson was in London last week looking around before taking another six weeks' trip to Bouth Africa and back aboard the

South Africa and back aboard the "Warwick Castle" in the orchestra led by Mauries Singer. On his last voyage Joe met Ai Roberts, who led the Moderaiques in England before the war. Al, who is now busy gigning around Cape Town, had the honour of writing a special song to commemorate the Royal Tour.

BILL OFF THE AIR.—Due to Martin Hayes and his Band leaving the Lansdowne Restaurant on Saturday, May 10, sax-vocalist Bill Lodge, who sang on all Martin's broadcusts from the Lansdowne, becomes available at Tideway 3428.

TANNER CROSSES ATLANTIC.—

dard of the Dutch jazz players.

HEYWORTH'S OORNISH CAP-TURES.—Lendon band-booker, J. R. Wyrill Heyworth, who has just signed up three-times "M.M." All-Britain Champion Eddie MeGarry and his Band, has taken over the Tremorvah Ballroom at Bt. Austell, Cornwall. By arrangement with the neighbouring Cornish Riviers Club at Carlyon Bay, London bassist-leader Bert Howard and his Band are doubling at the Tremorvah, which opened on April 26. Local lady-leader, Ruby Billmonnd, opened at the Capitol on May 1.

DELYALLE LEAVES FOR SOUTH AFRICA.—Harry Delvaile, well-known London drummer, who worked for Harry Leader, Tommy Kinsman and broadcast and recorded, especially on commercial radio, before the war, left on May 8th for South Africa with his family on the "Warwick Castle." Harry, who since his demobilisation from the RAMC has been working in the Midlands, asks us to hid farewell to all his friends. friends.

west stays out east.—Indian bandleader Cedric H. West, due to come to England about now, has postponed his trip for a while, having been asked by NAAPI to fix the music for all military clubs in Rangoon. Cedric, who sends best wishes to Ike isaacs and Reub Solomons, should arrive here in July or August, and hopes to fix up on trombone, doubling ele-guitar.

drummer Maurice Placquet has joined up with Johnny Swinten's Band at Hammersmith Palais, taking the place of Cecil Winstone, who left to join Carl Barriteau at the Embassy Club.

PIANO TUITION BY PAT DODD.—
Able to find a spot of spare time now
the new show at the London Palladium,
"Here, There and Everywhere," has
settled down, gifted Skyrockets
pianist, Pat Dodd, resumes teaching
and can take a limited number of
pupils. Write him at 15, Telford
Avenue, London, S.W.2.

Avenue, London, S.W.2.

MAYES IN MIDDLE EAST.—Dispatch from the Middle East informs us that the newly formed 1st Division Dance Orchestra of the MELP is directed by well-known ex-Ambrosa. Winnick and Roy trumpeter Chick Mayes, and conducted by trumpeter Stan Hewitt, the reat of the line-up being Tommy Fly, Tony Lewington, Vic Scanlan (saxes): Chad Chadwell. Charlie Amott (brass): Ken Carbelt (pno.); Les Hauger (gtr.): Derek Cooks (drums); Taffy Owen, Charles McCae (vcls.).

ILLNESS HALTS RYAN.-Due to III ILLNESS HALTS RYAN.—Due to illhealth, Eric Ryan, who has been solo
clarinettist with Edmundo Ros for
over a year, has had to leave
Edmundo, and has fixed up as his
successor his old friend Bill Andrew,
who was with him for a while with
Ronnie Munro, both on tenor. After
a rest, he proposes to concentrate on
free-lancing. His 'phone number is
Eltham 7418.



Peters Sisters Are Here

THREE vicitors who are making I a very welcome reappearance in England are the Jamous Peters Sisters, the stoocharmony trie from the States who came here before the war to delight faus and music-hall audiences, and who are shortly scheduled to open in British Variety

This exclusive "63.M." picture of the Sector was taken when they were the greats of honour at a big all-colority party given by London trestest and friend of all musicians, treatest and friend of all musicians, Elma Brown.

Also in the picture are Len Camber, Jimmy Henney (of Chappella), and, in the background, famous stage figure Bonar Colleano at the drums; Art Thompson playing plane; and Kathleen Stobart on Lener.

Elma Brown, who is the sister of Geraldo drum-ace Maurice Burman, is looking forward to her biggest party when Maurice—at present convalencing in Switzerland—gets backhome again.

U.S. MEMORIAL WEEK FOR FATS

Latest American News

EXT week will be Fats Waller week in America. Waller Memorial Week of Music is to be conducted through-out the nation from May 18 to May 25, with all branches of the entertainment business co-operating to perpetuate the memory of the great planist-composer.

the great planist-composer.

Dance bands, singers and disc jockeys on the big networks and independent stations alike will feature some of Waller's many scintillating song-hits—songs like "Ain't Misbehavin'," "Honey-suckle Rose," and "Keepin' Out of Mischief Now"—while dance promoters are to stage special Waller Memorial dances. Even religious ministers will eulogise, in Sunday sermons, the memory in Sunday sermons, the memory

of music's great character.
Organisation is in the hands
of a permanent committee of 150 of a permanent committee of 150 prominent musicians and radio artists—all friends and admirers of Fats—headed by W. T. (Ed.) Kirkeby, who says: "The tribute is assuming terrific proportions, and this week looks as if it'll be a fitting salute to the great Negro musician who really devoted his life to making people happy."

DISC DOINGS

Latest reports are that the Decca firm, last of the big recording concerns to withstand the "pull" of radio's disc jockeys, has now decided to fall in line with other major companies and give the platter-spinners full ser-vice. This, it is said, is only a part of Decca's new promotion

with detailed information about the music and recording artists. It is understood that the Columbia Record Corporation intends building up Cab Calloway (and other coloured bandleaders and singers) into a popular figure comparable with, let us say. Louis Armstrong or Louis Jordan. The Cab has long been a top name with jive fans, but it is now hoped to launch him on a highly-publicised popular jazz series midway between the hot jazz and hillbilly catalogues.

GOLDEN BOOGIE

Another really big occasion in the life of singing-saxophonist Louis Jordan, who has been much in the news lately on account of an attack made upon him by his wife, took place recently in New York, when, with due pomp and ceremony, some high Decca executives presented Louis with a gold pressing of his "Choo Choo Ch' Boogie" recording.

Reason for the award was that this giant success had sold over a million copies. More than that, Jordan has three or four of his other waxings well on the way to the one million mark.

Frank Sinatra has often ex-

Frank Sinatra has often ex-pressed his desire to play a re-ligious rôle similar to those taken

(Week commencing May 19)

(Week commencing May 19)

Ivy BENSON and Girls' Band.
Empire, Wood Green.
Leslie DOUGLAS and Band.
Grand, Derby.
Roy FOX and Band.
Palace. Douglas. I.O.M.
Henry HALL and Band.
London Coliseum.

Vie LEWIS and Orehestra.
One-night Stands, North.
Felix MENDELSSOHN and Hawalian
Serenaders.

Felix MENDELSSOHN and Hawaiian
Seronaders.
Alhambra, Bradford.
Sid MILLWARD and Nitwits.
Theatre Royal, Hanley.
Oscar RABIN and Band.
Green's Playhouse. Glasgow.
Charles SHADWELL and Orchestra.
Palace, Plymouth.
Anne SHELTON.
Empire, Finsbury Park.
SQUADRONAIRES.
One-night Stands, South.
STARDUSTERS.
Pier Pavillon, Cleethorpes.

Bertie King Joins Carribeans

DICK KATZ, planist-leader of the famous Caribbean Trio now appearing at the Hollywood Club, Marble Arch, W.1, has made an important addition to his personnel in securing ex"Jiver" Hutchinson and Blue Rockets' alto-ace Bertie King, who now augments the Trio's line-up of Dick Katz (plano), Coleridge Goode (bass), and Malcolm Mitchell (guitar).

The Trio, which opened at the

Over in England it may be hard to realise the hit-making potentialities of the "jockey." but in America it has long been appreciated by enterprising record men who plug the spinners with free record libraries complete by Bing Crosby in a couple of pictures, and Hollywood now announces that Prank is to have his wish. The picture is tentatively entitled "The Miracle of the Bells." and it is to co-star the Bells." and it is to co-star tended. A particular feature of the Bells." and it is to co-star tended. A particular feature of the Bells." and it is popularity is the King Colestyle arrangements by Dick.

STANDARD SERIES Now! **FOR MODERN DANCE BANDS**

ANCLIFFE VELETA TSCHAIKOWSKY IN THE BALLROOM (Walts Medley) FAIRY DREAMS (Valse Cotillon) SONS OF THE BRAVE (March) WITH SWORD & LANCE (March) EL ABANICO (March) (You'd be far better off in a home) BUNCH OF ROSES (March) 1001 NIGHTS (Valse) MODERN RHYTHM
FLYING HOME (Benny Goodman) RUNAWAY ROCKING HORSE

(Arthur Benjamin) FAMOUS EVERGREENS SONG OF INDIA (arr Tommy Dorsey) OASIS SOLITUDE CARAVAN "IN A SENTIMENTAL MOOD SMOKE RINGS *MOONGLOW TUXEDO JUNCTION BLUE LOU

JAMAICAN RUMB?

SMALL BAND ARRANGEMENTS BY JIMMY DALE Pieno, violin, 3 saxes, 2 trumpets, trombone, bass, guiter, drums) SOLITUBE 3/6 MOONGLOW 3/6

BOOSEY & HAWKES LTD., 295, REGENT STREET, LONDON, W,1 Telephone: LAN. 2060

Prices 3/- per set

THE NEW esson ACADEMI

A new design post-war model, with 7 inch bell, for the dance orchestra. It has many superior features including invisibly counter-weighted tuning slide; patented "streamline" water-key; invisible and

positive slide lock. Model in gold lacquer with bright nickel mounts, cash price £41.17.3 (inc. P.T.) or deposit of £10.9.3 and 12 monthly payments of £2.17.7. Case extra.

Also in other finishes. Ask for details. Consult your local dealer or-

BESSON Dept. 18, 15, West Street, Charing Cross Rd., W.C.2. Tem. Bar 6529

HITS AND PIECES

THE pop-music cash registers are ringin' out with a new kind of Tin Pan Alley Blues, as down, down down go the sheet sales... "Gal in Calico," "Among My Souvenirs," and "Punch and Judy Man" took a frame bow, and should stay inside for long lease.

a frame bow, and should stay inside for long lease
Looking out for a big Latin-American ditty? Wait for "Jack, Jack."
Jack." It's really boffo! . . Visitor to a well-known music hall not many miles from Marble Arch tells of the wonderful pit ork where the drummer carries the melody! . . Reported Ray Sonin and Bill Elliott to wenr crepe bands in memory of Queen's Park Rangers unsuccessful Second Division bid. . . George ("House-wives' Choice") Eirlek is the new tag they've pinned on to the smiling voice of radio!

Uf the British Dept.!—Three more home-grown pops have tickled the fancy of Yank publishers. "How Lucky You Are" placed with the Peter Maurice-Leeds organisation; "The Little Old Mill" with Shapiro Bernstein, as you read last week, and Peldman's "Stars Will Remember" with Remick-Witmark, New York. . . . I know of three bandleaders who have changed their song mind from "anti-British" to "pro-Denmark Street" past few weeks. They're learning, but fast! . . . Hughle (Carnera) Diamond just bethrothed to Doris Hail, blue-eyed blonde acrobatic dancer late with the Forsythe, Scamon and Parrell show.

the CLUBS-

HERE are some fine old numbers chosen from the Ts. with some more to follow next week.

Personal Choice.—Bertie King, ace coloured altoist, chooses. Take The 'A' Train" as having an unusually attractive melody, and one which is not only interesting, but also educational for extemporising.

- Carlo Krahmer '

CLASSICS from

Parisian customers.
Well-known drummer At Craig was playing with the outfit.

Ivy Bensen really starting something on the 23rd. For the first time in the history of danceband broadcasts, Tuy's band will feature four waltzes in one programme.

feature four waltzes in one programme.

GUESS DEFT!—Who's the big-time leader who played a song in "Band Parade" which would never have entered his music books hadn't the BBO requested it? "M.M." readers' "Best Tunes" result: No. 1, "Anniversary Song": No. 2, "To Each His Own"; No. 3, "Sentimental Reasons"; No. 4, "The Stars will Remember." ... My tip-off six months back re the "Ink Spots" booking for this country (they're due at London Casino) was a foregone conclusion after the daily grind of

Britain's Top Tunes

(In alphabetical order) "AMONG MY SOUVENIRS"

" ANNIVERSARY SONG " "ANNIVERSARY SONG"

"APRIL SHOWERS" ... Chappell
"GAL IN CALICO" ... Feldman
"HARRIET" ... Keith Prowse
"HI-JIG-A-JIG" ... Box and Cox
"HOW LUCKY YOU ARE" ... Kassner
"MAY I CALL YOU SWEETHEART?" " PUNCH AND JUDY MAN " Dash "SENTIMENTAL REASONS"

"TELL ME, MARIANNE" .. Southern "THE STARS WILL REMEMBER" "TRY A LITTLE TENDERNESS"

"YOU WENT AWAY AND LEFT ME " Newcomers to the Prame.

by SAMMY QUAVER

During recent USA visit, Issy Bonn caught a W.H.N. programme, and heard disc jockey R. Q. Lewis tell listeners that Jack Hylten. Ambrose, and Geraldo falled in their mission to bring about exchange of bands. ... Had so many 'phone calls from publishers during past fortnight I'm wondering whether I'm their blueved boy or their headache.

PIN-UP-OF-THE-WEEK DETF.!—My vote goes to glamorous and lush - voiced thrush P a u i a Green, whose great piping with Peter Yorke's scintillating crew last Sunday was standout. ... vacationing in Paris for a few days Do re m (Squads) Stephens caught up with Diange Reinhard's Ork playing at the Boouf Sur le Toit night club. and obliged with a couple of requests that socked the Parisian customers. Well-known drummer Al Graig was playing with the pains for a delightful "Music in the Parisian customers. Well-known drummer Al Graig was playing with the outfit.

Paula Green of the day are saccharine memory-creating ballads, with Guy Lombardo the No. 1 maestro of the nation. Any questions, lazzmen?

Issy Bonn tee'd off new Jos. Geo. Lasto to Mend." on the Carroll Levis Show (11th).

The Paw Alley Oscars to Eugene Pini for a delightful "Music in the More" session on Monday (5th). . . . To "The Gay Bachelors" for their modern-style vocal arrangements on "RSVP." . To the Skyrockets Orchestra for their outstanding transmission Tuesday (6th).



SO THEY TELL ME

MAYBE YOU'LL BE THERE

are the New Hits from NEW WORLD

14, St. George St., Hanover Sq., W.1 Mayfair 7600

PETER MAURICE SWING SPECIALS

*4/- per set

THE MINOR GOES MUGGIN · CLARINADE TOMMY DORSEY'S LATEST

ANOTHER ONE OF THEM THINGS · FIRST JUMP SATURDAY NIGHT AT THE PALAIS . QUIET PLEASE NOT SO QUIET PLEASE . DRUMS AWAY AT THE FAT MAN'S . CEMENT MIXER

SKYLINER · HEY BA-BA-RE BOP · OPUS ONE Price 3/6 per set

Join the PETER MAURICE (4 in 1) 'HOT' CLUB £3 FOR 24 HOT

ORCHESTRATIONS AS PUBLISHED. Any of the above Titles included in your First Parcel by filling in the Form NOW.

l enclose £3 for 24 numbers in the Peter Maurice Hot Club.

(Attach this coupon to your letter)

THE PETER MAURICE MUSIC CO. LTD., 21. Benmark St., W.C.2. TEM. 3856

Nat Burman takes up the cudgels with Royston Low on the question of

ROYSTON LOWS interesting article in the Melody Marker last work is liable to worsy students. In my opinion, wirebrush work is just as difficult as stick work because, in the first place, wire brushes are lighter and the wrists have to be doubly relaxed in relation to the weight of the sticks.

Wire brushes and sticks are of equal importance. It is no good citing Krupa's wire-brush work, as these leader drummers usually have their own mike, spliched on and off ad lib.

A drummer's work is controlled by the combination he is playing with.

Let's take an old number like in medium tempo. This number calls for a nice four-in-the-bar best, and in the park. He gets plenty of tone colours, in this case you could use sticks or brushes. What's the difference?

with.

Let's take an old number like "Margie," which is in medium tempo. This number cells for a nice four-in-the-bar hest, and in this case you could use sticks or brushes. What's the difference? The difference is in the semant of light and shade (accents) your put in, and the way you "pith" your sticks or brushes of the head.

head.

If Royston, say, played with a band that had a loud brass section he would soon dive to

his sticks.

"Getting Sentimental Over You" is a definite wire-brush number (last chords through sticks). On the other hand, and in the same tempo, "Georgia On My Mind" should be played with sticks (Dixieland). sticks (Dixieland).

Shades of drumming

Let us analyse the British drummers—Burman, Cummings, Fierstone, Parnell and young Victor. Here you have various Victor. Here you have various shades of drumming. Some use brushes, some sticks, some are heavy and some are light. Students should realise that dance drumming is very elastic. Any number that you hear on the radio or on a record could be equally well played with sticks. On the other hand a rumba could be played with hrushes, and sound as good as sticks.

Beginners should not worry as to what they should use. If your skeleton copy states wire brushes, then use them. If there is no guide at all, use your own initia-tive as you "feel" the number.

Hand-to-hand

We all strive for equalisation of both hands, and it takes hard practice to get this. I met a drummer pal of mine who told me that he worries whether he should play two beats with one hand while he is on the job. It was obvicus that his practice period had not been wisely spent. In my practice period I use various assorted weighted sticks. In fact, my first stick is lighter than an ordinary wire brush. I don't want to leave myself open to Mr. Low, but I find that the weight of a wire brush or stick makes no difference. However, I give you this tip for what it is worth. I find it excellent, and the student will progress more rapidly and will benefit more from his practice periods.

makes no difference. However, I give you this tip for what it is worth. I find it excellent, and the student will progress more rapidly and will benefit more from his practice periods.

Why muffle it?

Why muffle your bass drum with sacks and carpets? You'd be surprised how nice it sounds with damrers only and no cloth over the bass drum head. The bass drum should be heard, but, unfortunately, it is abused. You either get a dull "clomp" or a booming of guns due to the sacks and carpets. Let the beater hit the head, and you will find after a while that your foot will control the tone. It takes a

HERE is a book which should find a place on the bookshelf of any music lover. I use the latter term advisedly.

MOEL GAY & CLOVER MUSIC CO's LTD. 24. BENMARK ST., LONDON, W.C.2

Phone : TEM. BAR 3941-6

THE SENSATIONAL

FRENCH SONG:

The drummer's job

To sum up, a drummer's job is to listen to the tempo set by the leader, register this in his mind, and then concentrate on his playing, and there are some tunes which call for wire brushes, sticks, cymbal work, etc. Therefore, don't fall in the trap of getting used to sticks or wire brushes. Regard them as equals. Your mind must be centred on filling in clear accents, and, as Len Hunt (a drummer who plays everything in the drums world) says: "Nobody knows it all."

I shamefacedly say I recorded "Tiger Rag" with Jules Ruben and Jack May—two pianos and drums, It was all wire brushes, and when I go into work tonight I shall again play my favourite beat, one brush in one hand and one stick in the other. which gives a very good effect.

How to Play the Piano in Ten Minutes!

A Lightning "Course" Specially Written for the "Melody Maker" by

THE essential requirements for the beginner are the following:—2 hands a fingers, 2 or 3 thumbs, and a piano. If you are deficient in any of these, drop a line to the Plastic Materials Company, London, as they make very good thumbs and supply all the cigarette lighter firms.

SCALES: With a look of intense concentration and study. This is, of course, the right hand at the top of the plano, the left at the bottom, and in a slow crab-like movement let your fingers crawl on to the white notes. (The black notes will be dealt with later, in a course for advanced pupils.)

RUNS: With a quick sweep of the right hand, try to grab a left foot, and you're off.

RUNS: With a quick sweep of the wight hand, try to grab a left foot, and restless.

RUNS: With a quick sweep of the right hand, try to grab a handful of black notes, hitting every other white note. This is very effective in any key played in any chord—everyone will think you have done "a Tatum."

UNUSUAL CHORDS: When playing a simple melody with an easy chord formation, try experimenting in queer harmonies. A good tip is to never let your left hand know what your right is dolor. Close your eyes spread hand know what your right is doing. Close your eyes, spread your fingers wide and press. You will be amazed! Ten to one you'll get an F sharp flattened 9th with an augmented triad of D flat flung in. Try it—it really sounds wonderful. I do it myself.

Whenever the vocalist stops for breath, it is advisable to play much louder than before, otherwise the audience begins to get fidgety and restless.

I remember one classic occasion

when I was accompanying the fabulous soprano, Carmelita Fine-gold, at the Milan State Opera House back in 1864. The house was packed to suffocation with an eager audience anxious to worship the adorable Carmelita. I stepped nervously out of the

wings, walked on to the stage and sat down gingerly at the Ham-mond organ (no. I beg your par-don; that was at the Hammer-smith Palais). The piano, I

get an F sharp flattened 9th with an augmented triad of D flat flung in. Try it—it really sounds wonderful. I do it myself.

ACCOMPANYING A VOCALIST: Some people seem to insist that

Gaillard) ejaculates in semi-recitative a sequence of sounds.

Either they are in some foreign
language or in no language at all,
and just mumbo jumbo. If the
latter, it might be funny if one
knew what it was all meant to
be about; but unfortunately this
critic does not so it has only

critic does not, so it has only left him considerably perplexed

and even more bored.

The side gets its second star because the novachord and vocal doggerel are relieved by a piano chorus which adds a touch of variety if nothing else.

P.S.—Sorry I cannot give you the name of the novachord player, but the personnel sent over by America leaves out this more or less important (because the novachord is the most featured instrument) piece of information

be very useful:

No. 1.—Jelly-Roll Snodgrass and his Clubfoot Seven, playing "Shim Sham Colly-Wobbles."
This is a Race Series Disc which has a Red, White and Black label with a green striped border.

Technical note: Particularly notice Jelly-Roll's solo in the second chorus, where he incorporates a moving left hand with a pinch from "Eager Beaver" in the right. Most interesting.

the right. Most interesting.

No. 2.—One-Thumb Charile and the Washboard Scrubbers playing.

"Just a Little Tea Time Music." by Slopps. On O. Kay 2468 or Whitehall 1212.

Technical Note: This record was made at 2 o'clock in the morning, and if you listen very carefully to the last eight bars, you can distinctly hear One Thumb yawn.—A historical moment.

No. 3.—Bunk Cohen and his New Orleans Toe-Warmers, play-ing "What is This Bunk Called Love?"

Technical Note: Bunk's plano obligato behind the hot-water bottle solo is a delight to the ears.

bottle solo is a delight to the ears. Dig it and weep.

No. 4.—Joe Doakes and the Quaker Oakes, pisying "Motsa-Meal Stomp" (Yzz 2861937i).

Technical Note: This is a good example of ensemble improvisation, with a barrelhouse piano solo. If this disc is unobtainable in record shops, a small postal order for \$4\$ 12s. 6id. or two petrol coupons, addressed to me, will ensure speedy delivery.

Well there it is then—maybe

Well, there it is, then—maybe not the finest course on piano playing, but I'm sure you'll agree it's the shortest.

Sometimes I go home at night, look at myself in the mirror and mutter: "Sharon, what's it all leading up to? Where are we heading and what's to become of us all?" But, there, that's another story! Perhaps, dear reader, another time?

Small or Big-Band Hayes? Edgar Jackson's Record Reviews

HARRY HAYES AND HIS BAND

***A Fiat To C (Kyle) (H.M.V. OEA11265).

***High As a Kits (George Sheating: (H.M.V. OEA11264).

(H.M.V. BESTS—3a. Tild.)

***Grazy Rhythm (Gus Kahn) (H.M.V. OEA11506).

***Rockin' in Rhythm (Duke Ellington, Harry Carney) (H.M.V. OEA11509).

**Reckin in Rhythm (Duke Ellington, Harry Carney) (H.M.V. OEA11509).

(H.M.V. 89536—3e. 11[d.)

**Alta Reverie (Phil Cardew) (H.M.V. OEA11507).

**Let's Get Acquainted (George Shearing) (H.M.V. OEA11506).

(H.M.V. 89538—3e. 11[d.)

(M.M.V. 83638—3a. 11 jd.)

11261/5—Hayes (alto) with Tommy
Whittia (tenor); Bill Lewington (bar.);
Leo Wright (tpt.); George Shearing
(pno.); Alan Fergusen (gtr.); Bert
Howard (bass); Billy Wiltshire (dms.).
Recorded October 7, 1946.

11506/7 8 9—As above, except Johnny
Wise (dms.) replaces Wiltshire. Recorded December 13, 1946.

THIS review of six Harry Hayes

front line sound like seven or even eight, especially in these days when the many records by really big bands have caused those who prefer big bands to want the fuller and more varied tone colours and effects that it is usually takes about five saves and isually takes about five saxes and

isually takes about five saxes and eight brass to produce.

Moreover, to get anything like a big band effect from a four-piece front line one is commed to using block scoring, and it has not always come off. For one thing, the ensembles are not always too clearly player, and for another they tend at times to sound rather mechanical if not actually laboured. Also, although the rhythm section provides a the rhythm section provides a reasonably good swing, one could hardly describe it as startlingly

it has now become a rather set and familiar pattern, is at least his own, and very pleasing, too.

FRANK SINATRA—"It's the Same Old Dream" and "Time After Time" (Columbia DB2296).

Tommy Whittle, with his rather more advanced ideas, is also a grand soloist: Leo Wright plays a reliable if not always original

In addition to suffering less from the attempt to make a small band sound like a big one, the

mainly as a showcase for his alto and plays exquisitely.

"A Flat To C" and "Rockin' In Rhythm" have good solos, but the ensembles are rather stilted. In "High As A Kite" and "Crazy Rhythm" the ensembles sound more spontaneous, but mainly because the tempo is faster. In fact, "High" is played much too fast, which may be the reason why the rhythm section sounds somewhat inflexible and lacking in imagination. ible and lacking in imagination

YOU can write off "Novachord Boogie" as just a dull re-hash of old boogle-woogle cliches, trundled out in a way that would not have been particularly 'in-spiring even if the player had not had to contend with the inherently conry character of the nova-

chord and the heavy, thumpy thirm (sic) section.

Although the label makes no mention of the fact (and perhaps wisely!), "Yep Roc Heresi" has a vocal.

Or perhaps that is rather too ambitious a way of putting it. What actually happens is that someone (presumably Slim

THERE'S A NEW MOON OVER THE OCEAN EACH. LITTLE HOUR **EL TOREADOR**

A BEAUTIFUL NEW BALLAD-MY LOVELY WORLD AND YOU

CINEPHONIC MUSIC Co., Ltd., 100, CHARING CROSS RD., LONDON, W.C.2. Tem. 2856 "Cinomus"

ON EVERYONE'S LIPS-

0

"AMONG MY V 2 N

TWO NEW ARRANGEMENTS IN OUR

OLD-TIME DANCE SERIES " SILVER STAR" WALTE 66 DELILAH " WALTZ

DANCE ORCH. 4/6 (4/8 post free) each LAWRENCE WRIGHT MUSIC COMPANY LTB.

'Phone: Temple Bar 2141 19 DENMARK ST., LONDON, W.C.2

BRADLEY'S 22, Bundas Place, Elasgow

ASCHERBERG'S MATCHETTS

The Successor to "SPEAK TO-ME OF LOVE"

Backed with "SAN REMO"

BRON'S 55, 59, Oxford St., London, W.1

16, Mortimer Street, London, W.1 Museum 3562 HARTLEY'S 79, Vicar Lane, Leeds

duction, "Together Agai Victoria Palace, London,

F.O. 3/8 Post Free

EL SAMBA-

As Recorded by AMBROSE on Decca F8753

BOOK REVIEWS Dexter. (Criterion Music Corp., hate 'Jazz Cavalcade.' I like it because a square can understand it."

Born and reared in Kansas City, and migrating later to Chicago, New York and Hollywood, Dave Dexter has been able to present a history of American dance music which could quite easily find a place in any college curriculum. He has done this with a measure of tolerance which is a lesson to those who, sometimes with few qualifications, would divide the subject into watertight compartments, and has preferred to treat his history like a great tree with many branches, all of which have their appropriate function.

The book, as well as dealing with

The book, as well as dealing with Chicago, New Orleans and New York jazs "swing," the popular song, recording, broadcasting, and such subjects as Press relations, has excellent photographs dating back to Dixieland days, and there is an admirable bibliography of jazz literature.—H. H.

Stars of Swing, by Stuart S. Allen (British Yearbooks, Ltd., 22, Chan-cery Lane, W.C.2, 3s. 6d.).

As a welcome change from many similar booklets of attractive format but often inaccurate content that make a sporadic appearance on the bookstalls, Stuart S. Allen's "Stars of Swing" is an informative and knowledgeable treatise on leading American and British musical personalities. personalities.

Comprising 76 pages, the booklet contains biographies and photographs of Stan Kenton, Charlie Barnet, Harry James, Dizzy Gillespie (arch-apostle of "be-bop"), Count Basie, Lionel Hampton, Artie Shaw, Tommy Dorsey, Ray McKinley, Woody Herman, and many other both old and new celebrities who have helped to establish swing as the music of the younger generation. music of the younger generation.

The veratious question of "What is Swing?" is admirably dealt with in a foreword exposition by the author, who, in a brief but comprehensive analysis, traces the evolution of swing from the experimental era of ragtime to the powerhouse music of the present day.—L. H.

enterprising.

However, Harry Hayes can always be relied upon to play tastefully and with immaculate technique in the style which, if

PICK OF THE WEEK For Everybody

trumpet; and George Shearing remains George Shearing.
The four-star side "Let's Get Acquainted" is a twist on the well-known "Can't We Be Friends?"

band sound like a big one, the imaginative treatment, savouring of the modern re-bop mode. features an excellent Tommy Whittle solo and presents Harry Hayes at his best.

Next best is probably "Alto Reverie." a delightful little melody which Harry presents mainly as a showcase for his alto and plays exquisitely.

*Nevachord Boogie (Gaillard)
(Am. Royal 138B).

*Yep Roc Heresi (Gaillard, Ricks)
(Am. Royal 141B).
(Parlophone R3035—3s. 11;d.)
138B.—Gaillard (g'tar), with Dode
Marmarosa (pno.); Tiny Brown
(bass); Osear Bradley (dms.); and
unidentified novachord player. Recorded March. 1846.

141B.—Gaillard (g'tar); Marmarosa
(pno.); Brown (bass); Zutty Singleton
(dms.); and unidentified novachord
player. Recorded March, 1946.

elody Maker

6, CATHERINE ST., STRAND, LONDON,-W.C.2 Editor: RAY SONIN Tel.: Temple Bar 2465

Finding Work

THAT last week's Editorial-"The Way Ahead "-gave our readers plenty of food for thought is proved by the influxof letters from interested musicians. While many of them in the provinces are concerned with the possible consequences of a general exodus of Londoners into their territory, none of them: disagrees with our statement that times are bad for any but the top-ranking musician, and all of them applaud us for facing up to the unpleasant facts fairly, squarely, and constructively.

One of the most interesting letters we received came from

Geoffrey W. Isaac, of Boscombe, Hants. He said:

"I suggest that we try the American rule of prohibiting persons from taking work in any town until they have been in residence for six months, or some stipulated period. In Bournemouth, for instance, we find the 'plums' being taken by any but local men.

"Some musicians," continues Mr. Isaac, "are in the habit of dodging around the country from one job to another, and this may be all right for single fellows. But the married men cannot be so mobile, and the six months' qualification clause would benefit them considerably. Again, would not this clause contribute to a them considerably. Again, would not this clause contribute to a better distribution of labour? It can, at any rate, be pointed out that the American Federation of Musicians enforce this regulation

to the letter, and, since they have proved its worth, it may well be that we should take a leaf from their book."

The snag about the idea is that it is impossible ever to say that, because America does anything successfully, it follows that it will be as successful over here. America is a far larger country than ours. It has bigger towns and more musicians.

Whereas our big towns may have all the musicians for which they can find work, there are many smaller places which would welcome a reasonable influx of players from outside the area to supply, as it were, the demand which their very presence would

Is the solution to pin musicians rigidly to their own area? What would they do to earn a living during their six months' residential qualifying period in any other district?

Our feeling is that such a ruling would help the few at the expense of the many. Let music remain an open market, and let the best man play.

Examples of undercutting, which many readers have sent to us, are being investigated, and it is safe to say that nothing but good can ultimately emerge from this constructive co-operation between the musical profession and ourselves in lending a helping hand to those who are being hard hit by the unfortunate conditions operating in the business to-day.

The Neilson Touch?

DY the time these words are being read by you, Mrs. Tawny Neilson, BBC Dance Band executive, will have arrived back in England by 'plane from her holiday in the United States.

During her vacation, she listened to every worthwhile band in the States, attended jam sessions by leading performers, and saw the presentation of dance bands on the radio and stage by the acknowledged masters of the business.

Let us hope that she will give British bands the benefit of what she learned across the Atlantic. Let us hope that her ear will have become so attuned to the best in dance music that she will be able to differentiate between bands here that merit broadcasts and bands that should never have been on the air, by any standards.

Let us hope that the will be able to convince the mysterious BBC hierarchy, from her U.S. experience, that properly presented dance music, put over at the right times by the right bands, is just as popular with the public as it ever was.

Well, there's no harm in hoping. . . .

Well, there's no harm in hoping. . . .

FELDMAN'S OUTSTANDING HITS from Warner Bros. film,

The Top British

THE

Song

STARS WILL

REMEMBER

"THE TIME, THE PLACE AND THE CIRL"

GAL IN CALICO

A RAINY NIGHT IN RIO

B. FELDMAN & CO. LTD., 125-7-9, SMAFTESBURY AVENUE, LONDON, W.C.2 Telephone: TLM. BAR 5532. Telegrams & Cables: Humfriv, W.C., Lond

"I'LL BE YOURS"

SPEAKING OF ANGELS

Featured by BENNY LEE

THESE TWO NEW HITS NOW AVAILABLE AS DOUBLE NUMBER.

THE SUN MUSIC PUBLISHING Co. Ltd. 23, DEHMARK STREET, LONDON, W.C.2. Tem. Bar 8651-2

THAT'S THE BEGINNING OF THE END

FOR YOU, FOR ME, FOREVER MORE

VICTORIA MUSIC PUBLISHING CO. LTD. 14. St. George St., Hanover Square, W.1. (Mayfair 7600)

The Problems of the Commercial -

by KENNETH ESSEX

Arranger

DO you remember one of the best of the Billy Plonkit Cartoons in which Billy says: "Of course, we don't sound exactly like Ellington, but, after all, he's got 12 more men in his band"?

This sums up the main problem of the commercial arranger: how to make four Plonkits sound like 14 Kentons. The answer is that it cannot be done, so please don't blame the arranger for what is beyond his power to achieve.

Rentona. The answer is that it cannot be done, so please don't blame the arranger for what is beyond his power to achieve.

When I start a commercial arrangement, I always try to bear in mind that my score will be played by you, Mr. Semi-Pro. Trumpet-Player, as well as by Palais or "Music-While-You Work" broadcasting bands. If I make a phrase too tricky, Mr. Semi-Pro. will curse me on one side, and if I make it too easy. Mr. Pro. will tell me my arrangement is dull and corny. What a problem to compromise between these two extremes!

Because I believe commercial arrangements can be good arrangements. I am always on the look-out for ideas for their improvement. The man who pays the good arrangements, I am always on the look-out for ideas for their improvement. The man who pays the commercial should be satisfied that he is getting what he wants. Here are some problems; how would you like them solved? The first question an arranger must ask himself is what is the smallest combination like it cannot be done and it is getting with the sax team sound fuller, but would get very monotonous as everybody would be playing all the time—good value for dance promoters but very boring for listeners. Do you find them helpful or do they merely add to an already overcrowded part? Do you think the present method of writing almost all solos front line struggling through a commercial, leaving the pianist to fill in where cues are missing. For this reason few arrangers bother to cue ist alto parts all the way through these days; they even expect sax players to own clarinets!

Two-plece sax teams are a headache to arrangers as, with the best will in the world, he can seldom make two-part harmonisation for more ambitious parts; phrase-for more

Two-plece sax teams are a headache to arrangers as, with the best will in the world, he can seldom make two-part harmonisation sound anything but thin, and only primary triads can be reduced to satisfactory two-part harmony. This fact has a restraining effect upon the use of "advanced" harmony (by which we mean, in dance music, chords used by Debussy in the 'eighties of the last century!). An ingenious suggestion has been made to cue the 2nd alto line on the trumpet part marked "In hat."

The trumpet can then blend with the saxes and add the third voice.

To Gb13 (b9), but how many guitarists boll these down to Bo or G7.

(c) Bass. Would bassists care for more ambitious parts; phrasing with the front line, solos, etc.?

(d) Drums. At the ri-k of being bashed on the head with a crash cymbal, I abould like to state emphatically that I do not believe that one in 20 semi-pro. drummers can read four crotchets in a bar. Until drummers are not afraid of losing their amateur status by learning to read, more interesting drum parts are out of the question. Do you agree?

The trumpet can then blend with a crash cymbal, I abould like to state emphatically that I do not believe that one in 20 semi-pro. drummers can read four crotchets in a bar. Until drummers are not afraid of losing their amateur status by learning to read, more interesting drum parts are out of the question. Do you agree?

A curious convention in regard to violin parts, which I am at a

by Claude Bampton

I sped an arrow In the air, It fell to earth, I know not where,

TACTLESS TOPICS

SO said a poet a good few years ago.

and doubtless, like these little efforts from my extremely inadequate pen, most of you neither know nor care, or do you?

However, with your Editor's permission, and with the exercise of his discretion and his scissors, it is my temporary privilege to further your education as far as your brilliance permits, and hence the title as above. Now, before we can speak of archery, we must speak of the gentleman who is kind enough to mend my shoes.

If he is careless enough to miss one

If he is careless enough to miss one If he is careless enough to miss one of his tin-tacks he gives himself a good old clout on the thumb, and, by now, he has learnt suitably better than to be so unsuitably careless.

My butcher, of course, is an artist, and chops my chops with the skill of a sculptor, never daring to take his eye off the bail—" or else," as the saying goes.

his eye on the ball—of eise, as the saying goes.

The sentleman who came to plaster my walls, anent my bomb damage, he, too, was an artist; and apart from the fact that he left my walls as smooth as the proverbial baby's sitme-down, I have also been able to notice, with considerable appreciation, that large lumps of my ceiling have not yet descended upon my unsuspecting brow.

not yet descended upon my unsuspecting brow.

And there is, of course, the train
driver who was uncomplainingly
surprised to look out of his train one
day and notice that another train
was approaching his, and not only
approaching. mark you, but had
elected to proceed on its joyful northward way on the same set of lines as
those allocated to himself for the day.
Never let it be said that he complained, but merely commented,

A Matter of Archery anticipating the impact, that in his opinion that was not altogether the right was to run a railway.

Doubtless you have heard the

careful than to make them very often.

Musicians, of course, can make as many mistakes as they like; it's all the same if the leader does give them his kind regards and a swift reference to their ancestry.

Nothing, of course, can bring the mistake back, and unless it is on a record, it is, so to speak, off the record, and there is no further need to bother about it.

As the poet said when he sped his arrow into the air, it was going to fall he knew not where, but seeing that musicians are usually unusually well paid for making mistakes, whereas workmen and craftsmen can't afford to, I do think it would be quite an idea if we all took rather more interest in that which, after all, is a lot of chaps' work, and an awful lot more people's pleasure, for which, as I understand it, they pay for.

And you get paid for providing it.

for.

And you get paid for providing it.

And you don't have to take the can back if you drop a few wrong 'uns.

So why take so many liberties?

And that is from me to you, as the archer said when he took a good aim and let fly.

Personal Points: DAVE WILKINS

One of the most popular musicians in Britain, has played trumpet with almost every name-band at one time every name-band at one time or another. Born in Bar-bados, West Indies, September 26, 1914, the youngest of a family of ten. Started on trumpet at 12 in Salvation Army band and at 17 took it up professionally. Came to this country with Ken Johnson in 1936 and joined Harry Parry in 1942 for two years, and proved to be one of the and proved to be one of the country's leading showmen-musicians. After long association with Jiver Hutchin-son's coloured band, joined Ted Heath in 1947, in which band he is featured as trum-peter, vocalist and comedian.



Favourite Instrumentalists: Louis Armstrong and Teddy Wilson. Favourite Bands: Tommy Dorsey (White), Count Basic

Favourite Records: "I Can't Get Started," Bunny Berigan;
"Loose Lid Special," Tommy Dorsey.
Favourite Food: Chicken Curry and Rice.
Hebbies: Crosswords and playing billiards.



There is a considerable difference in style between the most advanced American commercials and the less enterprising British efforts. Which kind do you prefer? Do you agree with me in choosing a middle course?

Generally speaking, there are only two routines for a commercial:—Intro, Vocal, Special and Last-Half, or Intro, Special, Vocal and Last-Half, This amounts to three and a half choruses, which I feel is much too long for slow fortrots and waltzes. For these I feel is wocal and a special, making three choruces, is ample. What do you think?

Finally, please look at the indicated tempo and do not play Slows as Quicks, and vice-versa. This is not fair to you or to the arranger. In future I am marking all my commercials with the exact number of hars per minute at which they will sound best. Do you think this is a round idea? Once again, let me stress that if you are interested enough to let us know your likes and dislikes, you can get the kind of commercials you want: at least from British arrangers! I shall be very pleased to have your views on any of the problems I have be very pleased to have your views on any of the problems I have referred to above, or on any aspect of commercials. Write me. c/o Bradbury Wood, Ltd., 142, Charing Cross Road, W.C.2. I will see that your views are made generally known among arrangers and publishers. 11/100 64 Khythm

Commercials





ELSO) **ETZ** F 3

GREENES!

Dennie Larry Parry Good Love

Chant Borritson (cu Chans); Fracety Grant Burtle King (alto); Coloridge Goods Ellington (drams); piane); and Frank

SKIDMORE BACK WITH LEWIS

AVING a busy time with oneinght stands in the North
of England. Vid Lewis and his
Orchestra are at Sheffield (City
Hall) this Friday (19th), and at
Higher Broughton Assembly
Booms, Manchester, on Saturday

iay will be filled in with a t at the Rialto, York, and a occasion the band will be back tenor stylist Jimmy

SUDDEN

DEATH

9

ALEX

BURNS

WEMBLEY TREAT THIS SUNDAY'S

A LAST-MINUTE change of plans for next Saturday's lazz Clubs' (17th) means that the special 'rebop programme which producer Mark White was hoping to feature has been post-poned until the following week (Whit Saturday, May 24), whilet a hoping to feature has been hurriedly assembled for this coming Saturday.

Heading the visiting stars will be dynamic songstress Dorren the States just a matter of a few hours before poing on the sir.

Musicians who will support Harry Parry and Hilly Munn in next Saturday's programme include Sid Phillips (clarry): Woolf Phillips (trumbone): Jimmy Skidmore (tenor sax): Jack Liewellyn Phillips (trumbone): Jimmy Skidmore (tenor sax): Jack Liewellyn (guitar): Will Hernings (bass): of Changist had not been fixed at the time of closing for press.

LANSDOWNE WEIRAT

MYERS

AT

A LREADY playing with wellrehearsed finesse, clarinettist Frank Welr's new nineplacer opened on Monday last
(12th) at the select Lansdowne
Restaurant, Mayfair, W.
A special feature of the Weir
musical presentation is the tasteful and modernistic arrangement
of many "evergreens."

one such number, Gershwin's
"S'Wonderful," was scored by
vocalist Alan Dean, who has recentity developed his innate talent
for arranging.
Apart from his bandleading
activities, Frank, incidentally, is
busy with additional commitments. These comprise his
unique clarinet correspondence
course, carried out through the
medium of his own special recordings, and the joint managing,
with vocalist Vivien Paget, of an
exclusive dressmaking establishment in London.
Frank will be designing many
of the dress creations, and Vivien,
acting in the dual rule of vocalist
while singing with the Lansdowne
Restaurant band.

Lombard at Rialto

Tondon drummer Les Lombard, well known around the clubs pre-war, and at Churchills among other places since his demob after four years in the Navy, took his own outfit to the Coventry Street Rialto Club last week.

Band plays mainly Latin-American music.

With Les at the drums, line-up includes Bill Godfrey (flute, trumpet, tenor, accordion and yocals); Jack Arten (piano); and last weeks, trumpet, tenor, accordion and yocals); Jack Arten (piano); and last weeks, the commins (violin, maraccas and yocals).

Letters to The Editor

EVANS BOUQUET

Let AVING only just received news of the George to the disbanding of the George to the any that we cannot understand why that we cannot understand why that we cannot understand why the sambitious outfit was not given time to make a proper impression. The British public surely had the handless or not the new instrumentation was successful and the band worthy of more broadcasting.

As keen fam of American dance music and new styles of English dance music, it is our opinion that the British worthy of even able to supply.

We quote George as saying: "I am now convinced that there is little room for modernity or even novelly in British dance music." A serjous comment if true. Ferhaps the Minor Whats can ofter some explanation for what would appear to be an unhappy state of safairs?

Both Administration of the safairs?

Both American of the safairs?

State of safairs?

IEYS HOT COI

EAGER FOR "160R"

I WAS NEVER KISSED BEFORE THE BRIDE . THIS IS MY LOVELY DAY . MA BELLE MARGUERITE 50, New Bond Street, YAS WE'RE IN LOVE (LA MER)

PUT DASH IN YOUR PROGRAMMES
THE OUTSTANDING WALTZ

NAY | CALL YOU SWEETHEA THE MOVELTY CLICK YOU SWEETHEAR OLD VI

OVER AGAIN

CONCERTO TOR DRUMS

IN WIN DASS MUSIC PUBLISHING CO. LTD. 17, BERNERS STREET, LONDON, W.1. Tel. No.: MUS. 7475-6-7

THE MOST REQUESTED QUICKTEP OF THE MOMENT

HARRIET REGRET

SLEEP MY BABY SLEEP
THE 3 ORCHESTRATIONS FOR 41-

GEORGE CHISHOLM

BARNYARD

POPULAR range of M pin 3/84 P.T. BRIGHTON

State and 1724 P.T. Grailable NOW

NOW

officers will be elected at meeting, which will be obably in the same hall iday, June 15, at 11 a.m.

BRANCH FORMED M.U. WATFORD

(Ming) Sie, et 51-Correto Pire Displaces Opus Lie Pintois

SERVICE No. at 67-Planted Rhyston the Thomallowed Like When Theory Rhow I Could Laves COUNTY No. at 1/6 Tear Shole Don't Massis. Hampard Heat Phosps (W) Look Raw & While (W) Caliple Phones By Shoop In Jampin' The Massis. Pleasure Section Phone. Secondary Open the Object Holand

RESIDES STATES SI- Post Polition C.C.O. 79, VICAR LANE, LEEDS Teléphones: 25505

ALL DICHSTRATORS IN STOCK.

THE BERG LARSEN 4 2 3 5 5 M BEEN The Special the Complisher. The Reed with the logic local and the thin tip to suit the modien mouthpiece. From your local dealer. Trade Say, THE PRECISION REED CO. 2, Sigh Street, Potters Bar, Middx.



PEAGESTS. VAILENESTS. SUPPLEMENTS Anne All MUSICIANS Transfermitten WTAL LINE between bra and introducti Lightning Singles, Hensiah wests, accomplaying, of the Villades, acquired the of the mountain daily presides, away from tier mmummet. Testriptive linealist, "Finger

M.M., COMILING INSTITUTE,

Watter Fried Firmie Grimshaw, Mans, Severiey, Autocrat, FILM: Bectric Guitar

SECONDHAND

Supram, Ranco, Frontalini, Intimer, Susscher, Conn SAXOPHONES & BRASS

rius For all Instruments Dargain Lists mailed on request FRENCE DATE HUNTER ITE THE CHARGE CROSS SE W.C.

COLLECTORS' CORNER

by Rex Harris and Max Jones

Willitton to the office last week was the band of the Barge J. G. Medier, president of the Hot Club of Denmark, who has been stage manager for the whole of the Base Resease European tour. Until lis untimely fold-up in April last year, Borge edited the Danish lastmage. The property has been stage manager for the whole of the Committee of Denmark, has an offer from last year, Borge edited the Danish lastmage. Tribune"; he also compiled "Danish Jame Discography" (a complete listing of locally made hot records) for Artum Musikforiag compiled. "Danish Jame Discography" (a complete listing of locally made hot records) for Artum Musikforiag compiled. "Danish Jame Discography" (a complete listing of locally made hot records) for Artum Musikforiag compiled "Danish Jame Discography" (a complete listing of locally made hot records) for Artum Musikforiag cords in Denmark, has an offer from a kills Medical and making and ma

Music were only just beaten even by the excellent performance of the Night Owis of Leigh; and now that they have had their slight faults pointed out to them by the judges, both bands should easily fit into first place in the near future.

How good they are already was amply proved by the great evailons they were given by the crowd at the Bolton Palais de Danse, where the Kast Lancs Championship was held. It numbered over 1,100—more than this most popular dance hall gets on any night except Saturday, and in spite of the fact that to cover the heavy costs of running a contest, tickets were more than double the price the hall normally charges.

Likewise at Stoke-on-Trent, where the "Putteries" Championship took place.

Street, Leigh, Lance.
Individualists' swards for: Drums
(Jack Hesford); Guitar (Jim Speakman),
Hon. mention for: Alto (John Nixon);
Tenor (Wiffred Hardman); Trumpet (Ted

Lowe); Trombone (Rounie Lowe); Piano (Billy Love); Bass (Frank Cox). Second: JOCK CATON AND HIS BAND

(four saxes, two trumpets, two trom-bones, piano, bass, drums). 211, Shor-rock Lane, Blackburn, Lancs. ('Phone:

"M.M." DANCE BAND CONTEST NEWS

LAST week's East Lance and "Potteries" Championships, results of which are given on this page, brought the total number of contests to date this year to twenty-three.

This is only about one-third of the County and District Championships already scheduled for the current season. But se outstanding have been many of the bands which have won them that even at this early stage it is safe to say that this year's Area Pinais, due to take place in September, will be at least as exciting as last year's.

Beding equally well for the Area Pinais is the number of good bands which, although they have so far failed to win, are certain to do so before long.

Brushes

GUITARS

AMPLIFIERS

DRUMS

BRASS

off the seguation of large written efforce a larish publication while standard it typography that prevails in the seandinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinavian countries) and the earndinavian countries (and clear the earndinaviant countries) and the earndinaviant countries (and clear the earndinaviant countries) and the earndinaviant countries (and clear the ea





METAL MUSIC DESKS SEMI-CIRCULAR FRONT, EXTRA MUSIC SHELF. BUSIC SHELF.
Beauthdy feithed in
celuloss — any two
colours including 2
initials, San 31 jm. x
17 ins. (larger model
for bass 75s.),

BRON'S ORCHESTRAL SERVICE. 55-59 OXFORD ST., LONDON, W.L. GERAND 3995.

HARRY HAYES GOLD LACQUERING

MODERN INSTRUMENT REPAIR SERVICE by expert craftsmen using new and up-to-date methods.

(Write for estimate)

If your instrument needs a thorough overhaul, or is not blowing right, call, send it, or write for advice, to: HARRY HAYES

Blackburn 48303.) Individualists' awards for: Trombone Piano (J. White), CONTEST FIXTURES

Adjudicators: Richard Valery, Edgar
Jackson.
Winners: THE NIGHT OWLS OF
LEIGH (four saxes, two trumpets, trombone, plano, guitar, bass, drums). All
coms.: Jack Hesford, Star Inn. Chapel
Street, Leigh, Lancs.
Individualists' awards for: Drums
(Jack Hesford): Guitar (Jim Speakman).
(Jack Hesford): Guitar (Jim Speakman).
Hon. mention for: Alto (John Nixon):
Tenor (Wilfred Hardman): Trumpet (Ted
Lowe): Plano
Lowel: Trombone (Honnie Lowe): Plano
Lowel: Complex Lowel: Plano
Lowel: Trombone (Honnie Lowe): Plano
Lowel: Complex Lowel: Plano
Lowel: Lowel: Pla

LONDON AREA

HILLINGON (MMdx.).—While Menday, May 26 (2.30 pm.), at Court Drive Park, Long Lane.—The 1947 Middlence Championship. Organizer: Mr. A. C. Thoomas, May 26 (2.30 pm.) to 3.00 pm.), at Court Drive Park, Long Lane.—The 1947 Middlence Championship. Organizer: Mr. A. C. Thoomas, Middlence Championship. Organizer: The British Legion, North Hillingdon, North Hillingdon, North Hillingdon, Unbridge, Middlence Championship. Organizer: Mr. Levis Burker (Phone: Blewen 191.)

LETALY FIXED WIRE S. FIRATHAM.—Wednesday, June 16 (7.30 pm. to midnight), at The Palals Berling Middlence Championship. Organizer: Mr. Levis Burker (Championship. Organizer: Mr. Levis Burker (Championship. Organizer: Mr. Championship. Organizer: Mr. Levis Burker (More Day 16 (3.30 pm.) to midnight), at the Bayes of the present Secretary (Mr. Ed. Waller), 134. South Moreod Hill, S.E.S. (Phone: Livingstone 1947.)

Chicanable of all dealers

IGHN I DALLAS ASONSE (Mr. The Millor Mr. Levis Burker) (Mr. Championship. Organizer: Mr. CHINGFORD. — Wednesday, July 7 (7.30 pm. to midnight), at the Bayes Burker. The 1947 Restendade Championship. Organizer: Mr. CHINGFORD. — Wednesday, July 7 (7.30 pm. to midnight), at the Bayes Burker. The 1947 Restendade Championship. Organizer: Mr. Levis Burker. (Mr. Ed. Warrington.)

ACCEINGTON—Friday, June 27 (1.30 pm. to midnight), at the Bayes Burker. (Bee Warrington.)

ACCENTISTON—Friday, June 27 (1.30 pm. to midnight), at the Bayes Burker. (Bee Warrington.)

ACCENTISTON—Friday, June 27 (1.30 pm. to midnight), at the East Championship. Organizer: Mr. Levis Burker. (Mr. Ed. Warrington.)

ACCENTISTON—Friday, June 27 (1.30 pm. to midnight), at the East Championship. Organizer: Mr. Levis Burker. (Bee Warrington.)

ACCENTISTON—Friday, June 27 (1.30 pm. to midnight), at the Bayes Burker. (Bee Warrington.)

ACCENTISTON—Friday, June 27 (1.30 pm. to midnight), at the East Championship. Organizer: Mr. Levis Burker. (Bee Warrington.)

ACCENTISTON—Friday, June 27 (1.30 pm. to midnight), at the Bayes Championship. Organizer:

NORWICH.—Tuesday next, May 28
(8 p.m. to 1 a.m.), at the Samusn and
Hercules Ballroom.—The 1947 Nerfolk
Champisonably, Organiser: Mr. Harry
Gerrard, Samson and Hercules Ballroom,
Norwich. ('Phone: Norwich 21541.)
HINCKLEY (Leles).—Friday, May 28
(7.30 p.m. to midnight), at the 8t.
George's Ballroom.—The 1947 Lelcesterablus Championably. (Entry List full.)
Organiser: Mr. Arthur Kimbrell, 3s.
Rugby Road, Hinckley, Lelca. ('Phone:
Hinckley 56.1.)
WAREINGTON.—Friday, June 6 (8 p.m.
to 1 a.m.), at the Farr Hall.—The 1947
Cheshire Championably. Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale,
Bouthport, Lancs. (Almadale 72223.)
NUMBATON.—Thursday, June 12 (8 p.m.
to 1 a.m.), at The New Co-operative Ballroom.—The 1947 Warwickshire Championship.
Organiser: The Manager, Ice Rink.—The 1947
Cheshire Championship. Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale,
Bouthport, Lancs. (Almadale 72223.)
NUMBATON.—Thursday, June 12 (8 p.m.
to 1 a.m.), at The New Co-operative Ballroom.—The 1947 Warwickshire Championship.
Organiser: The Manager, Ice Rink.—The 1947
Championship. Organiser: Mr. Lewis Buckley, (See
Warrington.)

HALIFAK.—Friday, June 13 (7.30 p.m.
to midnight), at the lee
Rink.—The 1947 Lest of Scotland Championship.
Organiser: The Manager, Ice Rink.—The 1947
Championship. Organiser: The Manager, Ice Rink.—The 1947
Championship. Organiser: The Manager, Ice Rink.—The 1947
Championship. Organiser: The Manager, Ice Rink.—The 1947
Championship. Organiser: The Manager, Ice Rink.—The 1947
Championship. Organiser: The Manager, Ice Rink.—The 1947
Championship. Organiser: The Manager of Championship.
Organiser: The Manager of Championship.
Organiser: The Manager of Championship.
Organiser: The Manager of Championship.
Organiser: The Manager of Championship.
Organiser: The Manager of Championship.
Organiser: The Manager of Championship.
Organiser: The Manager of Championship.
Organiser: The Manager of Championship.
Organiser: The Manager of Championship.
Organiser: The Manager of Championship.
Organiser: The M

(Sidney Carrier).

WALTER HODKINSON AND THE
"DOMINOES," of Crewe, won the individualist's award for Trombone (Craig

CY GODFREY AND HIS BAND, o

TED HEATH OSCAR RABIN LOU PREAGER just through Britain's leading Orchestrar who have realised the improvement to their belance afforded by the W.S.E.

76, Shaftesbury Avenue, W.1. (Piccadilly end). GERrard 1285.

Batt Amplification Method. Now available to all. Write for leaflets or (Free trial on the job) Westhourne Sound Equipment Co., Ltd. 7, Benmark St., Charlog TRd., W.C.2. SEM.5113

LARGEST STOCKS IN LORDON OF FINE CALF DROM AND TYMPANI MEADS WE CAN PUT IT RIGHT!

GUARANTEED REPAIRS, OVERHAULS, XCHANGE AND BEST OF NEW GEAR If it's drummers' gear — we've got it! Send for weekly lists. BE UP TO DATE, let us cut your B.D. down to 24'. As LWA 100% jub every time. See. 12 & pasters, rubber stamps, roll Eccepts handbills, samples Id.—" M" There II Cukianda Gr. London, W.12. K. Sedgewick, Esq., of 4, Velverton Road

Documemouth, writes :
"I must let you amon here please!
I on with the custing down or !
occrhanling of my Beas Drum. It
is a really excellent job and becen admired wherever I have town Phone, Write, Wire for immediate SERVICE, 8 a.m.—6 p.m. Saturdays included. Sundays by appointment.
L. W. KUNIT DRUM CO. LTD.
DRUMANES' EQUIPMENT EXPERTS

THE DROMMERS' HEADQUARTERS Archer St. Works, W.L. GER. B911/3

24-BOOR SERVICE OR ALL BEADS

May 17, 1947

Actions From List. Wedgenester.
Strond. Glos.

God STAT PHOTOGOPIES of
Maine S4 Colders Gdns. London.

N W II. Soc. 5442.

WHEERER PRESS. 7. Linksview.

E.M. Samples stamp.
258 MEMOS. cards or tickets. 7/6.

510. 12 6 noncers, rubber stamps, roll

that us arecord your next Broad-that. Send S.A.E. for full particulars of our new Full Frequency Range Becaming Service. Why tolerate a poor imitation of your performance when we can give you The Real Thing the series of the first series of the best Sands some to us, so will the best Sands so

The state of the property of t

EXPERT Shorthand-Typist wanted for Music Publishers' office.—Box 9488, "M.M."

REQUIRED for West End Show-room; competent Brass Instrument Repairer. Must be fully experienced in all Brass repairs.—Write, giving details of age, salary required, and other information, to Beossy and Hawkes, Ltd., 5 and 10, Denman St., Piccadilly Circus, W.1.

VOCALISTE: 6d. per word GIRL Vocalist desires change. Attractive, stylish.—Box 9472, "M.M."

JAZZ: "From Congo to Swing."
Goffin's complete inside story. Get
your copy of this best-seiler now! All
music or bock stores, 12.6, or 13/posted from Musicians' Press 114.
Charing Cross Rd. London W.C.2.
"REAL JAZZ" (Panassir): "Strining Trumpets" (Blesh): "Yearbook of
Populus Musicia" (Willer): "Paguir MUSIC 64. per word

CONCERTS of pressed

MR. 200 - 1997 Control of the control of the

A WEALTH of Information! "The Composers' and Arrangers' Guide," 2/- post free.—S. Tunstall, 11a, Vartry Rd. Bouth Tottenham.

FOR SALE: £45 or exchange, good Drum Kit: Radiogram AC/DC, walnut cabinet excellent condition.—Len Wood, 59, Frith St., W.I. Gerrard 1386. WANTED: Ambitious Pianists (any district) who wish to perfect their syncopation technique by quick and concise method. Send 1/- for first lesson and start right away,—Ashburnham Piano Method (Dept. MM1).

3. Ayrwav, Romford, Essex.

18 STAMDS for sale; music, 150 numbers, standards, etc.: £19.—Box 9483. "M.M."

SOUND EQUIPMENT 64 per word ner. 2 mikes, stands, almost new. £35.

—Wallwork, Fountainbridge Palais,
Pdinburgh.

PAM Amplifier, speaker, record
player, new, nearest offer £35.—Birch,
28. Colchester Dr., Pinner, Middx,
Pinner 3488.

PORTABLE AMPLIFIER, mike, two
speakers by Scimer.—'Phone Bushey
Heath 1256. H. Susie, 30, Springfield,
Bushey Heath.

Shaftesbury Avenue, W.1 (Ficcadilly
end).

WANTED: Low-pitch Alte and Bass
Clarinets, Simple or Bookin system,
good prices paid.—Bessen, 15. West
St. London, W.C.2.
WANTED: Tenser Saxophone, will
pay good price.—37. Wentworth Rd.,
Golders Green, London, N.W.11. Suspey Heath.

NOVELTIES AN per word "REAL JAZZ" (Panastic): "Sittle doft's Valse Vanite, ing Trumpets" (Blesh): "Yearbook of clas. 4/1 each; Saxony Dorsey's Beebe Noodles 4/1 each; Saxony Dorsey Beebe Noodles 4/1 each; Saxony Do

HARRY HAYES will buy or part exchange your instrument, — 78, Shaftesbury Avenue, W.1 (Piccadilly

RADIOGRAMS 64. per merd ULTRA FIVE VALVE, AC DC. fine ondition, tone, £48 or nearest...5, Everaleigh Rd., Finchiey, N.J. Finch-

NORTHERN OFFICE 2-4. OXFORD ROAD. MANCHESTER 1

Staff Representative JERRY DAWSON

Phone: Central 3232

GOSSIP

OP late, a number of musicians around the provinces have had occasion to grouse to me that the Musicians. Union is not doing all that it might do for the rank-and-file musician. This state of affairs has been added to, by the Editor's invitation to musicians in last week's leader column, to write to us if they drop across cases of price-cutting.

Wherever anomalies crop up, musicians invariably blame the local branch of the union. Even if they are right and the union is to blame, what they don't seem to realise is that they are the union.

If at any branch meeting a majority of those present decide that the committee pursue a certain line of action the committee is bound either to carry this action through to the bitter end or to resign, whereupon members can elect those who will carry out their wishes.

The way to get things done is to raise your voice at branch meetings and to enlist the aid of fellow-musicians to force through measures which you think will be for the good of the profession. "God helps those who help themselves" is a very old proverb—but nevertheless a very true one.

Wherever the Milosy Maxis can

wherever the Milour Makin can help musicians to help themselves it will do so, but musicians working inside the Union can alone set the

THE West of England Accordion

Club is going very strong in
Bristol, and recently opened branches
in Gloucester and Yeovil. A further
branch is to be opened in Bath, and
any interested parties should contact
the secretary—Ron Holam, 86, Wedmore Vale, Bristol 3. . . After two
years at the Assembly Rooms,
Belper, Yommy Wanloss has recently
been appointed to a similar position
at the Victoria Ballroom, Nottingham,
where he would be delighted to hear
from any of his RAP musician
friends. . Saxist Will Greeze,
brother of Soundronaires trombone
Eric Breeze, joins forces next Monday
for the summer season with Younkman's Cardas Band.

Recent changes in Harry Ryder's
Band at Buile Hill Cafe, Salford,
bring in Fred Startup (from Roy
Youkin's Band) on alto, Harreld Earle
on bass, Norman Rowlands on drums
and Gen. Simons (tenor).

Grand performance by the Ken
Frith Quartet on Friday last (9th) on
North Rezional. Quartet comprised
Ken on niano, with Walter Charnock
thass; Tommy Waring (str./vocal);
and violinist Norman George, who
before joining the RAP was with Jack
Hylton and who is now a permanent
member of the Halle Orchestra. . . .

'Sing-Song' Switch to 'Light'

ON the air fortnightly since last November in the North Regional programme, "Singwhich, as its name im-

Regional programme, "Sing-Song," which, as its name implies, is a community half-hour, is promoted to a weekly spot in the Light Programme commencing the first week in June.

Musical director for the show is Manchester's Jack Jordan, whose piano-isms have for long been a feature of Northern programmes, and who directed the music for the original "Have a Go" series.

"Sing-Song" is a recorded programme in which a band and choir lead the public in popular songs, and the first recording for the new series will be made on Sunday next (18th) at the New Opera House, Blackpool, when Tessie O'Shea and Reginald Dixon will help to get the audience of 3,000 singing lustily.

Also featured in this series will be vocalist Jehany Merza, who is currently with Persy Pease at Sale Lido Bullroom, and is one of the North's up-and-coming singers.

For the series just completed, Jack Jordan used a specially formed out-fit recruited from Manchester and district musicians but for the new effort he will vary this procedure and from time to time will use banda resident at establishments from which the programme emanates, which, of course, differ for each recording.

the programme emanates, which, of course, differ for each recording.

Jack will continue personally to handle the arrangements for both band and choir.

M/C RITZ TRIO COMPETITION

THE announcement of a competition which will take place at the Ritz Ballroom, Manchester, during Whit-week will bring back to many older patrons memories of the Melfi Trio, which for so long was a popular attraction at Mecca establishments.

The competition, which commences on Monday, May 26, will be held nightly during that week and will be an open competition.

and will be an open competition for novelty trios. The only con-dition laid down is that the trios dition laid down is that the trios must not contain either piano or drums. There will be three prizes, of £15, £10 and £5, and it is more than possible that should any of the competing trios prove of sufficient quality they may be offered an engagement with the Mecca people.

wolverhampton

Billy Merrin's

ist Norman George, who
ing the RAF was with Jack
who is now a permanent
the Halle Orchestra.

screening like to spend the
the seaside. Would be
flect introductions.

Jerry Dawson

Wolverhampton
D'Commanders at Nottingham,
Jack Burrows has resigned the
secretaryship of the Wolverhampton
Branch of the MU and has been
replaced by T. McEwen, leader of
Mac Thomas and his Band, Stan
Burrows and saxist Reg. Corbett are
also rejoining Merrin and have
resigned from the Wolverhampton
committee.



Now aged 21 years, his first professional job as a vecalist was with George Chambers' Band at the Lide Dance Palais, Manchester, about 15 menths age, A year age he threw in his let with Percy Pease and his Band, breadcast for the first time in North Regional's "Curtain-Up" series and later with Bill Hawkins' Band, and, of course, with Purcy Pease. Can now be heard with the latter outfit at Sale Lide Bailroom, and also on the air with Jack Jordan's Band in "Sing-Song."

The name—Johnny Moran.

Around the Country

SHEFFIELD Corporation-promoted dances will end for the season this week when the Glossop Road Baths Hall is converted to swimming

for the summer.

Popular leader Albert Turvey will be back again next October with his fine ten-piece band, which is very much in demand for gigs during the

much in demand for gigs during the close season.

Albert also has a resident job at the Grapes Hotel, using a trio.

Bill Holden, mine host of the Wheatsheaf Hotel, Barnsley, has teamed up with leader Tony Harrison. Bill packed up the game some years ago, but the urge is too much and he is making a come-back.

The Cambridge Ballroom is now a restaurant—another venue lost to local musicians.

CARTOON by Betts



" I don't personally think it's necessary to go to those lengths to sing a re-bop chorus."

PACKING 'em in at the Rialto Ballroom, Liverpool, last week prior to a tour with Arthur Roseberry, was Rita Shearer, featuring special arrangements on her Hammond organ, both solo and with Hal Graham's Band. The surname sounds familiar? It is. Rita is married to accordion ace George Shearer, who was demonstrator at Jack Heyworth's with Cyril Wookis.

Nat Goneila and Trio were in good form last week at the Shakespeare Theatre.

ACCRINCTON

ACCRINGTON
IN 1942 the Rits Ballroom, Accrington was taken over by a local
firm of textile machinery manufacturers, who converted it into a firstrate social club for their thousands
of workpeople. Twice-weekly dances
are held there, to which the public
is also admitted, the resident band
being Syd Ashmead and his Band.
With Syd are Walter Hyatt, Percy
Ashmead and Frank Taylor (saxes);
Jekup and Bob Haworth (tpts.);
Jim Wilson (trombone); Will Grimshaw (piano); Jack Powell (drums);
John James (bass); Jack Huime (acc.
and plano); Ray Wright (guitar);
and ex-Eddis McGarry vocalist Alan
Coo.

SCOTLAND

GLASGOW

ERIK OGDEN, recently installed conductor and MD at Glasgow Empire, started off in the job with the determination that one theatre band wasn't going to sound corny, at any rate. He has made some changes in instrumentation, and a recent broadcast in the "Round the Halis" series gave us a slight indication of what we ought to hear when the theatrical magnates spend some money on the music.

The recently installed radiogram at Glasgow Musicians' Club will surely help to brighten up those drab afternoons when all that goes on is the 1, 2, x of hope-springs-eternal. The May Day evening social in the club was a huge success. Mrs. Sellars providing food for almost 30 members who had supplied the music (for the demonstration) on behalf of the MU.

Terry and Eugene Duffy, the two Glasgow dance men, piano and violin, who left the business some time ago to go into Varlety, have had a record of continued success with their double act, and have just fixed a long summer season at the Royal Theatre.

to go into Variety, have had a record of continued success with their double act, and have just fixed a long summer season at the Royal Theatre. Bolton, being booked from the Chalmers Wood office.

On the south side of Glasgow an up-and-coming gig band is the outfit led by sax man Tommy Wilson. Tommy played for all and sundry until he decided to go out on his own, and with some nice arrangements he is keeping up a high standard indeed.

M. HINSHELWOOD.

FIRST BANDS FOR "NORTHERN PALAIS"

ON Friday, June 6, at 8 p.m., Northern listeners will hear the first of the new "Northern Palais" dance band series, which, as already announced, will feature Northern palais bands from their own resident establishments.

already announced, will feature hown resident establishments.

Much speculation has been rife as to who would be chosen to inaugurate this series, and the Melody Marke is now able exclusively to announce that the chosen band is that of Mrs. Wilf Hamer, from the Grafton Rooms, Liverpool. The following week's "Palais" date will be played by the Tower Band, directed by Joe Kirkham, from the famous Tower Ballroom, Blackpool.

Once a regular broadcaster in North Regional programmes, Mary Hamer and her Boys have not been heard for some months, due to their inability to fit broadcasts in with their commitments at Liverpool. The band will be certain of a big listening public for this, its reintroduction to the Northern air.

Apart from an odd spot in "Hound the Town" programmes, the palais date will be Joe Kirkham's first broadcast since he took over at Blackpool's Tower Ballroom, from which venue so many broadcasts have emanated in past years.

These are the only two dates so far announced by the BBC for this series, as it is understood that the final rota of bands is not yet definitely decided upon.

STAFFORDSHIRE BAND FILMING

AFTER only a few months in the local "big-time" gigs. Jimmis Moss and his Regionaires have been selected to appear in the film. "The Pive Towns," which is being directed by Terry Bishop for Green Park Productions for the Board of Trade.

The film tells of a London girl who comes to the Potteries to join her fiancee, a Stoke-on-Trent young man, and with the exception of the leading feminine rôle the whole cast will be selected from Potteries-born talent. So far Mr. Bishop has interviewed over 300 enthusiasts.

The Regionaires will be seen in a dance-hall sequence to be filmed in Longton Town Hall, Stoke, on May 28. Starting in a small way in January, 1946, the Moss outfit soon won the resident seven-piece job at Cobridge Hall, and surprised the district when they suddenly left this sound resident spot and blossomed out as a twelve-piece. At that time Jimmie told the "M.M." that he had big plans and hoped for great things. It certainly seems as if this prophecy is bearing fruit.

The line-up of the band is: Jimmie

fruit.

The line-up of the band is: Jimmie Moss (leader and bass); Ken Griffiths (piano); Jack Smith (drums); Laurie Naiff and Ray, Joynson (altos); Johnny Jackson and Clive Makinson (tenors); Alan Walker, Arthur Forrester and Ed. Twyford (trumpets); Phil Meiklejohn (trombone); and Joan Cartlidge (vocals). Our apologies to Ray Joynson who, in a previous write-up of the band some months ago, was referred to as Ray Jenkins! Sorry, Ray, Sorry, Rae!

Marks' New S'port Break

AFTER two successful years at the Casino Ballroom, from where they have regularly broadcast olde-tyme dance music, Teddy Marks and his Orchestra commence on Baturday next (17th) the important municipal job in Southport.

This is a double-handed job as the band will play each afternoon in the bandstand on Lord Street and nightly for dancing in the magnificent Floral Hall, where they also play a Bunday concert each week.

Teddy will be conducting a very interesting line-up, comprising: Godfrey Osieman and Jack Turner (altos and 'cello); Tex Hannaby (ten./clar.); Kes Dryden (ten./flute); Missrice Mears, Edna Wayne (trom.); Missrice Mears, Edna Wayne and A. Galliard (violins); Persy Perry (plano); Jee Fewler (bass); and Frank Galley (percussion).

Violin-leader Maurice Mears is an ex-member of the world-famous Melbourne Symphony Orchestra, whilst violinist Edna Wayne will also be featured vocalistic with the band.

This important job is a big break for Teddy Marks, who before migrating to Southport was well known in London's West End hotels.

YOUNKMAN'S SUMMER PLANS

BACK from yet another successful tour of the occupied zone of Germany, Younkman and his Czardas are now all set for the summer season. They open on May 19 at the Pier Pavilion, Weymouth, for five weeks, followed by a week at the Pump Room, Bath, and a week at the Westcliff Bandstand, Southend.

On Sunday, July 6, they open for an 11-week season at the Band Pavilion, Clacton-on-Sea, and from September 22 play two weeks at the Dome, Brighton.

SKEGNESS APPOINTS LADY MD.

Appointed musical director by the Skegness Council, lady sax-clarinet-violinist bandleader Theims Hammond opens on May 19 until the end of September, leading a seven-piece dance band at the Embassy Ballroom and presenting the Embassy Quartet, led by violinist Marie Gold, at the Embassy, the Bathing Pool and elsewhere. Theima has had a quartet at the Sun Castle. Skegness, for two years. It will continue violinist Nancy Smith becoming leader.

HESSY'S OF LIVERPOOL

OUTSTANDING MUSICAL INSTRUMENT BARGAINS

S.H. Soorey Alto Santphone, Lp., replated, E.E. Ref. S.P. Bartinos Santylones, pland and case S.H. Jelson S.P. Trumpet, S.P. reconditioned \$15.15

ACCESSORIES

JUST ARRIVED FROM U.S.A. tob Bayeart Rum Method. 12 6. Post 64-ieus Krupa Drum Method. 12 6. Post 64. ieus Krupa Seisence of Drumming, Boula. 1 & Z. 7 6 each. Post 64. ieunry Dovery Saraphupa, Ebythmic Paying. 12 6. Post 64. idife Lancy Payerteand Saraphupa. 6. Post 64. Long's Pingerheard Harmony. 7 6. Post 64.

Whitever you require is the marieti line, however small, drup as a P.S. We may have it. Latter selection of Maximal Instrument Acces-

18/20, Manchester St., Liverpool. Phone : Central 6571.

THE SCOTTISH HOUSE

for YOUR REQUIREMENTS in MUSICAL INSTRUMENTS, etc. Repairs carried out. Saxophone and Clarines repairs a speciality.

McCUBBREY'S 99, West Nile Street, GLASSOW, C.1 Second-hand Instruments Bought.



ACCORDIONS

Reconditioned by expert craftsmen and unued in first-class playing condition. Full range \$2 to \$20 bass in stock. Send for detailed list, stating size of accordion interested in

KAY WESTWORTH'S

6, Moor Street, Birmingham 4 Telephone: Midland 6919

Selmers offer:-

ALTO SAXES - from £14 SOPRANO .. - from £5.10 TRUMPETS - from £9 TROMBONES - from £12.10 GUITARS - - from £5 AMPLIFIERS - from £7.10

Part Exchanges. Easy Hire Purchase. 114-116 Charing X Rd., Landon, W.C.2

LEN WOOD THE DRUMMERS' PARADISE

59, FRITH ST., W.1 GER. 1386 SD, FRITH ST., W.1 GER. 1386
Modern Drum Kits available from £25. Promier.
Autocrat., Beverley, Standard U.L. style. Large
range new and secondanal Stante and Beas Drum.
14 z 11. all chrome Aixx S.D., £30. Internal
Dampers. S.D., 12 S; B.D. do-ble, £1. Hi-hats
with cymbals from £1. S. par 14-in. Tumbourine,
£2 10s. White. 54 x 15. R.D. infernal dampers,
£10. Super Drammers' Standa, £2 10s. Sea
fram covers from 20:-; E.D. cases, £3. Hispeed Freinis from £2 Ss. Speedy Reliable Repair
fervice. Best white call head, lapped same day,
15 ~ Rring year hit for advice and overhaul, or
for Fart Erchange.

Comm all day Scienter. Open all day faturday. 9.35-5 p.m.

SPECIAL OFFERS

OLFOIVE OLLFUG	
AWKES Alto Sax., b, full	
range, s.p 830 HAFTSBURY Amp. row, mike,	٥
HAFTSBURY Amp. 10w, mike,	
stand, soiled only £18 1	0
LIBSON Guitar, cello built, full	
size, minarked 520 KING U.S.A. Trumpet, y, s.p., Lb., big tone, perfect 520	0
KING U.S.A. Trumpet, 7, s.p.,	
I.h., big tone, perfect \$20	
ezacen i rompone, s.p., periect	
slides and balance \$15	15
ALBERT Alto Sax., b, s.p.g.b.,	
overhaulnd as new 521	
overhauled as new \$27 : 10PRAMI " Paola " Acc., cplr., 120 bass, white, bargain \$30 D'ALLAPE Accordion, 120 bass,	
120 bass, white, bargain 530	۰
D'ALLAPE Accordion, 120 bass, plastic case, as new 250 BUISSON Clarinet, p, Sax.	
plastic case, as new how	٠
formalise spiled only	40
fingering soiled only £22 CONN Cor. Tpt., lac., l.b., unmkd. £27	**
BINESCHED Tent and h mod	
bore, replated £27 COLUMBIAN "Major" Guitar, F holes, cello built £17	10
cot number "Major" Guitar	•
F holes, cello built £17	10
NATIONAL "Dobro" Guitar, all	
German silver, perfect £17	10
CABART Bass Clar., b. low E > 565	
BESSON "International" Trot.	
s.p. soiled only \$45	
ANTORIA Guitar, full size,	
ANTORIA Guitar, full size, powerful tone, bargain 53	1
SELTREE CONSOR DOCUM CL.,	
2, 5, 17 o'hid., brown pads \$27	10

Write for full lists, stating 'your' lastrument. H.P. terms If required. For Everything Musical



NOW AVAILABLE

CLARINET		_	_
Art. Shaw Method			13/-
Mechanisma (Toch, Stuties)	Gernaton	-:-	8/3
Woody Herman Modern Star	lies		11-
Larry Wald Stadies & Charts			8/-
'Life Goes To a Party' (Goo	(man)		4.2
Blass on Parade ' (Herman	2	-	4/2
Woody Herman Choruses	Bleene T	ime	-1-
Gal,' 'Blue Hearen,' etc.	-	•••	3/2
BAXOPHON			
Jimmy Dorsey Method			12/-
Studies in High Exemonics ()	East)		1.9
Value Vanite ' (Wiedostt)	Alto		4/3
Skip It ' (Hodges) Alto			4/3
Hood to be Woord ' (Hod)	otlA (see		4/3
	**		4/2
Bouncing Ball ' (Trumber	eri Alto		4/3
Jimmy Dorsey Choruses	Sleepy 7	ime	
Gal, ' Bine Heaven,' etc.			3/2
Disorder at the Border ' (II	awkins) T	race	4/2
The Octoous ' (Freeman)	Teacr		4/2
' The Salidah ' (Freeman) T	MOST		4/3
Hawkins Cherness ('Sleep	y Time (lal'.	200
"Blue Heaven," etc.) Tend	f	**	3.2
TRUMPE	•		
Harry James Method			13/-
Harry James Studies			8/-
Bunny Berigans Studies			B/-
Harry James Chorus Folio	**	**	3/2
Roy Eldridge Short Out to In	eprovisatio		5/2
Dissy Gillespie 'Re-boy'	Ubem		8/8
"Two O'clock Jump " (Jan	es)	**	4/2
Tommy Dorsey's Trombone	Mathed		32/-
Buddy Rich Spare Drum Me	thed		10.0

G. SCARTH LTD 55, CRARING X RD., LONDON, W.C.2 OPEN ALL DAY SATURDAY GER 7241

"BACT"

A MUST for your REED WORKSHOP Use "BACT" and eliminate all chamey reed cutters. "BACT" operates on all reeds from Cisringt to Baritone and can be carried in the waistrost pocket. Send now to-"BACT" PRODUCTIONS.

18, Tiverten Read, Edgware, Middx. 5/- post free (trade inquiries invited).

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

TRUMBAUER'S Rhythm Solos for Sax., Piano Accompaniment ...

DICK SADLEIR'S Diagrammatic Self-Tutor for Guitar 4/-Modern Plectrum Guitar Playing ... 5/-LOUIS ARMSTRONG'S 125 Jazz Breaks for Trumpet ... 4/-Hot Choruses (44) for Trumpet ... 4/-

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

RHYTHM SERIES For small orchestra Piano, 3 Sax., Trumpet, Bass (or Guitar),

Mapie Leef Rag
Copenhagen
Rose Room
Muskat Rambie
Do You Ever Think
Of Ma 7

Wary Blust
Milenberg Joys
Whispering
Corni Sea
Corni Sea

From all Music Dealers or direct from: DAREWSKI MUSIC PUBLISHING CO. 9-10, NEW COMPTON ST., LONDON, W.C.3

RECONDITIONED AS NEW SAX BARGAINS SPECIAL DISPLAY THIS WEEK ALTOS ... from £25
TEMORS ... from £45
Cash - Exchange - Hire Purchase
All Instruments 7 days Appro.
TRY OUR GOLD LACQUER. VANDOREN - LORVAL FRENCH REEDS

Ch 1/4, Alto 1/8, Tenor 2/- each, 3d. postage with order. THE SAXOPHONE SHOP

150, SHAFTESONEY AVENUE (spr. Feldman)
Combridge Circus, W.C.2. Pages: TEM. 9319

THE HOUSE OF HITS !	CONNELLY	10 DENMARK ST. LONDOH / W.C.2 Tempie Bar 1653
ANN	VERSARY	SONG

EITHER IT'S LOVE OR IT ISN'T

From Humphrey Bogart's Film, "DEAD RECKONING" TRY A LITTLE TENDERNESS

ENROL ME IN C & C's ORCH. CLUB 24 Nos. S.O. 24/-TRIO, P.C., AND ANY TWO PARTS 16/-, EXTRA P.C. 10/-, EXTRA PART 4/-. PIAHO SOLO 14/-. I enclose

ADDRESS. Mark Combination Required.