

# Melody Maker

3! INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXII No. 673

## B.B.C.-HEESEPARING STOPS KOSTELANETZ BROADCAST

£250 Offered for Star Leader and 96 Men!

WHEN THE INITIAL ANNOUNCEMENT WAS MADE THAT FAMED U.S. CONDUCTOR ANDRE KOSTELANETZ WOULD BE CONDUCTING THE LIVERPOOL PHILHARMONIC ORCHESTRA, MILLIONS OF RADIO LISTENERS—TO WHOM KOSTELANETZ IS A KINGPIN OF AMERICAN MUSIC—ANTICIPATED THAT THEY WOULD HEAR HIM ON THE AIR. NOW, AFTER A WEEK OF HAGGLING NEGOTIATIONS BETWEEN IMPRESARIO HAROLD FIELDING AND THE BBC, A PROJECTED BROADCAST HAS FALLEN THROUGH.

The BBC were prepared to offer only £250 for a two-and-a-quarter hours' broadcast with a 96-piece orchestra, and, furthermore, refused to state that the airing would be by arrangement with Harold Fielding, who brought Kostelanetz to Britain.

This, the BBC pedantically avowed, would set a precedent to which they could not concede. Fielding, believing that listeners should not be denied the opportunity of hearing such a famous conductor, was prepared to waive his rights in this direction, provided the BBC granted him a financial adjustment and stepped up its broadcast fee to an adequate figure.

### £60 PER HOUR REHEARSAL

Again the BBC balked. They were not even prepared to grant a fee commensurate with the £500 Fielding is paying Kostelanetz himself for each concert appearance. Neither would they bear the additional costs of the 96 musicians employed under his baton.

Some idea of the inadequacy of the BBC's £250 offer is given by the fact that the Liverpool Philharmonic rehearsals cost £80 per hour. Prior to the projected broadcast, 39 hours of rehearsals would have been called, and expenditure on this count alone would have cost over £2,300!

Mr. Fielding told the "M.M." that, in his opinion there is a deeper motive behind the BBC's refusal to offer an adequate fee. "In the past," he said, "they've not objected to paying artists £45 or £50 for a few minutes' performance in variety programmes. One famous Scots comic was paid £500 for a broadcast."

He alleges that "certain musical highbrows in the BBC hierarchy are known to be opposed to Kostelanetz's popular brand of music. According to Mr. Fielding, they have, in fact, refused to let Kostelanetz conduct the BBC Symphony Orchestra on the grounds that his musical qualifications are more suited to less distinguished orchestras.

If this astounding contention is true, it is not only a flagrant insult to such an established American musician, but is easily refuted when it is known that Kostelanetz has conducted such famous orchestras as the New York Philharmonic-Symphony, the Philadelphia Orchestra, and the Boston Symphony Orchestra.

The BBC, however, refused to budge and the Kostelanetz performances at the Albert Hall on June 16 and 23, and at the Croydon Davis Theatre on June 19 and 22, will be enjoyed by only a few thousands—instead of by millions.

## WINNICK'S LINE-UP FOR DEAUVILLE

HARD at work fixing the final details for his forthcoming visit to the Casino, Deauville, Maurice Winnick, just before making a holiday visit to Paris for Whitsuntide, was able to give the "Melody Maker" further particulars of the band which he is building up specially for his big Continental date.

Maurice will be leading Harry Hines, Harry Turoff, Manny Marron and Alec Heard (reeds); Harry Fields (piano); Vic Filmer, Jun. (bass); Alan Ferguson (guitar); Stanley Fraser (drums); Bill Shakespeare (trumpet); Jack Quinn (trombone), etc. Complete band will be four brass, four saxes, four rhythm and one vocalist. At the time of writing, one trumpet and one trombone were not fixed.

Vocal spot will go to regular glamour girl of the Winnick organisation, the ever-popular Helen Ward. After the conclusion of the Deauville season, Maurice Winnick plans to make a personal visit, on holiday, to the United States.

## BELGIUM BOOKS MARINO BARETTO

YET another of our name bands to be snapped up for the Continent is rumba celebrity Don Marino Baretto and his Cuban Orchestra, who will be headed for Belgium this summer. They will appear as feature attraction at the Casino, Ostende, opening there on August 1, and later at the Casino, Knocke.

In mid-September, the band will return to the Embassy Club, Bond Street, where Don has been in residence for the past seven years.

For the Belgian visit, he will be augmenting to a line-up of three clarinets, two trumpets, flute, bass, guitar, and the usual percussion instruments. Singing and dancing, and also featured on accordion, will be glamorous Karma Romero, who recently concluded a highly successful tour of Canadian Service Camps. On the Belgian side, negotiations are in the hands of Jack Kluger, well-known Continental bandleader who recently retired from active musicianship to open his own agency. Don's personal representative is, of course, Leon Cassel-Gerrard.

# IVY BENSON TELEVISION BAN BOMBSHELL

WITH THE BRIGHT FIELD OF BBC TELEVISION OPENING BEFORE BRITISH DANCE BANDS ON THE RESUMPTION OF THE WAR-INTERRUPTED SERVICE, THE SCENE WAS SENSATIONALLY CLOUDED ON TUESDAY (11th) BY THE SURPRISE ANNOUNCEMENT THAT, WITH FEWER THAN 48 HOURS TO GO, IVY BENSON AND HER GIRLS' BAND WOULD NOT BE ALLOWED TO FULFIL THEIR TELEVISION CONTRACTS FOR TWO PERFORMANCES TO-DAY (THURSDAY) ON PENALTY OF BEING BANNED FROM THE STAGE.

This ban was imposed by the Stoll Theatres, under whose aegis Ivy is appearing this week at the Wood Green Empire, London.

Ivy Benson told the MELODY MAKER:

"This is a dreadful blow to my girls and myself. We have gone to enormous trouble and expense to prepare for our television debut, as we believe that a girls' band, glamorously costumed and presenting a bright show as we do is the ideal entertainment for televisioners.

"I have spent nearly £1,000 on new dresses and music stands specially for television.

"If this ruling is part of a policy on the part of theatrical managements to ban artists from televising, then I shall have to decide whether to give up touring on the stage and, as a long-term policy, concentrate on television—a medium through which I believe dance bands can give pleasure to many people, and, one day, to millions.

### THIN END OF WEDGE?

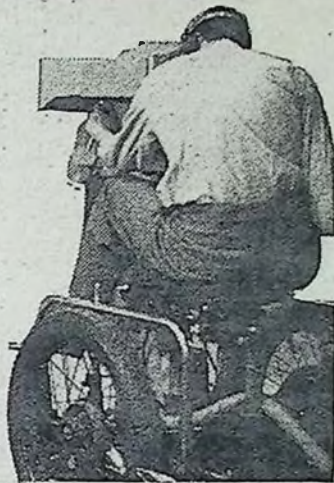
"And, if it isn't part of a suddenly determined policy, why wasn't I told until Tuesday that I could not televise on Thursday? The announcement of my dates has been in the "Melody Maker" on more than one occasion, and is in this week's "Radio Times." My contract with the BBC for the date was signed nearly a month ago.

"I do not propose to televise my Variety act—only a half-hour's dance music—and I am carrying out my rehearsals in the hope that Stoll will relent and let me fulfil my contract."

Mr. Jack Marshall, booking manager of the Stoll Circuit, interviewed by the MELODY MAKER, said:

"There is at the moment no ban against our artists televising. Miss Benson is, however, under an exclusive contract to us, which contains a barring clause forbidding her from making any personal appearances within two miles of the theatre at which she is performing."

(Please turn to page 5)



This is one of the Television cameras that Ivy Benson should have faced at Alexandra Palace

## DEREK HAWKINS JOINS AMBROSE

FAMOUS young alto sax and clarinet star, Derek Hawkins, "M.M." discovery and golden-toned stylist who graduated, in a few months, from semi-pro ranks to the heights of professional stardom, takes another step forward in his career on July 1, when he joins Ambrose, first at Ciro's Club, and later accompanying the Maestro on his trip to Monte Carlo in August.

Derek will take the place of Harry Smith, who is compelled to relinquish his seat in the Ambrose Band because, for urgent family reasons, he finds himself unable to make the forthcoming Continental trip.

For the past 18 months, Derek Hawkins has been featured principally with Frank Weir and his Orchestra, first at the Astor Hotel, and more recently at Fischer's Restaurant, plus also, of course, Frank's many broadcasting and recording dates. Derek has also worked with Edmundo Ros, and he has been with the Ted Heath band on film sessions, etc.

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## BRITISH BASSIST JOINS BELGIAN BAND

FIRST British musician to accept a contract with a Continental band since before the war, good-looking bassist and vocalist Ken Lyon leaves London at the end of June to work for at least three months for the Belgian trumpet-leader Robert de Kers.

Singing and comping in English and French, besides playing bass, Ken will open with de Kers at Le Pingouin Restaurant, at the seaside resort Knocke on July 5, proceeding to the Chez Pan, in Ostende, on August 1, and remaining there until September 15.



Ken Lyon

Thereafter, de Kers is scheduled to make a film in Brussels, and might be visiting Switzerland, engagements which Ken Lyon will have the option of accepting if he wishes. He will no doubt be recording with de Kers on Belgian Decca while under contract.

Ken tried a single act for a while, but persistent letters from de Kers persuaded him to accept the offer. He takes with him, on a contract similar to his own, a young British girl vocalist named Diane Copeland, an eighteen-year-old Leeds girl, who has sung with Teddy Foster, Ivor Kirchin, and Tim Clayton.

## MILLWARD'S NEW AIR SHOW

MUSICAL Jester Sid Millward, whose band's cap-and-bells antics stopped the recent big "Stars In Battledress" show at the Albert Hall, has been signed up for a new ten-weeks' air series, commencing July 22.

This under the title "Ignorance Is Bliss" is being presented on successive Mondays at the peak listening period of 9.30 p.m. (Light), produced by Gordon Crier.

The BBO show is built around a burlesque of "Quiz" programmes, and Sid's band was selected as being the ideal outfit to back up the comedy cast.

Enthusiasts can catch an earlier broadcast of the Millward band, which, on July 2, plays out the last airing in the successful radio series. "They're Out" (8.45 p.m., Light).

JUST returned to Town after its successful one-night and Variety tour, Fred Baker and his Band are inviting bookers to attend rehearsals at Mac's Dancing Academy, Windmill Street, W., this Saturday (15th) between 12.30 and 1 p.m.

Demobilised last March, Fred is fronting a nine-piece aggregation composed entirely of ex-Servicemen.

## ★ WRIGHT HITS ★

CHARLIE CHESTER created it in "STAND EASY"  
COLLIE KNOX acclaims it in the "DAILY MAIL"

# PRIMROSE HILL

BACKED WITH THE NOVELTY MELODY HIT

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## NO DANCES FOR VENTURA: Ministry of Labour Decree

THOUSANDS of Britain's dance music fans will be disappointed to hear that, due to the pre-war Ministry of Labour edict, the big programme scheduled for Ray Ventura's 25-piece orchestra has been drastically revised.

Under a long-term policy, no imported orchestras are permitted to play for dances or in hotels, and this factor has entailed the last-minute cancellation of several of the dates announced in last week's "M.M."

These are the dances that were to take place at Leicester on Wednesday, June 26; the Assembly Rooms, Tunbridge Wells, on Thursday, 27th; the Winter Gardens, Eastbourne, on Friday, 28th; and at the Pavilion, Bath, on Saturday, 29th.

Ray's full itinerary will now be: Two concerts at the South Parade Pier, Southsea, June 23; a broadcast on the 24th (10.15-10.45 p.m., Home); television dates, 26th and 28th (8.30-9 p.m. and 3.30-4 p.m., respectively); and finally, afternoon and evening concerts at the Adelphi Theatre, London, on Sunday, June 30, with a broadcast the same afternoon (4.15-5 p.m.).

## GERRY HOEY IN THE LIMELIGHT

PRESENTING his biggest venture to date in the field of musical and variety entertainment, bandleader Gerry Hoey commences a long tour of his new show, "Happily Ever L'After," at the Bristol Hippodrome on June 24.

Now recovered after a serious operation which has kept him away from professional activities for the past six months, Gerry is presenting a complete road-show, starring such Variety top-liners as Freddy Bamberger and Pam, Leon "Sherkot," and the Betty Hobbs' famous troupe of dancers.

In a big spot on the bill is his own pianist Tommy Hinsby, who will be seen in a number of sketches. And in young June Adair, an outstanding vocalist at present appearing at the Rotunda Theatre, Dublin. Gerry is convinced that he has made yet another discovery to add to the growing list of talent that he has helped on the way to the top.

Gerry is still in need of a tenor saxist doubling clarinet to complete his line-up. Musicians interested in a long tour under this famous leader should contact Gerry's agents at REGent 2617.

THE Skyrockets, under Paul Fenouillet, are commencing a series of weekly broadcasts this Saturday (12-12.30 p.m.), from the Aeolian Hall, London. Fans who would like to be present at these airings, may obtain tickets through the Secretary of the Skyrockets Fan Club, Miss Hilary Strachan, 17, St. James' Court, Grove Crescent, Kingston-on-Thames.

## CALL SHEET

(Week commencing June 17)

- Ivy BENSON and her Girls' Band. Hippodrome, Lewisham.
- Billy COTTON and Band. Empire, Chiswick.
- Joe DANIELS and his Hotshots. Grand, Brighton.
- Roy FOX and Band. Locarno, Glasgow.
- Morton FRASER and his Harmonica Rascals. Palace, Grimsby.
- Gloria GAYE and Band. Hippodrome, Aldershot.
- Nat GONELLA and his Georgianians. Hippodrome, Bristol.
- Henry HALL and Band. Garrick, Southampton.
- Jack JACKSON and Band. Empire, Leeds.
- Felix MENDELSSOHN and Hawaiian Serenaders. Metropolitan, Edgware Road.
- Ronald MUNRO and Orchestra. Green's Playhouse Ballroom, Glasgow.
- Oscar RABIN and Band. Palais, Muswell Hill.
- Monte REY. Empire, Leeds.
- Charles SHADWELL and Orchestra. Palace, Plymouth.
- Reub SILVER and Marion Day. Palace, Huddersfield.

## CHELSEA SWING CONCERTS

RHYTHM fans who thronged the Chelsea Palace on Sunday (2nd) to hear George Evans and his Ten-Sax Orchestra in the first of the fortnightly series of swing concerts being held there by promoter Bill Senior are assured of future attractions well up to their tastes.

This Sunday (16th) bills Duncan Whyto and his Radio Rhythm Club Sextet, when a personal "Request Session" will be featured. Send your requests in advance to Duncan at the Chelsea Palace.

Also featured will be the international accordion champion Lorna Martin, and, as "unknown stars," the phenomenal West African Rhythm Brothers from the Negro Ballet. The complete will be Gerry Wilmot.

## U.S. HIT PARADE

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

1. THE GIPSY
2. ALL THROUGH THE DAY
3. LAUGHING ON THE OUTSIDE
4. SHOO FLY PIE AND APPLE FLAN DOWDY
5. PRISONER OF LOVE
6. SIOUX CITY SUE
7. THEY SAY IT'S WONDERFUL
8. FULL MOON AND EMPTY ARMS
9. OH, WHAT IT SEEMED TO BE

AT the Pier Pavillon, Teignmouth, Midlands bandleader David Price and his seven-piece have commenced their summer season.

David leads from drums, with Harold Hulme (pno.); Geoff. Howard (bass, str., pno.); Roy Taylor (alto, clar., etc.); Charlie Smathams (alto, clar., vib.); Len Prince (ten., clar., vib.); and George Jobbings (tp.). David is in urgent need of a lead alto player. Phone him at Teignmouth 375.

OWING to the calling-up of his 18½-year-old tenor sax player, Eddie Ward, bandleader Harry Leader requires a replacement. Any player with a modern style should ring Harry at the Astoria (Ger. 1711).

FOR his Hot Shots on tour, drummer-leader Joe Daniels requires a lead trumpet, preferably an arranger, but not essential. Ring Joe at Arnold 4643 up to 11.30 a.m., or at Gerrard 1604 from noon onwards.

A BRANCH of the M.U. has been formed in Norwich, and all musicians interested in improving conditions in that area should contact the branch secretary, Charles Cowing, at 50, Christchurch Road, Norwich.

## BILLY MUNN FOR ISLE OF WIGHT SEASON

AFTER ten successful months at the Mayfair "Orchid Room," Billy Munn, broadcasting and recording pianist-bandleader, plans a complete breakaway from his usual haunts in August, when—by special permission of the "Orchid Room" management—he will take his outfit from this resort of London's society to the Ocean Hotel, Sandown, I.O.W., for a month.

Personnel of Billy's outfit nowadays includes the following players, all of whose names are household words in Town: Freddy Gardner, Joe Jeanette, George Bayton and George Pallatt (trumpet); Billy Riddick (trumpet); Duggie Lees (bass); Harold Schofield (drums); and Tom Henry (vocalist). The full band, plus Tom Henry and his "Tomboys," will be accompanying Billy Munn on the Sandown date.



Billy Munn

Hosts of Service personnel will be sorry to know that Billy Munn's recordings for the Forces with his "Empire Jazz Octet" have come to an end, at least for the time being. Billy—always with an all-star personnel—has been putting over some grand jazz in this series. He has also made innumerable friends through his Home Service broadcasts, and in this respect should have news of some further dates shortly.

Meanwhile, Billy Munn has burst into the commercial recording field. He has waxed several titles for "Regal" with his "Orchid Room" Band, two of which are being issued immediately. On these, Billy's band has been augmented by Hatchett's guitarist, Ivor Daniels, who, incidentally, will also be accompanying the band to Sandown.

## SAM BROWNE AIRING AGAIN

A NEW air-show, starting on June 28, will feature the mellow voice of veteran star vocalist Sam Browne in a series of at least eight broadcasts over the Light Programme between 10.10 and 10.20 p.m.

To be called "The Music Box," the programme will also include Low Stone and his Novatones, a five-voice choir known as the "Song Spinners," and will be compered by Roy Rich.

His 18 months' partnership with Judy Shirley now at an end, Sam has ideas for a new kind of stage act.

STILL HIT No. ONE  
**OH! WHAT IT SEEMED TO BE**  
I MISS YOUR KISS  
ON THE ATCHISON TOPEKA AND THE SANTA FE  
WAIT AND SEE

IN THE PRESS:—  
**LOOP-DE-LOO IT COULDN'T BE TRUE!**  
(OR COULD IT?)

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# Dixieland ISN'T Dated!

A reply to Seymour Wyse's Article  
by the Famous American Pianist

## ART HODES

I RECEIVED the May 11 issue of the MELODY MAKER to-day (May 31), and your article by Seymour Wyse—"Dixieland is Dated: Hall Be-Bop!"—startled me, and caused me to dash off these remarks.

Anyone reading Mr. Wyse's article could easily get the feeling that Mr. S. W. is qualified to speak of jazz in the USA; Barry Ulanov is a jazz authority; there are four schools of jazz; Art Hodes plays Dixieland or Chicago style of jazz; and Bunk Johnson and his Band have no right to be earning a livelihood playing music as they are incompetent musicians.

Really, I don't know if I'll be able to answer all Seymour's assertions in this one missive; he's made so many statements that, to say the least, are in extremely bad taste. But here goes.

FIRST, let's wash away the first paragraph. Hope you have a copy of the MELODY MAKER handy. Spending eight years in the USA doesn't qualify a listener as a jazz authority. Eight years in a cell wouldn't stamp me as an authority on, let's say, English penal institutions. And because Mr. S. discussed jazz with Barry Ulanov doesn't mean that his stand is now impregnable.

In a review of Barry Ulanov's book, "Duke Ellington," in the Hollywood "Note" mag., Dave Dexter says "If Ulanov's scribbles in 'Metronome' were as objectively presented, his stature as a critic would be hyped immeasurably." April, 1946, issue, in case you'd like to check it.

And speaking of "finding yourself in agreement with those musicians whom I considered the tops" and then rattling off four name muskies—well, that's a bad practice.

In the August, 1945, issue of my own mag., "Jazz Record," appeared an article by Sgt. John Broome titled "On the Feather in 'Esquire's' Bonnet," and I quote: "There are some jazz 'experts' to whose everlasting credit let it be said that they will never accept anything short of mediocrity in the art. . . . For example, if you happen to write about jazz for a living, in this embrace of the unexceptional enables you to

reap valuable good will throughout the musical confraternity merely by mentioning with impartial approval the names of scores of musicians in your columns each month. (I believe that par. for Feather's monthly stint is about 247 names per page, though I lay no claim to mathematical accuracy on this point) . . ."

AND speaking of Mr. Leonard Feather, I want to say that that was a slick piece of reverse lend-lease you fellows pulled off on us; we're just now beginning to recuperate.

No, Seymour, please don't go in for finding musicians in complete agreement with you. The boys have found out that it's a painful experience telling jazz authorities what their innermost thoughts are and then reading in some mag. what they were supposed to have said.

It's so much easier for them to say "Sure, you're right," and it keeps them from making enemies. That last is very important nowadays. A "jazz authority" can do a lot for a man.

Among other things that irked me in your article were such sentences as "the theory that jazz had outgrown its original awkwardness and inconsistency" and "bringing jazz out of its cruder stages." Oh well, I suppose that could be so. After all, Shakespeare lived several hundred years ago; we've grown since then, or have we? And, by the way, tell me are Bach and Chopin considered crude or awkward? We've passed them, too, you know.

GOING on, I read that I am a Dixieland or Chicago style musician. Seymour, you've been reading "Metronome" I play "Negro style" if you must pick a title. My present group is a mixed band: four coloured and two white. Cecil Scott is with me; the same C. S. whom Duke Ellington wanted in his band. Pops Foster is on bass, a Louis Armstrong alumni. Kaiser Marshall, drums, was with Fletcher Henderson for twelve years and can call Coleman Hawkins "buddy," but there I go mentioning names.

No, my boy, you really didn't get

### PIANIST KNIGHT JOINS LIPTON

SINCE Les Ayling discovered pianist Peter Knight at the Gig Club before the war, Peter has been considerably sought after by other bandleaders, due to his fine playing, orchestrating and composing, but has preferred to remain with Les.

Last week-end, however, Sydney Lipton made Peter an offer he felt it impossible to refuse, as a result of which Peter has become a member of Syd's new and polished band at Grosvenor House, departing from Les on perfect terms. Les naturally feeling proud that his protege should do so extremely well.

It means, nevertheless, that Les is in urgent need of a pianist, and also a tenor saxophonist, who can double fiddle. His home phone number is Mountview 6319.

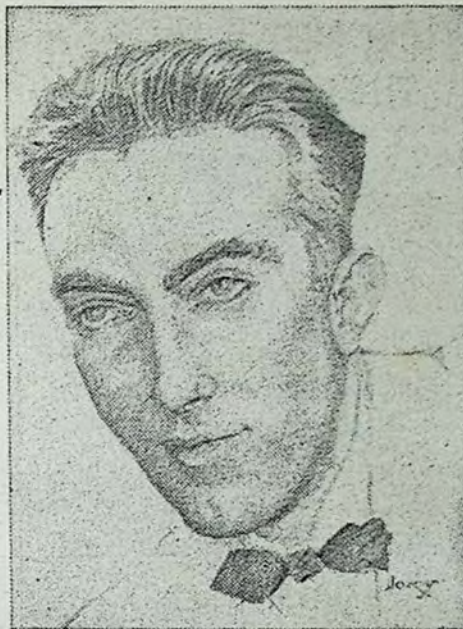
Les made a good capture recently when he engaged tenor-star Ken Beckett for his band at the Lyceum.

### Parry's Illness

SUDDEN illness last Sunday (9th) prevented the appearance of the Potomac clarinetist leader, Harry Parry, as guest artist at the Ted Heath London Palladium "Swing Session."

Harry had been suffering from nervous exhaustion for the past two weeks, and that morning, had been forbidden by his doctor to appear. Stepping in at the last moment, clarinetist Johnny Dankworth, recently with Fred Mirfield's Garbage Men, very successfully filled the breach.

Art Hodes, Chicago-born pianist, played around the Toddling Town for more than ten years before his talents won him the recognition he so richly deserved. Known to record enthusiasts only for his work on a 1930 Wingy Manone session, Hodes rapidly hit the limelight when he came East in 1938. In New York he played such spots as Ross's Tavern and, later, Nick's and the Village Vanguard as solo pianist, and the Midland Beach Casino and Child's Restaurant with small jazz groups. His first solo recordings were made in 1939 for the Solo Art label, to be followed by a further session for Signature. Band dates were waxed for Signature, Jazz Record, Session, Decca, and Blue Note; more solos for Black and White and Jazz Record, the latter being Art's own label. In 1942 Art took over the hot-rod programme on Station WNYC, and the same year saw the birth of his "Jazz Record" magazine, edited by Art himself and Dale Curran. Early this year he realised a lifetime's ambition by taking a full-time combination into a resident dance-hall job. The band rated fine reviews during its three months' stay at New York's Stuyvesant, concluding there on April 9 to make way for the return of Bunk Johnson's New Orleans Jazzmen.



This sketch of Art Hodes, drawn by J. Jenkins, was lent to the "M.M." by Eddie Lancaster, well-known Carlisle collector

that is, all three but Williams, who is Decca's jazz authority.

GET this; we over here have had a great deal of trouble getting rid of certain jazz authorities who have caused us no end of trouble.

Here you go sprouting off the gospel and no doubt adding more confusion. And wasting a perfectly good morning for me.

Dixieland isn't dated, son; open your ears and let some music in. And, my boy, don't take my word. Benny Goodman, recently said "I guess I'm just an old-fashioned cornball. . . . Maybe I'm behind the times. . . . I can't figure what these so-called 'critics' mean by progressive music. . . . I don't get it. . . . What is be-bop music?"

So you don't like Dixieland and New Orleans music. Fair enough. But that doesn't make you an authority and give you the right to inflict your views on others.

Give them a chance to make their own minds up. I say, hear it all. You'll find out for yourselves what you like, and what you decide you like is good for you. Don't be a dictator; this is a bad time of the year for that. Just go to the rear of the class and listen some more. And if you must write, mail yourself a letter, put it away in your drawer and then read it, say, five years from to-day.

Well, that's that. Thanks for listening, and if you care to express your views or argue with me, the address is 238, West 10th Street, New York City 14, N.Y., USA. So long!

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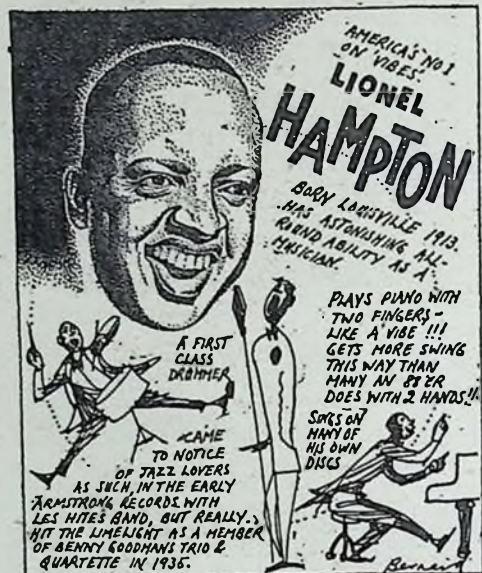
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# THE GREATEST OF ALL TIME

## VIBRAPHONIST EDGAR JACKSON'S RECORD REVIEW



LIONEL HAMPTON AND HIS ORCHESTRA

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- ...The Jumpin' Jive (Jim Jam Jump) (Galloway, Froeba, Palmer) (V by Lionel Hampton) (Am. Victor OA037631).

(H.M.V. B9475-3s. 11d.)

Hampton (vibraphone), with Harry Carney (trumpet); Rex Stewart (tp); Lawrence Brown (tuba); Clyde Hart (pno.); Bill Taylor (bass); Sonny Greer (dms.). Recorded June 13, 1939.

THIS week we publish two interesting letters received last month—one from Canada and the other from Switzerland.

The first is from Arthur Schawlow, of Ontario, who writes:

I have just received some copies of the MELODY MAKER of last summer and fall and was very pleased to see your fine "Collectors' Corner." I was especially interested in your Bob Crosby Discography and in your reference to the article on the Bob Cats by Clyde Clark and myself which was published in the "Record Changer."

Although the item in question appeared on September 8, perhaps it is not too late to dispute a point raised by your correspondent, Frazer St. Clair. The master number of the Bob Cats' "Ah Sweet Mystery" definitely is 1086, not 1069. At least, that is the number stamped beside the label on my copy.

You may be right about the trumpet on "Bang Your Heart," being Boss and not Butterfield. I have been trying to check the point since Albert McCarthy corrected the date, but so far have had no luck. I'm still trying, but for the most part we are even on the more remote sources of information than you are. Therefore, I would be very much interested to hear if you can get any definite evidence from Kurt Mohr, president of the Federation Suisse de Jazz, which this letter, which incorporates a plea for certain back numbers no longer available. If any readers care to pass on the required issues we shall be pleased to forward them. To quote:

I am very much interested by your "Collectors' Corner," which seems more alive than that of any other newspaper. I especially appreciate you on your excellent discographies. Unfortunately, I missed the "M.M." issues with the Bob Crosby and Peatia Wheatstraw discographies (excepting the last parts of each one). Is there a possibility of getting those back issues? And have there been other discographies (excepting Bob Howard's, which I have), printed?

## COLLECTORS' CORNER by REX HARRIS and MAX JONES

Here is some additional information about Richard M. Jones: "Besides 'All Night Blues' (Jones)/ 'Maybe Someday' (Spikes Bros), Ge. 5172, 'Callie Vassar also made 'Original Stomps' (Peyton-Jones)/ 'I'm Lonesome' (Jones), Ge. 5173. 'I own one of the Genetts, namely, 'Good Stuff'/'Hollywood Shuffle, Ge. 6369, under the pseudonym of Willie Coulter and his Band. The usual issue date is not printed on the label, but can be conjectured as being February, 1928. The music, unfortunately, is far from exciting. Only one trumpet is audible and, having nothing in common with Geo. Mitchell, must be Shirley Clay (the same can, by the way, be said about Earl Hines' 'Grand Piano Blues'/'Blue Night'). The trombone is typical William Franklin. Besides Cecil Irvin, there is an alto clarinet. 'Stuff' has clarinet duos, while 'Shuffle' has also tenor duos, no drummer can be heard on either side. Clay, who solos most of the time, Jones, who has a chorus on 'Shuffle,' and Ike Robinson are the best, but fall to 'get off' because of too much syncopated and 'corny' arrangements.

For the Jimmie Noons you give the following master numbers: Hop Scop (93034)/'Keystone' (93035). On Swiss Decca M3015 (which was dubbed from an American copy) the masters are 'Hop Scop' (93030), 'Keystone' (93031). Our Dadds instead is pressed from the master imported from England.

\* \* \*

INFORMATION WANTED  
John Charleton, of Weybridge, Surrey, is one of many who want



It is one minute to zero hour in the Television studios, and here you see Harry Roy, surrounded by cameras and arc-lamps, waiting to start his first transmission, which he carried off with flying colours last Monday (10th). Behind Harry you see the Roy brass men, part of the battery of players, vocalists and fustners with whom he put over a smashing show

## CHATTER by Chris Hayes

WHILE on tour with Harry Roy, starting at the Bradford Alhambra on June 24, frotted-instrument expert Sam Gelsley will resume guitar tuition, taking pupils for one week at each provincial town he visits. Anyone interested should write to Sam, c/o the local theatre, by first post on the Monday he is due there, or else ring him now at his new London number: Tulse Hill 5992.

\* \* \*

Since I invited budding songwriters to submit their MSS. to Chick Lee and his Rhythmagicians, Chick has received an avalanche of songs, and has asked me to tell the writers that each one will in due course be carefully considered and answered. Chick will play and Doris Clare will sing as many as possible in the road-show, "Melody Arcade."

\* \* \*

Sammy Ash, bandleader at the Grand Casino, Birmingham, who entered the business in 1925 and was resident for over seven years at the Rex Ballroom, Cambridge, claims to have launched Jack Parnell, Harry Singer, Ken Thorne and Doreen Villiers. Apparently, he also discovered Lella Roberts, who is now singing at the exclusive Peninsula Club, in Detroit.

\* \* \*

Treat for Tunbridge Wells theatregoers when Miss Ferris presents his Theatre Orchestra, conducted by Frank Jagger, at the Assembly Hall Theatre, weeks June 10 and 17, to accompany visiting musical shows. Asked why his Jagger mysteriously came off the air after six broadcasts with "Forever Arthur," Miss could provide no explanation, but said the singing trio will soon be working again.

\* \* \*

Sounds daft to write about a drummer having a second string to his bow, but skin-man Syd Pettif, soldier-musician, before-war bandleader at Twickenham Palais, will be home from Italy in July, carrying his drumsticks in one hand and a camera in the other. Perfecting himself while overseas, Syd has become quite a clever photographer.

\* \* \*

Slogan outside the swanky Northumberland Hotel at Cliftonville throughout the summer ought to be: "We are seven." It would certainly describe the inseparable seven Imeson Brothers who are happily installed there, led and managed by the industrious Lou Sherman, whose only regret might be that he makes eight!

\* \* \*

With headquarters in Truro, bandleader-promoter Joe Martin and his Kings of Swing travel far and wide in Cornwall, clarinet-sax-violinist Joe leading Donald Jones (pno., acc.); Ted Beard (ten., clar., vcl.); Percy Cox (tp.); and Jimmy Watson (bass). Joe was well known to dancers at Streatham, Tottenham and Cricklewood before he headed West.

\* \* \*

Any R.A.F. sax-player with a high release-group number who would like to take part in an exchange posting which would place him in a busy and ambitious Station Band should write to Johnny Tanner, c/o R.A.F. Wig Bay, near Stranraer, Scotland, who can arrange a transfer.

\* \* \*

Home from Burma and awaiting a nice offer is Arthur Fall, whose West End orchestra business faced when war broke out. He was appointed to the Far East, where, as a technician, he became a warrant officer, but kept his fingers supple broadcasting as a soloist from Rangoon. Such an accomplished pianist and stranger should not be vacant for long.

## ROY FOX SMASHES GLASGOW RECORD

TREMENDOUS scenes of enthusiasm greeted Roy Fox and his Band when they opened up at the Locarno, Glasgow, on Monday.

Queues round and round the building early in the afternoon presaged colossal business, and the expectation was thoroughly realised when dancing commenced to a jam-packed crowd who gave Roy one of the greatest ovations he has ever received anywhere.

When the figures were checked, it was found that Roy had smashed the record for a single session at the hall—a record which had stood since July, 1937, when it was made by none other than Roy Fox himself!

As we press we learn that similar colossal business has been done at every session, and there is no doubt about it that Roy and his new band have definitely arrived in a big way.

While her husband is doing such great things, Mrs. Roy Fox is also in the public eye. Well remembered as actress Kay Kimber, she came to England in 1939 in the Dorchester Folies, and married Roy four years ago.

After being away from the stage looking after the important business of raising a family of two, she is now planning a return to the stage, and, having enjoyed a great success in television before the war, it is appropriate that she should be making her reappearance before viewers to-night (Thursday) in the "Picture Page" feature at 9.10 p.m.

Kay will be singing "Deep Purple"—the song she introduced to this country—and will be accompanied by a star quartet selected by Harry Gold.

## BENSON BAN

(Continued from page 1)

forming Alexandra Palace is within two miles of the Wood Green Empire, and thus a television date there comes within the scope of the clause.

The whole question of the attitude of the theatrical managers to television is now under review, and we understand that a meeting was held in London last Friday to discuss the many problems which they feel the resumption of this service has brought into the limelight.

No decision was then reached, but a further meeting is taking place within a few days.

The important problem created is whether a television date is a "personal appearance" within the meaning of the theatrical contract.

That the Ivy Benson ban is the thin end of the wedge is the opinion widely held in the dance band profession, many of whose members now wonder whether the existing stage commitments may not preclude them from accepting television dates for many months to come.

Adding all the more poignantly to Ivy Benson's keen disappointment at the ban, is the outstanding success of the four star bands who ushered in the resumed service—Mantovani and his Orchestra (who had the honour of being the first band to be televised); Geraldine and his Orchestra; the Squadronaires; and Harry Roy and his Band. In addition, the popular girls' singlet trio, the Beverly Sisters, were also featured on the more prominent stage-artists of the day.

Although the public had only had three days of actual television, by Monday night every kind of dance band programme, from the suave and musically impeccable outfit of Geraldine, through the modern stylized good musicianship and wit of the Squadronaires, and the riotous comedy of Harry Roy, who, on Monday afternoon, put over a terrific programme of band music, vocalists and vigorous comedy of the type he has made famous.

STOLEN from saxist Sydney Gough, who was reinstated a month ago with a new band, is his Band at the Glasgow Locarno: Conn, alto sax. No. M169758, with letter A above and letter H below.

## ESSENCE by Pat Brand

I SUPPOSE I was one of the first people in this country to hear "live" be-bop. It happened a week or two ago when I dropped into Gerald's "Tip Top Tunes" rehearsal at the Rudolph Steiner Hall on a Wednesday evening.

My attention had wandered for a moment—it was probably just then that vocalist Dick James informed me that he was, as Walter Winchell says, infatigating—and I did not catch David Miller's announcement.

But I sat up the moment the number started, for it was a kind of music that was entirely new to my ears. Not only was it rhythmically and harmonically unusual, but it called for a tremendous instrumental virtuosity from the orchestra. It was alive, exciting and, in parts, startling. I checked on the title and found it was Elliott Lawrence's "Box 155."

Gerry told me that a G.I. who had been stationed in this country and had become a fan of his had sent a copy over from the States in case Gerry was interested. Gerry was, and so was I, and so will you be if you manage to catch it.

My latest news of Lawrence, by the way, is that he is giving up his musical directorship at Station WCAU in Philadelphia, and taking his band to New York for the summer. There is no doubt that he is causing a sensation among critics over there.

DURING Gerry's run-through—and I wonder how many listeners realise the amount of rehearsal that goes to a half-hour programme of this nature—I managed to steer Dick James out of a car catalogue to let me delve into his professional past.

Unlike Carole Carr, whose swift rise to fame reads like a film script, you can count every rung of the ladder that brought Dick from semi-pro to the top.

He started with the well-known Bournemouth leader Lou Simmonds nearly ten years ago, then worked way at Aladdin, Sid Wyner, Vincent Labrooke, and Benny Loban, and made his first broadcast with Sim Grossman.

His next step was to Henry Hall, with whom he stayed until his call-

up into the RAMC. After an adventurous Army career during which he managed to "see the world" to a far greater extent than the Navy, for all its promises, allowed me to, he was discharged in July last year.

He then joined Billy Ternent, but five weeks later moved to the Geraldine Orchestra, with whom he shortly celebrates his first anniversary.

Incidentally, he began his career with Lou Simmonds together with another vocalist who has since attained stardom—Doreen Villiers.

WHILST at the Rudolph Steiner Hall that night I also took the opportunity of going "behind the scenes" to look at Star Sound Studios' equipment.

As a journalist whom the Navy tried in a hurry to convert into a radio expert, the sight of jack-plugs, transformers, and condensers, which Derek Faraday showed me with pardonable pride, still rather revolts me. But this specially designed stuff is certainly a beautiful job of work on the part of Star, the Post Office and the BBC. More interesting to me, however, was the news that, though these are private studios, they are yet regularly used by the BBC for such programmes as "Musical Theatre of the Air" and numerous other features.

Similarly interesting is the fact, which there's no harm in revealing now, that throughout the war, Star Studios' Cavendish Square studios, purporting to be merely a private concern for the purpose of recording private discs, were, in fact, regularly used by the War Office for special transmissions.

We've only one thing against the Rudolph Steiner Hall. Though naked gas-jets burn at the back of the auditorium, you mustn't smoke during transmission!

AT about half-past ten each morning as I lean weakly against the post which says, "Buses Stop Here," I wonder when I'm going to be lucky enough to find a driver who doesn't think it's sheer *foie de vire* that causes me to wave my hand at him, and what the hell I'm going to fill this column with, my bleary eye cannot but help light



Dick James

upon a number of posters that adorn the front of a blitzed shop nearby.

And into my sleep-dulled intelligence has crept the realisation that bandleaders have nowadays decided that it pays to advertise.

"Travel by Stagecoach with Eric Winston," urges one; "Foster Your Imagination by Listening to Teddy Foster," says another. And I'm wondering where it's all going to lead us.

For a small consideration (say, 21 clothing coupons, or an egg), I am prepared to bend my creaking brain to devising slogans for other leaders who are thinking of following suit (coupon-free)!

As a sample of the sort of stuff I am prepared to turn out, I offer the following:

"Cor Stone the crows, haven't you heard Lew?"

"Hawalan earth don't you let MENDELSSOHN serenade you?"

"Don't let others Fox you, Roy's the boy for rhythm."

"We're in the groove at Fischer's." See what I mean? Eh? Oh, well! In any case, 've been doing this sort of thing myself for years. You've probably seen it: a long spell about metabolism, finishing up by urging you to try Brand's Essence.

## LOSS SCORING AT BLACKPOOL

AT present in the throes of a tremendous week at the Winter Gardens, Blackpool, Joe Loss and his Band will be taking a well-earned rest next week, after which they will commence a week's engagement (June 24) as Guest Band at the Oxford Galleries, Newcastle-on-Tyne.

They then open up on July 5 at the Villa Marina Ballroom, Douglas, I.O.M., where, incidentally, they will broadcast the very first night of their arrival.

Recent achievements of Joe's include the breaking of several records during his recent series of one-night stands all over the country (carried out during his nine weeks' season as BBO resident band).

In the recording sphere, Joe has recently produced two new rhythm numbers to set all fans by the ears, with his HMV waxing of the Sy Oliver "Onus I" backed with a lively arrangement of "Washington Whirl-RIE."

Seen at the Golders Green Hippodrome (London) last week, Joe's stage show reflected the high standard which the band has reached on its broadcasts, and spotlighted, in particular, the fine singing of amazingly improved Howard Jones.

Several new faces are now to be seen in the Loss Band, complete line-up of which is: Harry Bence, Frank Freeman, Danny Miller, Robert Lazalle, and Norman Maloney (reeds); Jimmy Harrison, Bill McFarlane, Bill Burton, and Al Winnett (trumpets); Bill Boland and George Wilder (trombones); Phil Silverston (violin); Albert Gordon (piano); Syd Burke (bass); and Phil Watts (drums), with vocal honours shared between Howard Jones, Elizabeth Batey and Pat McCormac.

FOR the rest of the summer, weekly sessions at the Feldman Club (100 Oxford Street, W.) will be held on Sunday nights only (7.30-10.30 p.m.).



It's the names that count!

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## Contests: Catford and Colchester

THERE was quite an exclusive air about the 1946 Eastern Counties Dance Band Championship held at the Moot Hall, Colchester, last Wednesday week (5th).

In a beautiful panelled municipal hall, evening dress was conspicuous among the 400 dancers, and efficient organisation by Messrs. L. Parish, S. Wright and S. Lewis made the evening a pleasant and memorable one, while the seat of civic approval was set on the occasion by the appearance of Councillor L. M. Worsnop, who kindly presented the prizes.

The standard of the bands was, frankly, low, nearly all of them attempting to do too much for their capabilities, and with the exception of the first two bands, the judges had to listen to some of the most out-of-tune playing in their experience.

At the after-the-contest inquests, when each band was given its on-the-spot criticisms by the judges, the musicians grew very hot under the collar at the selection of a somewhat corny five-piece to take the second prize, and tried to point out that the general out-of-tune playing could be excused by what they knew to be the otherwise good musicianship of the offenders.

To this the judges were quite adamant in their view that bands win contests because of what they do on the stand—not because of what they are capable of doing on such occasions in tune.

The second band had done what it set out to do reasonably well; the other bands, while aiming higher, failed by a much wider margin in reaching anything near their musical objective.

### JUDGES' REPORT

Adjudicators: E. O. Ferguson, Ray Somn. Winners: ALF WOOD'S LEGIONNAIRES (two altos, two tenors, piano, bass, guitar, drums). All cons.: All Wood, 112, High Street, Braintree, Essex.

Individualists' awards for: Alto (Alf Wood), Tenor (George Tarrant), Piano (Dicky Harris), Bass (Norman Hill), Guitar (Archie Coverdale).

In a contest which was not conspicuous for a high standard of playing, this band won on confidence, competence, and good rehearsal. The four-piece sax section blended well, and dynamics were outstanding.

A fault of the band was the stodgy drumming which did not help the rhythm section, but against this the bassist was the best individual musician in the whole contest, and imparted a good lift to the band.

The baritone sax should watch his intonation.

Second: PAT'S RHYTHM ACES (drums, piano, accordion, guitar, tenor). All cons.: F. J. McLoughlin, "Pendean", 107, Moulsham Street, Chelmsford, Essex.

There were more modern bands in the contest than Pat's Rhythm Aces, but they did not play as well for what they tried to do, and the judges' job is to award points for what they hear—not for what they believe, or are told, the other bands are capable of on their day.

This is an unpretentious group of a commercial kind, with a nice pianist and a smattering of the right idea. It needs to get more relaxed, and the lead tenor player must get a better idea of jazz "shape" and appreciation.

Next to the winning band, it was the only band in the contest that did not play out of tune.

We would stress this point to all Essex bands—however good your individual musicians, and however good your arrangements, you stand or fall by the tone of the band: that is to say, what

it sounds like to the people who are listening. If this is out of tune, all your good musicianship goes by the board.

Alex Christie and his Band, of Hainstead, were placed third. They won the individualist's award for Trumpet (David Ainsworth).

Fred Chapman, of Ken Cumber's Band, of Brentwood, secured the individualist's award for Clarinet.

Kenneth Elms, of the Melodians, of Brentwood, won the individualist's award for Drums.

Doris Holmes, of the Rhythmics, of Newmarket, was given the individualist's award for Vocalist. 8 bands competed.

### CATFORD

DICK DAVIS and his Band had what must have been about the easiest task of their lives when, last Monday week (3rd), they won the 1946 North-West Kent Championship, presented at the Catford Town Hall by Ed Waller, for it must be admitted that the general standard was about the lowest heard at any contest this season.

However, the evening went off brightly enough, and the 350-odd guests seemed to find plenty to interest them.

### JUDGES' REPORT

Adjudicators: Les Evans, Buddy Featherstonhaugh, Harry Gold, Edgar Jackson (President).

Winners: DICK DAVIS AND HIS BAND (three saxes, piano, bass, drums) 220, North Circular Road, Palmers Green, London, N.13. ('Phone: Palmers Green 9128.)

Individualists' awards for: Alto and Clarinet (Jerry Cane), Piano (Henry Faber), Bass (Arthur Sutton), Drums (Dennis Draxler).

Such limitations as a band consisting of just a three-piece sax section and rhythm may appear to have, can be overcome to a great extent by suitable arrangements and the sense of character with which they are played.

This band has the right kind of arrangements. It also plays them with more than a modicum of polish. But more than that, the character of the music is not strong enough. They lack feeling. There is not enough attack or light and shade.

Take the saxes individually, the first alto, for all his rather thin high register tone, proved himself to be a good musician and played a more than averagely good swing solo in the fox-trot. Although his tone does not blend too well with that of the altos, the tenor also did quite well as a soloist.

With the pianist showing up as a nice soloist as well as a good section player who knew how to fill-in tastefully in a small band, the rhythm section left little to be desired.

Second: TOP SIX (two saxes, trumpet, piano, guitar, bass, drums). All cons.: Ken Pearce, 216, Caledonian Road, East Ham, E.6. ('Phone: Grange-wood 2265.)

Individualists' awards for: Tenor (Ken Harley), Trumpet (Norman Holliday), Guitar (Hughie Hughes), Hon. mentions for: Alto (Tony Arnopp), Piano (Ken Pearce).

The idea and enthusiasm behind this band of swing-minded youngsters would have shown up to better advantage had it been backed with a higher standard of musicianship.

Even the best man in the band, the lead alto, who showed an excellent understanding of swing in both the construction and phrasing of his solos, lacked the musicianship to play perfectly in tune in the waltz.

The tenor and trumpet both need to improve their tones and technique. In the rhythm section the piano and guitar both showed up as promising soloists as well as satisfactory team men. The bass and drums both tended to lack solidity.

The Rainbow Rhythm, of Slidcup, Kent, were third. 6 bands competed.

### CONTEST FIXTURES

NEXT WEEK  
NEATH (South Wales). — Friday, June 21, at the Mackworth Ballroom (7 p.m. to midnight).—The 1946 South-West Wales Championship.  
Mr. G. C. Thomas, "Leighton," New Road, Neath Abbey, Skewen, Glam. ('Phones: Skewen 189 and 191.)

FIRST ANNOUNCEMENT  
LEICESTER.—Friday, July 26, at the de Montfort Hall (7 to 11.30 p.m.).—The 1946 Leicestershire Championship.  
Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. ('Phone: Hinckley 583.)

WESTON - SUPER - MARE. — Friday, July 26, at the Pavilion (8 p.m. to midnight).—The 1946 Severn Estuary Championship.  
Organiser: Mr. Philip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. ('Phones: TEMple Bar 9140 and 8591.)

### INSTRUMENTS FOR SALE 6d. per word

BASS, 4-string, good condition, £37, view Liverpool; also Martin Clar., Boehm, L.P., excellent condition, view Portsmouth. Wanted, shaped Cello Case, not canvas or timber, good price paid.—Pye, 138, Somers Road, Portsmouth.

CONN, SELMER, etc. Tenors, Altos, Clarinets, Trombones, Trumpets, String Basses, Guitars, Piano Accordion, Drum Kits; all accessories; 10,000 records always in stock. Repairs all instruments.—Readings, 11, Station Approach, Clapham Junction, S.W.11. Bat. 0956.

Bb EBONY Clarinet, Boehm, nearly new, £25.—Smith 198, Uppminster Rd., Rainham, Essex.

HAWKES XX Century Alto Sax., S.P., G.B., low pitch, complete in case, £45 or near offer.—Write, Dickason, 22 Cavendish Road, S.W.12.

HÖHNER ORGANOLA, 120, 2 push couplers, good condition, with case; offers.—Gray, 21, Summerlee Gdns., N.2.

HÖHNER, "Tango" 5, with case, 3 couplers, brand new, £85 or offer.—J. Albon, 8, Roseneath Rd., Clapham Common, S.W.11.

KOHLERT Bb Clarinet, low Eb. Articulated G sharp, as new, £45.—G. St. Pier, 97, Netley Road, Hford, Essex. Valentine 1882.

MARTIN "COMMITTEE" Tenor, original gold-lacquer instrument in showroom condition, beautiful case, £69 10s.—Buescher Elkhart Tenor, new, gold-lacquer, pads, as new, just overhauled, as new, excellent case, £57.—Allan Reid Ltd., 24-26, Westminster Parade, Bristol 3.

PIANO-ACCORDION, Scandall Symphony 41/120/3, treble coupler, black and white, perfect condition, £50 or offer.—Sid Wright, 73, Sandhurst Drive, Hford. Seven Kings 6625.

PIANO ACCORDION, Höhner Verdi 111B 120 bass, as new, excellent condition; what offers?—Slaughter, 112, Queen's Rd., S.W.19.

PIANO ACCORDION, Settimo Soprano 120 Bass, 6 couplers, plus 2 Bass couplers, virtually new, streamline; what offers?—Browne, 8th Floor, Halifax House, Strand, W.C.2. Tem. 3611, ext. 123 (before 5.30).

PIETRO P-ACCORDION, 120 bass, £28.—Dolton, 262, Coldharbour Lane, Brixton, S.W.9.

PREMIER Glitter Gold Kit, complete, swingster pedal, hi-hat, new condition, case and cover, £60.—Garner, 25, Bullbanks Rd., Belvedere, Kent.

SCANDALL ACCORDION, 8 couplers, new, £90.—Thomson, 234, Boundary Rd., Wood Green, N.22.

SELMER balanced action Tenor, gold lacquered, new, £95, cash; Bb sax-fingering Clarinet, Bulson, new, £20.—Titmuss, 1, Maran Avenue, Welwyn, Herts.

SELMER, B.A. Alto, G.L., perfect, £75. Also Dinner Jacket, 38-in. chest; what offers?—Smith, 158, Maldstone Road, N.11, evenings.

STRING BASS for sale, £40; Höhner Verdi 111, 41/120/1.—Thompson, 33, Homefield Road, Wembley.

TENOR SAX, Lamy, Bb, L.P., S.P., case, £55.—Ryser, 40, Ellerdale St., Lewisham, Lee Green 3974.

TENOR SAX, York, L.P., S.P., excellent condition, £75 or offer.—Reay, 74, Sutton Road, Fitchville, St. Albans, Herts.

TRUMPET, Dallas Monarch Bb, 3 mouthpieces and mute; Piano-Accordion, 24-bass, Mazzini; offers over £10 and £7 10s.; both cases and as new.—Seddon, The Ship Aground, 144, Lea Bridge Road, Clapton, E.5. Amhurst 5273.

### INSTRUMENTS WANTED 6d. per word

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HARRY HAYES will buy or part exchange your instrument.—76, Shaftesbury Avenue, W.1 (Piccadilly end).

TENOR SAXOPHONE, Bassoon, Oboe, Boehm Clarinet, Trumpet and Boehm Flute wanted urgently, good prices for suitable instruments.—Box 8731, "M.M."

WANTED, Saxophone and Trumpet; will pay a reasonably good price.—37, Wentworth Rd., Golders Green, London, N.W.11.

WANTED, ELECTRIC Hawaiian Guitar.—Full parties to F. Wilkinson, 185, Cromwell Rd., Newport, Mon.

INSTRUMENT REPAIRS 6d. per word  
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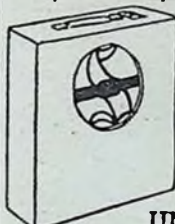
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