

# Melody Maker

3! INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 563

## M.U. LONDON BRANCH SENSATION

A SPECIALLY SUMMONED MEETING OF ALL MEMBERS OF THE LONDON BRANCH OF THE MUSICIANS' UNION WILL BE HELD AT 10.30 A.M. ON THURSDAY NEXT, MAY 11, AT VICTORY HOUSE, LEICESTER SQUARE, LONDON, W.C.

The purpose of the meeting is to hear the appeals of Van Phillips, Ben Frankel, Charles McGill, Ivor Mairants, Lionel Monte and Alfred Morgan against the recent "findings" of the London Branch Committee on alleged counts of what in general amounted to (a) jeopardising the interests of members of the Union and (b) conduct detrimental to the interests of the Union.

The "findings" were that Van Phillips should be expelled from the Union, and that Frankel, McGill, Mairants, Monte and Morgan should each be suspended for six months and fined £10.

Van Phillips, who at this moment is still vice-chairman of the executive committee of the M.U., has three times been president of the London Branch, an office which he held as recently as 1943.

### ESSENTIAL TO ATTEND

Ivor Mairants was vice-president of the London Branch during 1943.

He, Frankel, Monte and Morgan were also elected to represent the London Branch at the M.U.'s 1943 Delegate Conference.

The "M.M." sets forth the above facts without comment, since it has no desire to prejudice the committee or any member of the Union in a matter which must still be considered as *sub judice*.

But all members will realise not only the seriousness of the position as it affects both the committee and those who are appealing against its findings, but also as it may affect themselves, inasmuch as the whole future policy of the London Branch would appear to be involved.

WE THEREFORE URGE THEM AS STRONGLY AS WE POSSIBLY CAN NOT TO FAIL TO ATTEND THE MEETING.

It is no use complaining afterwards (as so many often have) that the Union does this and does not do that.

The Union is its members. Its officers and committees are their servants, to carry out their wishes.

If the policy of the Union—on the London Branch Executive Committee of which members of the "legitimate" side of the profession are in greater strength than in some previous years—does not conform to the wishes of the majority of its members, it is merely because so many of them, especially on the "dance" side, fail to attend the meetings and make their wishes known.

### JOINS GERALDO

CONSEQUENT upon saxist Arthur Birby deciding to devote all his future time to arranging for his band, tenor sax notability George Harris has stepped in as a permanent member of the Geraldo road section. Spending the winter season as a member of Maurice Winlove's Giro's Club Band, George Harris is also one of the busiest "sessioners" in Town. He was once with Harry Roy, and has been a regular member of Phil Green's Radio Band.

# HARRY ROY AND B.B.C.: STRANGE AFTERMATH

HARRY ROY'S RECENT REFUSAL TO BROADCAST BECAUSE, AS REPORTED IN THE "M.M." OF THE WEEK BEFORE LAST, OF WHAT HE DESCRIBES AS "THE IMPOSSIBLE CONDITIONS IMPOSED ON DANCE BANDS BY THE B.B.C.," HAS BEEN FOLLOWED BY REPERCUSSIONS WHICH, IF THEY ARE THE RESULT OF HIS ACTION, CAN ONLY GIVE THE GREATEST CONCERN TO THE PROFESSION AS A WHOLE.

Last week Harry Roy and two members of his band, one of whom, incidentally, was invalided out of the Services with serious eye trouble, received notices to appear before the Ministry of Labour for interview.

This means that Harry Roy and musicians who have hitherto been allowed to carry on their engagements with his band, in the belief that by so doing they are contributing to the national war effort to the utmost of their ability, may now be "directed" to other work, with the result that Harry Roy's organisation will be seriously handicapped if not actually broken up.

Significantly coincident with this action against Harry Roy is the reply given in Parliament last week by Mr. Ernest Bevin, Minister of Labour, to a question asked by Mr. Edgar Granville (Ind., Eye).

Having stated that members of dance bands are not classed as essential workers, Mr. Bevin went on to say:

"The engagement of dance bands for broadcasting is a matter of arrangement between them and the B.B.C., and any obligation of this kind would be taken into account as regards any proposed transfer to other work."

Mr. Granville: Does that mean that these dance bands are free to choose between West End restaurants and broadcasting for millions of listeners as their contribution to the war effort? Are they entirely free to choose?

Mr. Bevin: Oh, yes. I have not undertaken the direction of dance bands. I beg you not to put that one on me.

### ROY'S WAR HELP

Only those who have no knowledge whatsoever of the true circumstances will fall to realise how completely wrong is the complexion so ingeniously but inaccurately put upon the position by Mr. Granville in both his above-quoted supplementary question and his original question, the text of which was given last week in the first paragraph of our "Brand's Essence" feature.

The suggestion that Harry Roy—or, for that matter, any other artiste—would accept a restaurant (or any other) engagement in preference to broadcasting is simply ridiculous.

In the first place, such engagements do not prevent a band from broadcasting.

Secondly, broadcasting, when it can be obtained, is the bulwark of the publicity so essential to an artiste to

keep him in front of the public of the country as a whole. No artiste gives up such a valuable publicity medium without the gravest provocation, and it may safely be said that any artiste who refuses to broadcast does so only because he is driven to it by the intolerable lack of understanding on which the B.B.C.'s so-called policy in entertainment is based.

Moreover, it can truthfully be said that Harry Roy has done at least as much as any other member of the profession towards assisting the war effort by helping to maintain morale.

Although recent illnesses have seriously impaired his health, and, like all other bands still left in civilian life, his consists in the main of men whose physical state enables them to undertake no harder work, Harry and the whole band not only undertook recently a strenuous tour of the Middle East, but have volunteered through E.N.S.A. to be the first artistes to go overseas once again for the troops with our Second Front.

### SYMPHONY ORCH. PARALLEL

But with all due deference to Harry Roy and his band for the good work they have done, it must be appreciated that Roy can only be considered as one of the cogs in a great wheel.

What appears to be happening affects the whole dance-band profession—in fact, the whole entertainment profession—and must be looked at on that scale.

Although the Government has failed to regularise its position, the profession has been given more than enough hints to cause it to believe that the entertainment it provides is necessary for the maintenance of morale in war time, and it is to be hoped that Mr. Bevin used the term "essential" only in its strictly official sense rather than, after four and a half years of war, to suggest now that dance band entertainment is unessential.

Incidentally, when M.P.s jump in to hit the dance-band "Aunt Sallies," they should not forget that others beside dance bands have the temerity to stand up to the B.B.C.

For instance, for some time now many of the leading symphony orchestras have refused to broadcast because of a dispute with the B.B.C. relating to fees for relays.

Will Mr. Granville be so ready to take up that matter in Parliament?

POPULAR sextist and M.S.B.C. hon. sec. Alf Morgan keeps the biggest date of his life on Saturday (6th), when he will be married (Caxton Hall, 11.30 a.m.) to Mrs. "Toby" Field, also a member of the M.S.B.C. staff.

## FUNERAL OF MICHAEL FLOME

SEVERAL BAND-LEADERS, MUSIC-PUBLISHING HEADS, AND OTHER PROFESSIONAL CELEBRITIES ATTENDED THE FUNERAL LAST THURSDAY (27TH) AT EAST HAM JEWISH CEMETERY, OF MICHAEL FLOME, WHOSE TRAGIC AND SHOCKING DEATH IN A MILITARY CAR ACCIDENT WAS FULLY REPORTED IN OUR LAST WEEK'S ISSUE.

Among those who followed their old friend to his last resting-place were Joe Loss, Lou Preager, Lang Sylvestre, Irwin Dash and Alex Kraut (of the Irwin Dash Music Co.); Dave Toff and Syd Green (Southern Music Co.); Eddie Standing (Campbell, Connelly), etc., etc. The Press was represented by Jack Marshall, of the MELODY MAKER.

Representing Michael's Army unit were Lieutenant Buckmaster and Sergeant Levy. Mourners from Michael Flome's family included his father, Mr. H. Flome; Mr. Alec Flome; Mr. Cossick (uncles); Mr. Cossick (junior, cousin); and Mr. D. Davey (brother-in-law).

The ceremony was conducted by the Rev. Swift, of the Brixton Synagogue—where Michael sang in the choir as a boy.

In his very sympathetic address the Rev. Swift stressed the tragic irony of Michael having travelled so far in Eastern theatres of war unscathed, only to meet his death in England; praised the sterling work of troop entertainment which Michael had done, both here and abroad, with the "Stars in Battledress" unit; and extolled the virtues of a fine musician and one of the profession's most popular members.

Undoubtedly the tragic suddenness of the whole affair and the unavoidably short notice of the funeral prevented many more from attending at the cemetery. One very old friend, Hugh Charles, of the Noel Gay firm, for example, found himself prevented by a jury summons from reaching the funeral.

### ROS'S S.O.S.

SID BISSETT, having had to give up late-night work for health reasons, Edmundo Ros is looking for a good guitarist to double the two exclusive jobs he holds down so well at the Bagatella and the Astor. After three years' association, vocalist Santiago Lopez has also left, and Edmundo would, therefore, like to hear from a vocalist (male or female) who can sing in Spanish, or one who either plays an instrument or has a knowledge of maracas or other rhythm instruments.

## "K.P." 28TH STAR PARCEL

THE NEW COMEDY CHORUS NUMBER

# GOT ANY GUM, CHUM

MODERN ARRANGEMENTS

# IN A SHADY NOOK

(BY A BABBLING BROOK)

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**FULL RESULTS OF THE "M.M." 1944 DANCE BAND POLL WILL BE PUBLISHED IN NEXT WEEK'S ISSUE**  
(On Sale Thursday, May 11)

**CALL SHEET**  
(Week commencing May 8)

- Les ALLEN, Empire, Chiswick.
- Billy COTTON and Band, Hippodrome, Lewisham.
- George ELBY and Band, Green's Playhouse, Glasgow.
- Glenn GAYE and Band, Palace, Chelsea.
- Henry HALL and Band, Hippodrome, Birmingham.
- Jerry HOEY and Band, Palace, Halifax.
- Joe LOSS and Band, Empire, Shepherd's Bush.
- Felix MENDELSSOHN'S, Hawaiian Serenaders, Palace, Blackpool.
- Harry PARRY and Sextet, Shakespeare Theatre, Liverpool.
- Oscar RABIN and Band, One-night Stands, S. England.
- Low STONE and Band, Empire, Kingston.
- Billy THORBURN, Empire, Edinburgh.
- Maurice WINNICK'S Band, (led by Harry Hines), Streatham Hill Theatre.

**U.S. HIT PARADE**

- Here is the latest available list of the nine most popular tunes in America as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the C.B.S. network.
1. I COULDN'T SLEEP A WINK (x-3-7-x-9-7).
  2. MAIRZY DOATS (x-2-4-x-3-7).
  3. BESAME MUCHO (x-1-1-x-4-4).
  4. WHEN THEY ASK ABOUT YOU (x-7).
  5. I LOVE YOU (x-9).
  6. A LOVELY WAY TO SPEND AN EVENING (x-0-6).
  7. SHOO SHOO, BABY (x-2-9-x-2-2-4-5-9-0-7-9).
  8. NO LOVE, NO NOTHING (x-6-5-x-3-4-9-0-9).
  9. MY HEART TELLS ME (x-5-2-x-2-1-1-1-1-1-1-1-3-4-7-7).

NEW orchestra, the 6-piece "Broadway Rhythm Kings" (3 saxes, electric gtr., pno. and drums), started this current week at S. London's Elephant and Castle Palais. Combo, which was previously at Tuinell Park Palais, replaces Red Romaine Band.

**JOIN THE "WRIGHT" CLUB—24 HITS FOR 24!**  
F.O. 32/-, TRIO 16/-, P.C. 8/-, SOLO 13/-. OTHER PARTS 4/-

**NUMBER SOMETHING FAR-AWAY LANE**

**HEY HO, IT'S LOVE AGAIN**

**SAILOR WHO ARE YOU DREAMING OF TO-NIGHT?**

LAWRENCE WRIGHT, Wright House, Denmark St., London, W.C.2.  
MUSIC COMPANY LTD. Phone: Temple Bar, 2141

**"CONCERTO, 1944" POSTPONED UNTIL 1945**

"CONCERTO 1944," THE MUSICIANS' SOCIAL AND BENEVOLENT BOUNCIL'S "STABLE-COMPANION" TO THE JAZZ JAMBORÉE, DUE TO TAKE PLACE IN LONDON ON MAY 28, HAS BEEN POSTPONED. As our readers will know, object of this very enterprising idea was to present new works written by dance-band composers, in the hope that, with such a shop window for their unfettered musical imagination, it would have been possible to discover a British "Rhapsody in Blue."

But the M.S.B.C. now find that there is an insufficient number of outstanding new works just at the moment to warrant putting on the concert.

This would mean that the rest of the programme would have to be made up by delving into the standard jazz repertoire, which would defeat the original purpose of the concert and give the whole idea a poor start.

The Council ask us to express their gratitude to the directors and members of the London Philharmonic Orchestra, who kindly consented to appear, and also to Wing Commander O'Donnell, who gave permission for the No. 1 R.A.F. Dance Orchestra ("Squadrons") to appear.

**MUSICIAN DIES IN ARMY CRASH**

THE "Melody Maker" announces with deep regret the death, in a road accident, of L. Cpl. Norman Walker, of the Durham Regt., in peace time a well-known dance band pianist, of Sunderland. He was 25 years of age, and unmarried.

L. Cpl. Walker served in the Western Desert and in Egypt, and was among the first to land in Sicily. He held the Africa Star.

After all his experiences abroad, it is indeed ironic that he should have met his death when an Army truck in which he was returning from a dance in the North left the road whilst rounding a curve and crashed through the fence into a field at the roadside. Norman Walker was severely injured, and died before a doctor could be summoned.

Before joining up, in the early days of the war, Norman Walker played with the dance band now in the R.A. In the Durham Light Infantry, Norman formed an outfit which he called "Hooky Walker and his Northerners Dance Band," which won the Southern Division's Silk Banners.

This band was enthusiastically received on the troopship which took the regiment out to the Middle East, and until the battalion went into action in the Western Desert.

Several of the players became casualties, and all the instruments were lost, in the advance from El Alamein towards Tunis. Norman Walker was one of the few members of the regimental band to survive this campaign.

We express our deepest sympathy with his relatives.



Norman Walker.

**£2,000 DONATED**

It is to be hoped that both these famous orchestras will be available for the first "Concerto," which is now scheduled for early in 1945, and the M.S.B.C. sends out an urgent SOS to all dance-band men with composing ideas to get busy preparing something for this concert. All scores must be submitted by the last day of the present year.

Alfred Morgan, hon. sec. of the M.S.B.C. told THE MELODY MAKER: "We feel we have an obligation to the public and to MELODY MAKER readers. We know that we can fill the hall for any charitable concert we give, but that is not enough. We want to put on a show that can reflect British music and musicians in their best light."

"At the moment we do not feel that we can carry this high ideal, and rather than put on anything that may be a disappointment to ourselves or to those who attend it, we prefer to give ourselves more time to ensure the complete artistic success of our venture."

Incidentally, at the last meeting of the London Branch of the M.U., the M.S.B.C. handed over a cheque for £1,000 to the M.U. London Branch Sunday Samaritan Fund as part of the proceeds of the 1943 Jazz Jamboree, and a further cheque for £1,000 to the M.U. London Branch Benevolent Fund, this latter sum representing general incomes from selling boxes.

The balance of the Jamboree proceeds—over £150—is being handed to the M.U. General Office (National) Benevolent Fund.

DON ALLEN and his Band terminate their engagement at the "Glider" on May 13, and after this date will be free to take other engagements. Contact Don at the "Glider" before the finishing date, or he will be coming to London later.

**CONTEST FIXTURES LONDON AREA**

Wednesday next, May 10.—ILFORD (Essex), the Town Hall (7-11.30 p.m.). The 1944 East London Championship. Continuous dancing to the competing bands and Dave Roberts' Radio Swing Stars. Refreshment buffet and licensed bar.

Tickets: In advance, from W. Blyth, 53, Henley Road, Ilford; Dave Roberts, 147, Claremont Road, Forest Gate, E.7; and the Organiser (as below); 4s. At doors on night, 5s. (Forces 3s. 6d.).

Organiser: Mr. Stanley G. Barnett, 19, Temple Avenue, Becontree Heath, Essex.

Tuesday, May 23.—PECKHAM, Co-operative House, Rye Lane, S.E.15 (7.30-11 p.m.). The 1944 South-East London Championship. Continuous dancing to the competing bands and the Varsity Revels. Refreshment buffets in hall.

Tickets: In advance, Tuesday, Thursday, Saturday evenings, from the Co-operative House, or by post from the Organiser (as below), 3s. 6d. (Forces 2s. 6d.). At doors on night, 4s. (Forces 2s. 6d.).

Organiser: Mr. Ed. Waller, 154, South Norwood Hill, S.E.25. (Phone: Livingstone 1587.)

Friday, June 23.—WELLING (Kent), The Embassy Ballroom (7.30-11.30 p.m.). The 1944 South-East Counties Championship.

Organisers: Messrs. Eric Rance and Frank Hemmings, 23, Tyrrell Avenue, Bexleyheath, Kent (Phone: Bexleyheath 258).

**SWING BAND CONTEST**

Saturday, June 10.—WEALDSTONE (Harrow, Middlesex), "Kodak" Hall (2.30 p.m.). The Kodak Swing Band Championship.

Open to bands irrespective of whether they have won a contest this season.

Although the seven months' season has been running only a little over two months, last week's three championships brought the number held to date up to thirteen, and thanks to the grand support from bands and the public alike, the season looks like being the most successful ever.

The 1944 South London Championship, presented on Monday, April 24, by Messrs. Arthur Forrest and Horace Day at the Wimbledon Town Hall, gave the week a grand send-off. In view of the A.R.P. limit of 950, it would be indiscreet to say more than that this figure was reached quite early in the evening.

Judging with Edgar Jackson were Tommy Bromley, Pat Dodd, George Fierstone and Jimmy Skidmore, and

**PROVINCES**

LEEDS.—To-morrow, Friday, May 5, at the Astoria Ballroom, Roundhay Road (7.30 p.m.-midnight). The 1944 Central Yorks Championship. Continuous dancing to the competing bands and Roland Powell's Astoria Players.

Refreshment buffets in hall.

Tickets: In advance from Messrs. R. Barker and Co. Ltd., 6, Albion Place, Leeds, 1, and the Astoria Ballroom, or at doors on night, 3s. 6d. (Forces at doors on night, 2s. 6d.).

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: Oldham (MAIN) 1431).

COVENTRY.—Thursday, May 18, at the Rialto Casino (7-11 p.m.). The 1944 Warwickshire Championship. Continuous dancing to the competing bands and the Rialto Casinians.

Tickets: In advance from Hanson's Piano Salon, Coventry; Opera House, Coventry; Rialto Casino, Coventry; and the Organiser (as below), 4s. At doors on night, 4s. 6d. (Forces 3s. 6d.).

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.

ASHTON-UNDER-LYNE.—Friday, May 19, at the Palais de Danse (7-11 p.m.). The 1944 South Lancs Championship. Continuous dancing to the competing bands and George Chambers and his Ashton Palais Band.

Refreshment buffets in hall.

Tickets: In advance, from Jones' Music Shop, Bow Street, Ashton, and the Palais, Ashton; or at doors on night, 3s. (Forces 2s.).

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431).

WOLVERHAMPTON.—Friday, June 2, at the Civic Hall (7 p.m.-midnight). The 1944 Staffordshire Championship.

Organisers: Messrs. W. M. E. Ltd., 3, Jones Avenue, Wolverhampton.

WARRINGTON.—Friday, June 2, at the Parr Hall (7.30 p.m.-midnight). The 1944 Cheshire Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs.

LUTON (Beds).—Monday, June 12, at the George Hotel (8 p.m.-1 a.m.). The 1944 Bedfordshire Championship.

Organisers: Messrs. Diken-Ward Productions, 10, Union Street, Luton, Beds. (Phone: Harpenden 970).

DERBY.—Wednesday, June 21, at the Plaza Ballroom (7.30 p.m.-midnight). The 1944 Derbyshire Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.

**M.U. LADIES' DANCE**

THE Musicians' Women's Guild is running a big dance in aid of St. Dunstan's on Sunday, May 21, at the Bulldog Restaurant, Bond Street, London W.

Music for the whole function will be in the hands of Cpl. Paul Fenouillet and the "Skyrockets." Many famous individual musicians will be there, and there will be a cabaret with a number of West End notabilities.

Tickets are 10s. 6d. each, and may be obtained from Mrs. Max Goldberg at 97, Barn Hill, Wembley, Park (Arnold 3017) or Mrs. George Harris, 20, Highstone Mansions, Camden Road, London, N.

Everybody who remembers the last effort of the Women's Guild at the same venue when Phil Green and his Band provided the music, will be hurrying to get their tickets for this next bumper occasion.

**Johnny Green III**

DURING the past week many fans have noticed the absence of popular Johnny Green from the Gerardo broadcasts. Reason is—doctor's orders.

During the 7.15 evening airing last Tuesday week, Johnny developed a "throat." He managed to carry out his part in the broadcast, but did so under considerable difficulty. Rushed home afterwards, he immediately called in the doctor, who diagnosed laryngitis.

On medical advice Johnny had to remain indoors for at least a week. This not only meant missing two broadcasts and some one-night engagements, but has caused Johnny to miss the Gerardo stage show at New Cross Empire this current week. Trouble is now well on the mend.

**FATS WALLER AND HIS RHYTHM**

"The Joint Is Jumpin' (Razaf, Waller, Johnson) (Am. Victor OAO14649).

"\*Jalousie of Me (Razaf, Waller) (Am. Victor OAO14650). (H.M.V. BD1079—4s. 2d.)

Waller (pno.) with (probably) Eugene Sedie (reeds); Herman Autry (tpt.); Al Casey (gtr.); Charles Turner (bass); "Slick" Jones (dms.). Recorded October 7, 1937.

NO Agnes, the one about the joint isn't a saga to the forgotten joys of gourmets, any more than it's anything to do with a bang on your funny-bone or housemaid's knee.

According to the lyric, in 1937—

"They had a new expression Along old Harlem way, That tells you when a party is ten times more than gay."

The expression was "jumpin'" and "To say that things are jumpin' Leaves not a single doubt That everything is in full swing. When you hear someone shout, The joint is jumpin'."

You can well imagine that a song like this is perfect material for "Fats" Waller, and his irrepressible exuberance would alone have been enough to put it over.

But apparently he didn't think so, and to make sure that you are left in doubt he stages a party.

And what a party!

**CONTEST REPORTS**

In announcing, last January, the current contesting season, we promised that, subject to war-time conditions permitting, we would give bands the biggest and most ambitious season since before the war. To redeem that promise, more than twenty contests will have to take place.

Actually, this number is likely to be doubled.

Although the seven months' season has been running only a little over two months, last week's three championships brought the number held to date up to thirteen, and thanks to the grand support from bands and the public alike, the season looks like being the most successful ever.

The 1944 South London Championship, presented on Monday, April 24, by Messrs. Arthur Forrest and Horace Day at the Wimbledon Town Hall, gave the week a grand send-off. In view of the A.R.P. limit of 950, it would be indiscreet to say more than that this figure was reached quite early in the evening.

Judging with Edgar Jackson were Tommy Bromley, Pat Dodd, George Fierstone and Jimmy Skidmore, and

**Harry PARRY**  
and his Radio Sextet  
Moonglow;  
South Rampart Street Parade  
R2936

**Artie SHAW**  
and his New Music  
Free for all; Shoot the likker to me John Boy  
R2937

**Eddie CONDON**  
and his Orchestra  
Madame Dynamite;  
Tennessee Twilight  
R2938

**PARLOPHONE RECORDS**  
The Parlophone Co. Ltd., Hayes, Middx.

**FATS' FURORE OF FUN EDGAR JACKSON'S Record Reviews**

It's barely even started before a young female gets slapped where the best people prefer not to be slapped (even though it is the best place for slapping), and lets everybody know it in no uncertain voice.

After that things just go haywire, and in the end the cops raid the joint—complete with whistles and police car sirens. It seems (if one can judge from the clanging bells) that they even had to call out the fire brigade.

The rest of the proceedings are indescribable among the ensuing mêlée, but you can just hear "Fats" giving the final advice to all and sundry to be careful not to give their right names.

Superficially, the whole thing is just our boisterous friend in one of his even more than usually effervescent moods going the whole hog with the "local colour" for the edification of the public at large.

But you've got to hand it to him. The "effects" are a riot, and none the less so because they are perfectly fitted and timed to the words of the song; but it is "Fats" himself, with his apparent flair for indulging in burlesque while at the same time never letting it get the better of him, who really puts the song over.

And for those of you who are too old or too long-haired to accept the record for the furore of fun that it is, let me add that "Fats" doesn't allow for this outburst of buffoonery to prevent him from playing his usual swell piano.

"Jealous of Me" is in more subdued vein, but here again "Fats'" piano is no more conspicuous by its absence than is his love of debunking anything and everything that is in any way debunkable.

★

**HARRY PARRY AND HIS RADIO SEXTET**

\*\*\*Moonglow (Hudson, Mills, de Lange) (Eng. Parlophone CE11163).

\*\*\*South Rampart Street Parade (Bauduc, Haggart) (Eng. Parlophone CE11166). (Parlophone R2939—5s. 4½d.)

Parry (clar.) with Derek Neville (alto bar); Ken Oldham (tenor); Stan Roderick (tpt.); Yorke de Souza (pno.); Sam Molineaux (bass); Syd Raymond (dms.). Recorded December 28, 1943.

**ONE thing that hasn't helped either of these sides is that they were made before H.M.V. recently improved their recording.**

In "South Rampart Street" especially there is a sad lack of tonal brightness in the treble, not to mention a woolliness about the too heavily recorded bass.

But I think there are also other reasons for the performance seeming to lack life. The tempo is a bit slow for the piece and there doesn't seem to be a great deal of spirit in the band.

**RHAPSODIC PARRY**

However, it can at least be said that the playing is clean and that the phrasing is satisfactory in its conventional way, and you've certainly got to hand it to the band for holding its tempo.

In "Moonglow" we go from swing to... Well, anyway, this is entirely a clarinet solo in slow rhapsodic style by Harry Parry, aided by Yorke's piano and the rhythm section.

It is more notable for melodic appeal than anything in the nature of dance rhythm.

Harry is at his best at this sort of thing, which shows to good advantage his refined taste and clean musicianship; but the star of the proceedings is, I think you'll agree, Yorke, whose piano is at once charming and imaginative.

**CONTEST REPORTS**

Orchestra, who had acted as house band for the evening, and closed the proceedings with an exhibition of swing drumming which received a thoroughly-deserved ovation.

★

**SOUTH LONDON**, Monday, April 24, Town Hall, Wimbledon.

**JUDGES' REPORT.**  
Adjudicators: Messrs. Tommy Bromley, Pat Dodd, George Fierstone, Jimmy Skidmore, and Edgar Jackson (chairman).

**WINNERS**  
STAN DAVIS AND HIS AMERICAN STYLE BAND (three saxes, two trumpets, two trombones, piano, bass, drums, conductor). All com.: 5, Nightingale Lane, Hornsey, N.8. Individualists' awards for: Trumpet, Bass.

A last this band has done justice to itself!

Again exhibiting all the fine musicianship which was such a feature of its performance at Stoke Newington last month, and this time coupling it with a swing that was an eye-opener after the lack of spirit which forced the combination down to third place in the Stoke Newington contest even the anything but negligible opposition provided by Fred Hedley's band.

Without wishing to minimise the high standard of musicianship of the combination as a whole, which played a notable part in achieving the polish that is such a pleasing feature of this "finished" band, it must be said that the outfit owes much of its success to its lead trumpet.

This youngster not only stood out as the most virile and rhythmic individualist; it was his exhilarating

**CONTEST REPORTS**

attack, sense of swing, and certainty of execution, that drove the whole ensemble along.

He did not appear with the band at Stoke Newington, and in view of the rules governing the constitution of bands, it is as well that we explain (as we took care to verify) he is a regular member of this normally fourteen-strong combination, and was "dropped" at Stoke Newington only because of the rule which decrees that no competing band may be more than ten strong, plus a non-playing conductor.

Other good features were the tenor solos and the bass playing, which was almost as much the foundation of the rhythm section as the trumpet playing was of the brass team.

It now only remains for the saxes to develop the same bite as the brass, and the band will really be getting somewhere.

**SECOND**

FRED HEDLEY AND HIS BAND (three saxes, two trumpets, trombone, piano, guitar, bass, drums). All com.: 50, Lavenham Road, London, S.W.18 (phone: PUTNEY 7643). Individualists' awards for: Alto, clarinet, drums. Hon. mention for: Bass.

WITH the still seemingly unbeatable Derek Hawkins not only a tower of strength as a soloist, but doing more than any one player's fair share towards making (in spite of the not-too-good tone of the tenor) an outstandingly good sax team, and a rhythm section that was most commendably clean and musicianly, this band is still one of London's best semipro outfits.

It lost the contest by a short head, mainly because of shortcomings in the brass team. The section lacked robustness, and on more than one occasion showed more than a suggestion of raggedness.

(Please turn to page 5)

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# Brand's Essence

THIS week (writes Editor Ray Sonin), I would like to catch up on some reviewing which, for reasons entirely connected with acute pressure of work getting this paper to press with the big stories we've recently been running, I haven't had a chance of tackling before.

First of all, there's the Bernard DeLont production of "Something for the Boys" at the London Coliseum—a show which deserves the very highest praise in these columns because of the musical enterprise of the people who put it on.

In the pit a first-class orchestra of 30 is conducted with personality and skill by Van Phillips, and it is safe to say that, from the dance point of view, this is the best theatre orchestra to be seen in London at the moment.

Van has spared neither expense nor trouble to do the Cole Porter score justice, and the personnel includes such dance notables as Mickey Deans, Tommy Bonney, Sammy Leigh and Alf Morgan (saxes); Tommy Porter, Sammy Sharpe and Tommy Anderson (traps); Bert Boatright, Freddy Butt and Percy Harper (trumps); Frank Darke, Joe Gibson (basses); Jackie Greenwood (drums), etc.

The orchestra, needless to say, plays well. What is more, it really can swing, and although I can't truthfully say that the numbers are Cole Porter in his best vein, they at least are pleasant enough to give the orchestra plenty of chances to show their paces.

Best songs in the show are "Hey, Good-looking" followed by the beguine-type "He's A Right Guy."

Now to the show itself. Well, it's very American, very spectacular, and very nicely staged. What it chiefly needs is a lot more laughs and some better and more up-to-date routines for the chorus to do the music justice.

Evelyn Dall—the Ambrose croonette who made good and then some—shines, and has a smashing stage-personality which is, however, occasionally lost on the huge Coliseum stage.

Her forte, undoubtedly, is light comedy, and the scenes in which she is allowed to exploit this side of her talents are the best in the show. A crazy Red Indian number that she does with her admirably svelte sidekick, Daphne Barker, is a joy.

Plot is slight and goes off at a tangent halfway through. Bobby Wright does his best with a comedy part that could have been built up, and Lee Stafford is an adequate hero.

I believe this show has been cut since I received all those frenzied raves about it during its provincial tour. I fancy the cuts haven't improved it, as, however bright, cheery and entertaining it is, I felt all through that it could have been a lot better.

And now to a very different type of show. As you know, most dance band brass players graduated from brass bands, and I therefore went along with great curiosity to the Royal Albert Hall the other Saturday to hear a Massed Brass Bands Concert organised by the B.B.C.

There were 180 musicians in gaily-coloured uniforms on the platform, consisting of the following famous bands: Black Dyke Mills, Foden's Motor Works, City of Coventry, Falrey Aviation Works, Einfeld Central, and Luton; and they played a varied and most interesting programme, conducted by, among others, Sir Henry Wood and Sir Adrian Boult.

Brought up as I have been on a five- or six-brass line-up, you can imagine what a thrill it was to hear 19 trombones acting as the double-basses would in a symphony orchestra, while over forty cornets, supported by a silver forest of horns and a shining cluster of euphoniums, produced a volume of sound that left me exhilarated and enraptured.

Behind this gleaming army pounded five drummers with tamps to match, and the musicianship and technical skill of the instrumentalists was a revelation even to one who knows his Glenn Miller.

## Dance Band News And Gossip

It was a most interesting experience, to which I am glad to have the opportunity of paying this tribute. I observed in the crowd of 7,000 Felix Slevin and Percy Hiron, of Feldman's, and I learned that they are brass band enthusiasts. After this concert, so am I...

Now let's talk about dancing. (Yes, I know I do flit about, but blame it on to the Spring, and bear with me.)

After many years of writing about dance bands I went to my first ballroom dancing championship just to find out what all this capering is about that the bands play for.

The occasion was the ball and championship finals organised by the "Star" newspaper at Grosvenor House last Thursday (April 27), and immaculately dressed couples it was good to see tall suits in the ballroom again and colouring evening dresses for the ladies) floated around the floor, competing for the amateur and professional championships.

Certainly these people could dance, and the winners—L. Cpl. John Wells and Miss Rene Sisson (professional) and Teddie Richings and Miss Phyllis Smith (amateur)—well deserved their success.

Lady Louis Mountbatten presented the prizes and was in turn presented with a cheque for £1,000 as part of the proceeds of the ball—which was held in aid of the Red Cross Prisoners of War Fund.

Needless to say, I can't keep off bands long, so let me record that three well-known outfits provided the music for this function.

Josephine Bradley's Ballroom Orchestra started off the proceedings, giving way to the one and only Victor Silvester, who certainly does know how to play for dancing—and then out-and-out jive was provided by Eddie Franklyn and his band.

Following the sedate, almost poetical, movements of the competition dancers, it was fun to see the ballroom experts metaphorically let their hair down and go to town to the swiny strains of Eddie Franklyn.

Very nice bunch, this, as of course, it ought to be, considering that Eddie was with Roy Fox for years and then brought the London Fire Force Dance Orchestra to its present state of popularity and proficiency.

Yes, the "Star" is to be congratulated on a very fine and charitable effort.

Particular tribute should be paid to W. C. Uden and H. E. Powell, who were responsible for the smooth organisation.

I'm taking the mothballs out of my tails in preparation for next year's championships. Hell's bells, it doesn't look all that difficult!

And now, if you'll excuse me, I'll nip back to the front page, where there are major events needing my attention.

My worthy and rotund colleague Jack Marshall will now take over to bring you the rest of this week's "Essence."

Oh, but before I go—watch this pace next week. Full results of the "M.M." Dance Band Poll, pictures of the winners, and all details of how thousands and thousands of our readers all over the world voted in the most successful ballot we've ever held.

I promise you some surprises!

THERE must be a good many of the older generation of London's dance musicians who will have heard last week with very genuine regret of the sad death of famous cabaret star MARION HARRIS, who died following a fire in her hotel bedroom in New York. She will be mourned by a wide circle of the theatrical and musical world.

Marion Harris reached the pinnacle of fame over here during a very interesting period in the development of British dance music. Coming to England in 1932, she appeared at the Café de Paris and elsewhere, and built up a wonderful reputation both as an artist and as a "trouper" of the very finest kind.

The way she divided out her large salary with the rest of the cast when her first London show, "The Jack Pot," failed—through no fault of hers—to tickle the public fancy, was a typical example of her generosity. Marion was also noted for the wonderful parties which she gave, at which the cream of London's theatrical and musical world were among the hosts of guests.

A contemporary of several of London's famous bandleaders of the period, Marion sang more often with ROY FOX than with any other leader. Some of the musicians still in Town who were with Roy's Band at the time will not be likely to forget her.

The "Jay" Press acclaimed Marion as the "inventor" of crooning; said that she set a style upon which even the great "Bing" modelled his performances.

There was, in any case, plenty of that stuff of which fiction is made in Marion's life, without there being the least necessity for newspaper pundits to resort to their powers of invention.

A direct descendant of Benjamin Harrison, a former President of the United States, she was born in Kentucky, running away from a convent to sing precariously in a "small-time" atmosphere, she enjoyed that romantic rise to fame which is usually not encouraged outside the more imaginative film scenarios.

At the height of her popularity she appeared in cabaret, Variety and films, and her income at one period is said to have been over £1,200 per week. She also composed the song hit "My Kid's a Crooner." Her last appearance at the Café de Paris was in 1938.

In private life Miss Harris was the wife of noted B.B.C. producer and theatrical agent LEONARD URRY, whom she married in 1936. In failing health for some time, especially after her English home suffered badly in the "blitz," she had been ordered a complete change by her doctor and had come to the States hoping that her health would be restored.

IT was a fine gesture on the part of Jack Leon and a director of Paramount Attractions Agency, to go to such exceptional lengths to secure a really first-class show for a "dot" at the Hornsey branch of the British Legion a week or so back.

As a result of his efforts there was a scintillating programme, which included—among many other artists—Costello and Marquee; Carmen Hare; Stetson; Leonard Henry; Howard de Grey; and Stan Davis and his American Style Orchestra. Mark Dembinski was accompanist.

"Dot" Dash, himself a member of an old theatrical family, compered the whole show, and an amazingly good result, both in an entertainment sense and financially, was his reward. Altogether an excellent effort towards the carrying on of the British Legion's sterling work on behalf of our gallant boys and girls in the Fighting Services.

MENTION of JACK LEON above reminds me that the Maestro is getting ready to play a number of Sunday concert and other stage dates with the dance band which you hear every Saturday in the ENSA Half-Hour programme. Jack appeared with this outfit in a preliminary engagement at Luton the other Sunday and did very well, vocal "battery" on this occasion including Gloria Kane, Linda Barrie and Harry Hudson, with Ray Baillie's guitars as one of the day's instrumental specialities.

Jack Leon has been known a good deal as a "straight" man in the past, to maintain a dance orchestra of real quality is, however, among his chief ambitions for the future.

SEVERAL readers have been asking lately what has happened to young singer-comedian DEREK ROY. At the moment, "Doctor" Roy is on a protracted E.N.S.A. tour; he has plans, when he eventually gets back to Town, for film, radio and Variety work.

Derek has finished up his contract with "straight" and will not appear in future with the maestro, except perhaps occasionally as a guest artist.

Derek's two years with "Gerry," both on radio and on some of the band's stage appearances, have been a splendid experience for him; likewise the role which he played throughout the run of George Black's "Strike A New Note," at the Prince of Wales Theatre.

With so much all-round experience crowded into such a short time, there should be plenty of openings for Derek when he hits the West End again.

## THE F.D. & H. DANCE BAND FESTIVAL



Here are some of the pictures taken by Ivor Rich at the Francis Day and Hunter "Dance Band Festival of 1944," which netted £1,000 for the R.A.F. Benevolent Fund, on April 23 at the London Coliseum.

(1) The Swing Sensation of the Concert—Joe and Frank Deniz and their Sextet. Jimmy Skidmore is at the microphone, and Tommy Bromley on bass is unfortunately out of range.

(2) Nat Allen conducts his orchestra. The tenor player standing up is Sid Mamikin.

(3) The Debonairs go to town. Leader Nadia Doré is on the left.

(4) Assi Kanan, singing "Symphony" with Eric Winstone and his orchestra, who are seen in (5) taking their bow at the close of their show.

(6) The stage-door snap of Cpl. Paul Fenouillet, leader of the R.A.F. Skyrockets, about to give his autograph to a fan.

(7) The people responsible for the show. Left to right: Eddie Day, Mrs. and Mr. Fred Day and John Abbott, heads of the Francis, Day and Hunter firm.

(8) The Skyrockets take a bow. Among the saxes you can see Bill Apps, Assi Kanan, Cliff Triggs, and behind them Harry Roche, Chick Smith, Les Lambert, etc.

(9) Harmonica wizard Ron Chesney in action.

(10) Pele vocalist Mary Naylor.

(11) Compro Pilot Officer Roy Rich seems to be wondering how the audience is going to take the joke he has just told.

(12) Another picture of Nat Allen. The clarinetist is ex-Squadronaire Harry Lewis.

(13) A section of Johnny Denis's Novelty Swingtet. Guitarist Johnny Denis is whistling into the microphone, and the violin player is very nimble Lawrence Rossi.

## CONTEST REPORT

(Continued from Page 3)

But it must be added that such a musically competent rhythm section should have produced a more sparkling swing, especially in the slow foxtrot and waltz.

Also it is questionable whether Ronnie Milne's "October Mood" was a very wise choice for the quickest. This slow composition sounds better at slower tempo.

THIRD. THE DEBONAIRS (tenor violin, piano, bass, drums). All coms. C/o Forrest-Day Productions, 23, Denmark Street, London, W.C.2.

Individualists award for: Violin. Hon. mention for tenor. Special award for best "small" band.

THIS band made no attempt to do more than play in a simple, tuneful "commercial" style.

But, as they say, it's not what you do, it's the way that you do it, and what it did it did with an efficiency that was a real treat.

The nice-toned tenor not only played with a finish and accuracy such as are seldom heard, he also doubled a good style violin with at least an equally outstandingly high standard of musicianship.

Equally neat and musicianly was the rhythm section, for whose nice, straightforward lift the lady pianist was in no small measure responsible.

The three Bombers (from Daycham), who secured hon. mention for alto, clarinet and piano, and tied for fourth with Red Romaine's Georgians (from Tooting), who won the tenor and piano prizes, put up more ambitious performances, but both tripped up too often to enable them to beat the more "commercial," but as such faultless, playing of The Debonairs.

The Bombers' very accomplished and tasteful clarinet was unfortunately to find himself up against Derek Hawkins, without whose competition he would easily have won his individualist's award, but a rather weak drummer did not help the band.

Red Romaine's tenor and pianist put up grand shows, but the out of tune playing by the unusually stylish trumpeter, resulted in a waltz which cost the combination third place and the prize for the best "small" band, and we must confess that if we were the Debonairs, with their always tuneful and reliable dance music, whom we should select in preference to the more ambitious but not always too accurate other small bands which appeared in this contest.

Judges' Report on London Fire Forces and Midland Counties Championships will be given next week.

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## U.S. JIVE JOTTINGS

SENSATION of the week is that Harry James is now Army bound. The Horn took his pre-induction physical in Hollywood last month and was sworn into service recently. He was given three months to wind-up his business commitments, and by the time you read this will probably be reporting for active service.

The band did its last radio programme on March 24, and will no doubt disband, although M.C.A., who are the bookers, haven't made any definite Press statement yet.

Since writing the above, we learn that the James' band may be taken over by "Corky" Cochrane, 19-year-old tenor sax player with the outfit for some time.

Yet another story that reaches us is that Artie Shaw, now medically discharged from the Navy, is negotiating with James to take over the leadership when Mr. Grable goes into service.

Strong rumours have reached us that two American ace-musicians are at present in this country. They are Jimmy McPartland and Bud Freeman. We haven't been able to get confirmation yet, but if any of our readers can help us with news about these stars—or any other American musical celebrities who may be over here—we shall be very grateful.

Glad to hear that Gene Krupa looks like freeing himself of the marijuana rap that is still hanging over him in spite of his release on deferred bail some months ago.

Apparently an unexpected development took place a few weeks back when John Patekos, Gene's former valet, declared that his evidence given at the trial was false. As it was this evidence that sent Krupa to jail, things look brighter now for the showman tubster.

Still another record label will reach the U.S. market soon, launched by Harlem's Rainbow Music Shop under the name "Apollo" records.

They cut their first date last week, using Coleman Hawkins and a specially assembled eleven-piece band, including Dizzy Gillespie (trp.); Clyde Hart (88); and the new bass star, Oscar Pettiford.

Bob Crosby is using a pick-up band for Universal's "Pardon My Rhythm," now in active production.

M-G-M last month failed to pick up Crosby's option, and the late Dixieland leader is now a free agent. Rumour has it that he may enter the batten biz again in the near future, and offers have been made to several old sidemen.

A stork visit is also on the agenda for the next month.

Nat (King) Cole looking for a guitarist to replace Oscar Moore in the King Cole Trio, and expects to be army bound shortly. Nat also took on a new personal manager in Carlos Castel, who also handles Stan Kenton, Benny Carter and Anita O'Day.

Despite rumours that he was trying to form another band, Red Nichols has become a sideman.

The veteran trumpet ace recently joined Glen Gray's Casa Loma Ork. at the Sherman in Chicago, leaving his war plant job owing to bad health.

Sandy Williams, old-time trombonist of the Henderson and Webb bands, who played with Ellington for a while last year, has retired from the jazz game.

He now works for the American post office service, and joins in local jam sessions for a little relaxation occasionally.

PRESS TIME FLASHES—Cliff Leeman now in the army—Barney Bigard leading his own group at Hollywood's "Babalu," replacing Wingy Mannone.

Earl Hines returning to records after two years' absence with a session for Commodore featuring Hawkins, Joe Thomas, Trummy Young, Cozy Cole and Al Casey—co-featured with Basie's band at the N.Y. Roxy will be an all-white stage show, a rare thing—Dave Tough seriously ill with pleurisy—Teddy Powell's newly formed band features such stars as trumpeter Pete Candoli and tenor Charlie Ventura; Skip Nelson and Peggy Mann are the vocalists—Jessa Stacy and Les Wiley still together in spite of Reno rumours—Jimmy Dorsey Band signed for next Abbott-Costello pic.

Bigger bands seem to be the new fad in the States. Trumpetist, Louis Prima recently made four records for the Hit label with an enlarged combo consisting of seven trumpets (including his own), four trombones, six saxes and four rhythm.

Johnny Long, recording for Decca, also followed the fashion. His band consisted of nine saxes, seven brass and four rhythm.

This week's tough luck story. Bobby Hackett recently fulfilled an engagement in Canada, and while there, had a quantity of his personal belongings stolen, including his trumpet.

Coming back into America, Bobby told the Customs officials that the trumpet—which he had previously declared on the way out—had been pinched.

The officials said it could be just as likely that he had sold it, and proceeded to add insult to injury by slapping a penalty of \$0 dollars on him!



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STRING BASS, old Tyrolean, absolutely reconditioned at cost of £15; beautiful big tone for dance work; bargain for £47 10s.; no dealers.—Apply morning or evng., O'Neil, 17, Fern Ave. (off Cricklewood Lane), London, N.W.2.

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GOURTROIIX tpt., dance model, recond., plated, as new, in case; bargain, £35.—Arrowsmith, 355, Chingford Rd., Walthamstow, Lar. 3781.

BOOSEY TRUMPET, N.V.A., quick change, S.P.G.B., as new.—Read, 17, Dorchester Rd., Northolt Park, Middx. Byron 4249.

MARTIN TROMBONE, second-hand, £35; Dearman Wornell trumpet, new, £40; valve trombone, new, £15; bass clarinet, H.P., £15; the lot £100, no dealers.—Harper, 87, High Rd., New Southgate, N.11. Enterprise 4340.

SOPRANI CARDINAL Grand Acc., new cond., near offer to £70; 13 1/2 watt mike amplifier, £30; 30 watt mike amplifier, brand new, £38; Clifford Essex. Paragon tenor banjo, £10; Windsor 5 string G banjo, £6.—A. Busfield, 57, Lingfield Lane, Eastbourne, Darlington.

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