

Melody Maker

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"RHYTHM"

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THREEPENCE

DIRECTION: THE POSITION OF MUSICIANS—Official

ON Monday next, October 6, the Ministry of Labour and National Service brings into force the new "Control of Engagement Order," and musicians everywhere are anxious to know how this will affect both their present position and their chances of seeking future work.

AFTER CONSULTATION WITH THE MINISTRY OF LABOUR, THE "MELODY MAKER" IS ABLE, AUTHORITATIVELY, TO STATE THAT PROFESSIONAL MUSICIANS ARE EXEMPT FROM THE EFFECTS OF THIS ORDER.

For the purposes of the Order, professional musicians are classified under the exempt category of "theatrical artistes," and whether they may be in a resident post or free-lancing, or in a stage act, need have no fear of "direction."

No matter how long out of work he may be, the Ministry assured the MELODY MAKER, the professional musician will still be able to seek employment either by personal contacts or through advertisement in the Press.

Similarly, the dance band leader will be able to continue to seek musicians as before, and has no need of an Employers' Exemption Certificate.

The same applies to cabaret artistes, comedians, etc., though in the case of dance band managers the ruling is not as explicit. If a person is genuinely acting in a managerial capacity to an organisation, he will be exempt; but in all cases of doubt, the Ministry advises him to seek advice from any Employment Exchange. A Ministerial Conference, due to take place this week, may further clarify his position.

There is no intention of trying to "catch" musicians, a Ministry of Labour official assured the MELODY MAKER. The new Order will be widely interpreted so far as a professional musician is concerned, and, normally, in cases of doubt, the production of his bill-matter or other proof will be accepted without question.

TWO BANDS TO AIR FROM HAMBURG?

IN high B.B.C. circles, an effort is being made to broadcast—in conjunction with B.F.N., Hamburg—a novel dance band programme utilising the services of two famous bands which will be entertaining the occupation troops in Germany over the next few weeks.

The two bands are Ivy Benson and her All Girls' Orchestra and Leslie Douglas and his Orchestra, and the tentative date for the airing to home listeners is October 27.

There are many difficulties to be overcome before the plan can reach fruition, and it is to be hoped that the negotiations now in progress will be successful.

Incidentally, we are able to inform readers that Buddy Sinclair is now on tenor with Les Douglas and will remain until Jerry Alvarez recovers from his indisposition.

Adam's Switch

AN important change in the personnel of Paul Adam's Band at the West End Milroy Club brings in noted arranger Eric Rogers on second tenor whilst Charlie Granville moves into the first tenor chair, vice Len Royle, who thus becomes unexpectedly available.

Back in the piano chair with Paul, after a week's absence, is brilliant technician Phil Moody.

Orchid Room Makes Its Mind Up: Reg Arnold To Lead

AFTER several changes in the past few weeks, so that the outlook on the fluctuations in musical policy have appeared quite confusing, the band programme at London's exclusive Orchid Room niterie has now been consolidated, revealing their new musical director as young, stylish trumpet exponent Reg Arnold.

The eight-piece dance band with which Reg started last Monday (29th) is being billed as the Orchid Room Music, directed by Reg Arnold and featuring Chris Cowley.

Chris, youthful and gifted discovery from Brighton, sits out in front of the band at piano, and thus carries on the policy which the Orchid Room has always followed—via Tim Clayton and Billy Munn—of using bands in which the pianist is the special feature.

Only a week or so back came the surprise announcement that Billy Munn, pianist-leader at the Orchid Room for the past 18 months, would not be returning, and it was then announced by the management that violinist-arranger-conductor Stanley Andrews—who took his band in for the holidays, whilst Billy Munn was away leading for a season at the Ocean Hotel, San-

GERALDO'S TENOR-CHANGE

DESCRIBING him as one of the most promising tenor players he has heard for some time, Geraldo this week announces that as from Saturday week (11th) Bob Adams will join the Geraldo sax section, taking the place of George Harris.

Thus Bob Adams will again sit alongside his buddy, Keith Bird, with whom he played during the war years in Italy when both were members of the Desert Air Force Orchestra. Bob has only recently returned to London from his summer season with Nat Temple at Butlin's Camp, at Skegness.

George Harris leaves the band with Geraldo's good wishes after having served faithfully and well for a number of years, prior to which he was a corner stone of the Harry Roy Band.

Other news from the Geraldo camp concerns the band's weekly programme, "Tip Top Tunes," which, as from this Saturday (4th), will be heard at the peak listening time of 7.15 to 8 p.m. This will be a "live" show, and will originate from the People's Palace, with an audience present.

On Thursday, October 16, the complete Geraldo Orchestra, with Carole Carr, Archie Lewis and Denny Vaughan plus Victoria Campbell, Frederick Harvey, John Rorke, Lawrence Ryder and the new Anglo-Greek tenor, Ferindinos, will pay still another visit to the Albert Hall to play a programme of "Music For You." Proceeds of this concert will be devoted to the Christie Cancer Hospital and Holt Radium Institute, Manchester.

JIVER OFF TO CZECHOSLOVAKIA

A T last, the long-expected European trip by Leslie "Jiver" Hutchinson and his Coloured Orchestra has materialised. On Tuesday (30th), the boys left London Airport to fly direct to Prague, Czechoslovakia, where they are booked for four weeks, commencing October 1, at the Café Fenix.

They follow this with two weeks of one-night stands, visiting most of the principal towns in Czechoslovakia. During this six weeks' stint, the band expects to play both a recording session and one or two broadcasts—all for European consumption.

"Jiver" is still using his five sax/one trumpet line-up, and the personnel includes: Norbert Payne and George Roberts (altos); George Tyndale and Rupert Nurse (tenors); Sid Bates (baritone); Gordon Franks—brother of Alan Franks—(piano); Freddy Gomez (bass); Billy George (drums), and Frankie Smith, with the "maestro" leading and playing trumpet in his own inimitable style.

down, Isle of Wight—would be the Orchid Room's permanent M.D.

However, it now appears that Stanley and the management at the last moment were unable to see eye to eye, and Stanley did not accept the job.

Accordingly, the management—making an undoubted gesture towards modern, stylish music—have put the helm into the enthusiastic hands of Reg Arnold.

Reg, who was a member of Billy Munn's Band at the Orchid Room, and previously played with the Vic Lewis Orchestra, will need no introduction to the fans on account of his stylish playing and singing, his radio appearances on "Jazz Club," and the fact that he is, all round, a formidable addition to Britain's handful of real jazz stars.

With Reg leading on trumpet, and Chris Cowley featured at the piano, remainder of the line-up includes Bob Bassett, "Biff" Byfield, Bill Lodge and Wally Moffatt (saxophones, etc.); Len Graham (bass); Laurie Morgan (drums), and Lynn Mason (vocalist).

Booking of all musicians and entertainers for the Orchid Room is in the capable hands of ex-drummer-leader, now flourishing West End agent, Frank Morgan.

CONNIE BOSWELL



COMING HERE

THE "Melody Maker" is able to announce exclusively that negotiations are far advanced for famous American swing singer, recording ace, and film star Connie Boswell to visit England in the near future, for a series of Variety appearances in London and the provinces.

This exciting project is being handled by J. P. Productions, Ltd., and it is a great feather in the cap of this very progressive agency that they have decided to bring over to this country a figure of such importance in the world of swing.

The congratulations of all fans will go to Jock Jacobsen and Norman Payne for their enterprise.

First becoming a doyen of all swing enthusiasts many years ago from her grand, torchy singing, Connie Boswell visited London previously in 1933, with her two sisters, in their then famous trio.

The girls created a furore over here, and since those days Connie for a time with the trio, and later on as a solo star, has climbed to even dizzy heights of radio, gramophone and film popularity in the United States.

TITO BURNS' BEREAVEMENT

THE sympathy of the whole profession will be extended to popular bandleader-accordionist Tito Burns on the death of his father last Sunday (28th).

Mr. Mark Burns, who was 65 years of age, succumbed to a very sudden heart attack, and the news of his death was broken to Tito at Waterloo Station when he arrived from his resident job at Southsea, and changed trains in order to fulfil an engagement with his B.B.C. Accordion Club Sextet at the MELODY MAKER Mid-Britain (Eastern Region) Area Final at the De Montfort Hall, Leicester, that afternoon.

Although overcome with grief, Tito made a grand gesture to his band, the organisers and the audience by continuing his journey and duly appearing at Leicester in the dual capacity of bandleader and contest adjudicator.

This is yet another example of the truth of the great slogan "The show must go on," and, in expressing our deepest sympathy with Tito Burns in his great loss, we congratulate him on seeing the show through at a time when no one could have blamed him if he had cancelled his engagement.

POTOMAC LINE-UP

A MORE or less complete re-organisation of Reggie Dare's group at the Potomac Restaurant brings a couple of Manchester boys into the rhythm section.

They are bassist/funny man Bert Daniels and noted drummer Jack Peach.

To complete the quintet, Frank Barron remains on piano, and the trumpet man is stylish John Begbie. Still looking after the vocals in convincing manner is Dinah Kaye.

RESUMING at the Rialto Restaurant, Coventry Street, Piccadilly (which has been closed for the holidays), to-day (2nd), rumba leader Les Lombardo (Leslie Lombard to all his professional friends) is also doubling with his band in the late evenings at the "Beg O'Nails" Club.

Leading on drums, bongos, etc., Les has Jimmy Cummins (violin, maracas and cals); Bill Godfrey (trumpet and dute); and Bill Arten (piano).

HEATH "ADOPTS" BARRITEAU: WILL PRESENT BAND ON THE STAGE

A SENSATIONAL move, planned to take place very shortly, will couple the name of maestro Ted Heath with that of leading English swing clarinet ace, and Ken Johnson "original," Carl Barriteau. Also known for some years past as one of our popular bandleaders, and a terrific stage personality, Carl is a firm favourite among the country's swing fans.

Bailey Leads At Quag's Grill

LAST Monday (29th), the long-awaited reopening of the Grill Room at Quagino's Restaurant, Bury Street, London, took place. Widely known as a smart rendezvous, with good music, before the war, this rendezvous was closed down during the period of the conflict.

As the "M.M." has already announced several weeks back, the leader chosen to reopen the Grill at "Quags" has been well-known violinist-clarinetist Arnold Bailey. Arnold has already had quite a lengthy association with the resort, since for some time, he has "deppe'd" in the restaurant upstairs—where Eddie Carroll and his Orchestra play throughout the week—every Sunday evening. Arnold also led the band while Eddie Carroll was away during August for his summer holiday.

Arnold leads a quartet, and supporting him on violin and clarinet, are Sonny Drinkwater (accordion); Peter Collins (bass); and Bert Weedon (electric guitar).

Sessioner Weedon wishes it to be known that he is still continuing with his many outside dates during the day, and can play a radio or gramophone session at any time.

DALLAS DETERMINED.—From its temporary war-time premises in the West End, the famous firm of instrument manufacturers, John E. Dallas and Sons, Ltd., has recently completed the herculean task of removing the whole of its complicated stock to the head office at Clifton Street, E.C.4. One hundred steel racks were erected, 10,000 feet of timber rebuilt, and the whole staff worked twelve hours per day until the removal was completed.

The venture which is bringing Ted and Carl together is of an exciting and unprecedented nature. Ted Heath—for years immensely impressed by Carl's playing, musicianship, personality and great powers as a showman—strongly feels that the clarinet virtuoso should now be fronting a band of star musicians sufficiently distinguished to form a really worthy support for his own inimitable talent.

Accordingly Ted Heath, via Music Artists, Ltd., is making all arrangements to find, engage, and generally prepare the musicians for a grand new, hand-picked orchestra which Carl Barriteau will front just as soon as the whole project can be comfortably launched.

14-PIECE BAND

When everything is ready, Ted, through the wigs of Music Artists, will present Carl and his new Orchestra in Variety, one-night stands, and, in fact, engagements of every type, all over the country.

Every aspect in the business side of the venture will be looked after by Music Artists, so that Carl—for the first time in his career as a leader—will be left entirely free to concentrate upon leading and rehearsing the band, working out his own at times out-of-this-world special arrangements, and devoting his attention exclusively to the music.

The band being prepared is to be, roughly, a 14-piece, and this tie-up should undoubtedly result in Carl Barriteau again taking his rightful place as one of this country's greatest dance band personalities.

The significance of a notability such as Ted Heath "adopting" and sponsoring another bandleader is also a milestone in British dance music history. Such co-operation can only be for the ultimate benefit of the profession.

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The Henry Cottons and Von Nidas of the musical profession—as represented by members of the Skyrocks and Jack White's bands—snapped after they had tried to outplay one another at Sudbury Golf Course on Thursday, September 25. The Skyrocks won the challenge match, 21-24.

Edgar Jackson's Record Review

Hamp with King Cole Trio

LIONEL HAMPTON AND THE KING COLE TRIO

***Jivin' With Jarvis (Lionel Hampton) (Am. Victor OA49933).

ESQUIRE ALL-AMERICAN AWARD WINNERS

***Buckin' the Blues (Billy Moore, Jr., Leonard Feather) (Am. Victor DG-VB-3372).

3372.—Coleman Hawkins (tenor); Harry Carney (bar.); Busk Clayton, Charlie Shavers (trp.); J. J. Johnson (tmb.); Teddy Wilson (pno.); John Collins (gitar); "Chubby" Jackson (bass); Shadow Wilson (drums). Recorded December 4, 1946.

THESE are two more sides from Victor's "Esquire" Hot Jazz Album, Volume II, some details of which I gave when dealing with "Blow Me Down" and Hawkins' "Indian Summer," also from the Album, a couple of weeks ago.

In view of the number of much better performances H.M.V. have on their shelves shrieking to be released, they are hardly worth the supplement space they have been given. I tried to warn the powers-that-be about this when reviewing "Blow Me Down" and "Indian Summer," but either the warning came too late or fell on deaf ears.

The best thing about "Jarvis" is Hamp's vibraphone. He sounds relaxed, and, with his usual technique, plays what would have been good stuff if we had not heard it all long ago.

As well as supporting Hamp, the King Cole Trio provides solos by Oscar Moore's guitar and Cole's piano. But in the seven years since this record was made this group has progressed so greatly that what it does here can no longer be said to be representative of its best work.

"Buckin'" is slow, subdued blues. John Collins takes two of the four choruses. Although superficially his playing is pleasant enough, he is no more very modern than he is original, and

I can only say that I think him an over-rated artiste. Best parts of what is a rather dull record after the first novelty has worn off are the trumpet solos. But somehow even they do not grip.

HARRY JAMES AND HIS ORCHESTRA

***Lover Come Back To Me (Hammerstein II, Romberg) (Am. Columbia HC02147).

2147.—James (tpt.) with Gene Corcoran, Willie Smith, Stewart Bruner, George Davis, Edward Rosa (trp.); James Campbell, Irwin Berlin, Sam Berg, Harold Mae (trp.); Victor Hamann, Charles Preble, Dalton Rizzotto, Juan Tizol (tmb.); Arnold Ross (pno.); Hayden Causey (gitar); Edward Mitchell (bass); Lou Fromm (drums). Recorded November 13, 1946.

2232.—James (tpt.) with Les Robinson, Claude Lacey, Babe Russin, Herbert Mayner, Morton Friedman (trp.); Uan Rasey, Emanuel Klein, Rubin Zarzhy, Paul Gell (trp.); Victor Hamann, Charles Preble, Juan Tizol, Edward Kuczborski (tmb.); Stanley Wrightman (pno.); Allan Reuss (gitar); Arthur Bernstein (bass); Lou Fromm (drums). Recorded February 10, 1947.

THESE two sides were released last month in the Commercial section of the Parlophone supplement.

"Lover" should have been in the "Rhythm Style" series. It is not only definitely big-band swing, but also much nearer to being really good than many records issued under the "Rhythm Style" label.

The band plays the first-class arrangement with a sense of style that is none the less obvious because of the solid, driving beat.

Moreover, there are fine solos not only by clarinet, but also from Harry James, who really goes to town in this one.

And to cap it all, the usually wasted Willy Smith pops up towards the end with a grand spot of alto.

Unfortunately, "Heartaches" all too rightly belongs where it has been placed—in the "commercial" section.

I heard... by Rex Harris

Last Week's Radio Reviewed

SIDNEY LIPTON a bit disappointedly from a car radio... two high spots for me were clarinet solo in "Stompin' at the Savoy" and alto sax in "Summer-time"...

BAND PARADE, with Victor Silvester and Stanley Black... Benny Lee's acting ability reflected in all his singing... "Little Old Mill" perfect medium for Silvester—might have been written for him: churning round and round and round... nice richness Denny Dennis achieves...

CAN YOU BEAT IT? with Stanley Black growing a sturdy "Rose of Washington Square"...

CHAPPIE D'AMATO and a click opening with "Fascinating Rhythm"...

EDDIE CARROLL, who must have arranged for rubber buffers on plates and glasses: much quieter this week... effective guitar intro. to "Guilty"...

GERALDO and reverential approach of compe (Bishop Miller?) to "Stardust"...

FAMILY FAVOURITES... mainly for my personal pin-up disc-jockey Michael Brooke, who'd make a programme out of the telephone directory...

TO TOWN ON TWO PIANOS, with Roy Plomley being deliciously malicious and on the offensive as usual... wonderful out-of-tune tonk piano in burlesque "Seaside Frights"...

CHAPMAN and restrained "Jungle Drums" from the Dorchester... Hawaiian guitar effect in "Now is the Hour" gave local colour...

JACK SIMPSON AND HIS SEXTET in Music While You Work, while I was working... but not much; it was too listenable... careful, Jack; you'll be increasing production and we shan't be able to work and want...

MANTOVANI, after a session of real British recorded jazz at Mark White's place...

BILLY CUTTON, and only had time to catch "Daughter, Daughter," with Dinah Kaye plus the boys... always did do comedy numbers well, that band...

MUSIC WHILE YOU WORK... what, again? Well, wouldn't miss Billy Munn and his music... pat on the back for drum-work in "Change Partners"...

SIDNEY BRIGHT SEXTET and "I'm Glad"...

SQUADRONAIRES just in time to get "Ring Dem Bells" again... nice spot of tintinabulation... did we get any more, George?...

DANCING AT MIDDAY with Ted Heath and that old center man skillfully putting finishing touches to 25 minutes of craftsmanship...

STANLEY BLACK and the old black magic... didn't pull any gigantic rabbits out of a hat... but very versatile 40 minutes... and Hey Barbirolli! Listen to that band for polish...

JAZZ CLUB from the P.E.'s fish tank... and was awakened by 21-year-old R.A.F. Robert (Billy's brother) Munn, who put the Ammons' touch into "Boogie Woogie Stomp"...

MRS. DAVE KIDD on the 'phone telling me that Dave Kidd was not the singer of "Outskirts of Town" last week with Nat Temple: apologies, and will keep a special ear for your next broadcast...

That Paul Johnson was myself-pseudonym for PAUL ADAM's sorry, Paul... must get my valves cleared out or sump'n.

HITS AND PIECES by Sammy Quaver

MUSIC biz wound up screwy. Recent pointer to sheet sales hypo didn't work out past seven days, jobbers reporting all-round slide, even "Hour," the nation's top pop, taking sharp dip...

King songsmith Billy Reid has taken the Royal Box for the big 12pm night, October 30, and I'm telling you there'll be plenty cookin' round the "Gipsy's" throne on the date...

Watch out for a bonzo ballad, "Near You"...

Jack Simpson turned in two Cockney vocals for Parlophone November release. Titles waxed, "My Old Man's a Dustman" and "Everybody Knows Me in My Old Brown Hat"...

Jimmy Bailey resigned from Victor's "Music to Go Free" jance. The ace piano man soon got cracking when an SOS from Doreen Harris took him to the Palace, Reading, where the thrush substituted for Bertha Wilmot through sudden indisposition...

Silent Orchard on "Christmas Dreaming"...

Beryl Davis has hit the "Jukes" "coming up" section on "I Want to be Loved"...

I've a strong yen for the new waltz, "Darby and Joan"...

Have you heard about the lady from 29 palms? You will, but plenty...

Star Man's Diary reports that the B.C. are drastically cutting expenditure of dollars for broadcasting American artists...

White, his ork choir, Tony Morris and Rita Williams for a smash job on "Tallahassee"...

To the Regent Singers for a great shot on "Oh, What a Beautiful Morning"...

To Steve Conway for a class "Mam'selle" with Peter Yorke.

Britain's Top Tunes

The following list of Ten Best Sellers, irrespective of price, for the week ending September 25, 1947, has been compiled from lists supplied by members of the Wholesale Music Distributors' Association in London and the provinces:

- 1. NOW IS THE HOUR (1s.) Keith Prowse
2. COME BACK TO SORRENTO (2s.) Records
3. CHI BABA (1s.) Sun
4. GUILTY (1s.) Francis, Day
5. LITTLE OLD MILL (1s.) Dash
6. I BELIEVE (1s.) Morris
7. DOWN THE OLD SPANISH TRAIL (1s.) P. Maurice
8. MAM'SELLE (1s.) Francis, Day
9. SOUVENIRS (1s.) L. Wright
10. PEOPLE WILL SAY WE'RE IN LOVE (2s.) Chappell

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NOW IS THE HOUR THE NATION'S NUMBER ONE! AND THE WOODY HERMAN FAVOURITE NO GREATER LOVE TOMORROW

"EIGHT PIECE" ORCHESTRATIONS WEDDING OF THE PAINTED BOLL BOLL DANCE

OLD HITS FOR NEW PROGRAMMES DIANE CHARMANE ALLIGATOR CRAWL SO DEEP IN THE NIGHT HAWAIIAN WAR CHANT BEAUTIFUL LOVE ANGY POEM

BOW BELLS (Quick-step) THE FIRST DAY OF SUMMER-NOW LUCKY YOU ARE (waltz) SANTA LUCIA CARRIE MAZ BLUES

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LETTERS TO THE EDITOR

Geoff. Love and Morris Paramor reply to Theodor Meehan, leader of the Dutch Ramblers.

DEAR THEO.—What a shock when we opened last week's "M.M." (September 27, 1947) and read your letter! Our heads are bowed, but our hearts are filled with rage when we think of all the lics we ate and didn't even hear the Ramblers...

ANYWAY, Theo, thanks for straightening us out on this point, and we really are sorry if we have done you and your band an unintentional injustice. We hope to have another chance to hear you just as soon as the Government will let us, or maybe you will be paying us a visit before that?

CALL SHEET

- (Week commencing October 6) Billy COTTON and Band. Hippodrome, Manchester. Dr. CROCK and Crackpots. Palace, Walthamstow. Max GELDRAV. Tivoli, Hull. Henry HALL and Band. Empire, Swindon. Ken HARVEY. Palace, Manchester. Ted HEATH and Band. Mecca, One-night Stands. "Swing Season," Sunday (October 12), Palladium, London. INK SPOTS. Casino, London. Concerts, Sunday (October 12), State Cinema, Kilburn. Joe LOSS and Band. Empire, Finsbury Park. Felix MENDELSSOHN and Hawaiian Serenaders. Empire, Middlesbrough. Sid MILLWARD and Mtwits. Garrick, Southport. Ronnie MUNRO and Band. Pier Ballroom, Redcar. Jan HALPINI and Band. Pier Pavilion, Cleethorpes. Harry HAY and Band. Empire, Nottingham. STARDUSTERS. Winter Garden Palace Ballroom, Southend. Nat TEMPLE and Band. Seaburn Hall, Sunderland.

which band is which, what chance do we stand, or maybe our English isn't as good as we thought it was.

YOUR recent Editorial on the folly of musicians remaining in London minus work when the provinces offer many opportunities is being amplified every week in this town.

As the secretary of the local branch of the M.U. I am being constantly asked to find musicians for work.

Wolverhampton Branch Secretary, 4, Little Birch, Birches Barn, Wolverhampton.

After hearing "Minka" and played by Spike Jones and his Other Orchestra I have come to the conclusion that from the best corny band has come one of the best swing organisations in America.

"SWING LOVER." Knott End-on-Sea, Fleetwood.

NEXT WEEK, Howard Lucraft replies to last week's Editorial on "Air Time."

Come off it, Lauderic!



RALPH SHARON says the last word in the "why-is-a-drummer?" controversy—
(we hope!)

A COUPLE of weeks ago I was kindhearted enough to offer, via the "M.M." some advice on how to be a drummer, and at the end of my outburst I gave my honest opinion of drummers.

The Editor warned me I'd suffer for it, and he was right! During the past fortnight I have been through the mill. I have had twelve mysterious phone calls, eight threatening letters, a time-bomb put under my piano stool at the Lansdowne, horrible leers from Norman Burns, and an exceedingly kind offer from Ray Billington for me to emigrate.

All this I could take; but when a bloke comes along to take up the cudgels on behalf of all drummers, and he isn't even a drummer—I give up!

It's my old friend Lauderic who is as excited as a Canton hot brick. He protests violently and, what is much worse, calls me Mr. Sharon! The cause of the man! He then gets het up because I said "a baby is born every minute."

He says it should have been a "new" baby. I disagree. Who has ever heard of a baby that wasn't new? Also, if anyone has a record of "I Found an Old Baby," I'll gladly give him a fever for it.

Lauderic goes on to say that he is a scientist (he must have had a very expensive education!) and proceeds to give a lot of high-falutin' scientific stuff about decibels and howls. Personally, I wouldn't know a decibel from a bicycle bell, and the only howl I'm interested in is "How! High the Moon."

The dear fellow, engrossed in tearing me to shreds, next exhibits a couple of dreary graphs as evidence of his technical capabilities. O.K.; if he wants to play at drawings, I might as well have a go.

Here, dear reader, is a pen portrait of the drummer making a sound:



And now one of me receiving it. No, that's Alan Breeze down

there, taken before cigarettes went up. This is me:



Lauderic considers it unnecessary when, with regard to stance, I suggested that the drummer crouches over the side drum with the head well down. I didn't mean:



I meant like this:



which is surely the essence of sophisticated-cation.

My scientific friend then asks whether I have ever played a piano I couldn't hear. Brother, I've played on pianos in NAAFI canteens that I couldn't even feel, let alone hear!

And, finally, Lauderic confesses that he is a bad guitarist. My friend, I, too, have my weak spots. My spies tell me that Jack Fallon came back on the "Queen Elizabeth" the other day. We three together should make a nice trio. Snare—I've said it again!

The bebop bug has bitten Belgium—

and Bill Alexandre and his Band are the boys who beat it out, says the well-known West End drummer, now playing with Santiago and his Latin-American Music,

LEW STEVENSON



Bill Alexandre and his Band at "Le Boeuf sur le Toit."

THE other week I took my first real holiday since leaving the Army a couple of years ago. I spent eight days in Brussels, and found the shops literally loaded with good things. Of greater significance, perhaps, to readers of the MELODY MAKER, I heard a really outstanding little outfit, named Bill Alexandre and his Orchestra.

Outstanding? Yes, I mean just that. A seven-piece combo, lately assembled, they already sound as good as any comparable outfit playing in this country to-day. And, from a musician's viewpoint, they're a heck of a lot better than most.

This band of Bill Alexandre's is composed of academy-trained musicians who entered jazz instead of the straight field because they had a feeling for the jazz beat. With this feeling for the music, combined with a thorough knowledge of music and first-class technique, they are producing something really remarkable in the way of fine modern dance music.

Most of the stuff they play is scored for four "front-line" instruments—trumpet, clarinet, tenor sax and electric guitar. The four-part harmony is right-up-to-the-minute stuff; most of the repertoire is special bebop material from the States. As for the performance, the boys have captured the true bebop inflections to an extraordinary degree.

To some extent they have the advantage of us, because they seem able to get all the latest American records without much difficulty. And obviously they've studied these records, for their playing is manifestly influenced by the work of Charlie Parker, Dizzy Gillespie, Howard McObee, and the rest of the beboppers.

THE band has a resident job at "Le Boeuf sur le Toit," in Brussels. I believe they signed a three-months' contract to play hours that are something like ten in the evening until four next morning. In that time they play a half-hour session of their music, otherwise playing for the patrons and splitting into small contingents for tangos and the like.

But the impressive thing is that everything they play sounds very tasteful and interesting. Aside from the Latin American stuff, they play mostly good old tunes at American tempo—very, very slow. Even playing for the public they are able to give these numbers—"What's New?" "Stardust," "Embraceable You," and a whole lot of good evergreens—tasteful and imaginative treatment. Nothing they play sounds corny. And that's a sign of a good band. Most surprising of all, they don't appear to play any current "pop" songs unless one or two appeal on their merits. Fact is, I don't remember hearing any current "pops" while I was over there, so you can tell there's no song-plugging in Belgium. The result is that the bandleader can

play more or less what he likes in a night club, providing it's suitable for the dancers.

STRANGE as it may seem, this band doesn't record. The only outfits that get much of a break on the local labels are typical "Continental" bands—you know the kind I mean. Such a band as this can't get a record date, or much air time, so far as I was able to tell. It appears that the broadcasting people don't have too progressive a musical policy.

Now for some facts about Bill Alexandre and the boys. Bill himself is 27 years old, does most of the arranging and singing, and plays electric guitar. He sings in English in charming fashion, often fitting sophisticated lyrics to the tunes. This isn't the first band he's had, but I reckon it must be the best. He claims it's the youngest professional band in the country.

The rest of the line-up is as follows: Freddy J. Host (alto and clarinet), Freddy de Bondt (tenor), Herman Sandy (trumpet), Ray Warland (string bass and accordion), Philip Decos (piano), and John Ward (drums). Respective ages of these musicians are 23, 27, 26, 21, 24, and 19. Warland is a fine swinging bass player and terrific on accordion; the drummer is very relaxed, producing a good, quiet beat; with loose cymbal work predominating. He has the technique to play in any kind of

orchestra. In their special arrangements his bass-drum accenting is a notable feature. Of the others, I have space only to comment on de Bondt's swell tenor playing in the Ben Webster style, and Sandy's really tremendous bebop trumpeting. Rhythm section sounds just right for the music they play, the pianist boasting a very interesting chord style. On the modern numbers, the band has bite, punch, a real beat and the technique to play everything cleanly.

THE boys would very much like to visit England, even for a couple of week-end concerts, just for the sake of meeting our musicians and having them listen to Belgium's bebop band. Naturally, they don't have the appreciative audience they'd like for modern swing stuff, and in a letter to me, just after I returned, Bill Alexandre writes: "Maybe the MELODY MAKER could help us to come to England? The Union shouldn't mind; didn't we have Nat Gonella, Don Barreto, and others on the promise of an exchange? But no Belgian band has crossed the Channel so far, so why couldn't we? We'd be proud to show the English what young Belgian musicians can do." I can substantiate that an evening listening to the Alexandre band is a satisfying musical experience. I wonder what can be done about it?

FIFTEEN YEARS WITH THE RIGHT LEADER!

PEOPLE often ask me why I have stopped with one band for nearly sixteen years. It is, of course, because I am happy working for Bill Cotton. I like him as a man and I regard him not as an employer, but as a friend.

A wonderful spirit of comradeship prevails in his band, which is why there are so few changes. We all get on remarkably well together, working as a team, understanding each other's idiosyncrasies, seldom arguing, and always trying to see the funny side.

It was in 1932 when Bill happened to hear me singing in a film in which he and his band were also appearing—"The First Mrs. Fraser." He asked me if I'd give him an audition, and as at that time I was singing at working men's clubs, pubs, dinners, and anywhere I could earn a bit of money, I was only too glad of the chance.

I gave the audition at the old Hammersmith Palace, which was running cine-variety, and Bill gave me a contract for a month to see how I made out. It is the only contract I have ever had with him, and I sometimes ask him if I am still on a month's trial!

I WAS engaged to sing "Trees," as there weren't any mikes in those days, and Bill needed someone with a strong voice. Luckily I am the son of an operatic vocalist and was trained to do without mechanical assistance, and even nowadays I don't have to depend on a microphone.

Then at a recording session we were doing a number called "Oh," which had a distinct chorus à la Maurice Chevalier. I had a crack at it, and ever since I have done various comedy and character numbers.

I have had several tempting offers from other famous bandleaders, which I have appreciated but did not accept, because I have never wished to leave Bill and because I thought that if I joined an outfit with a team of vocalists I would probably be required to sing only one type of number.

It might have had some advantages, but would not have appealed to me, as I like singing a ballad one moment and a comedy song the next. Most people who write to me prefer me

The story of a record run (on one month's contract!) by the famous Billy Cotton vocalist

ALAN BREEZE



to switch about as I do, although some wish I would sing only "straight" and sentimental numbers, while the kiddies seem to always go for what they describe as "the comical songs."

I OFTEN hear people of about my own age—poor old geezer!—say that dance music "isn't what it used to be." I most emphatically disagree. I honestly think that dance or popular music has vastly improved during the past few years, probably a lot to do with the presence over here of the late Glenn Miller, also due to the excellence of some of our Service bands, who put in hours of rehearsal and had an unbounded enthusiasm for their work.

I am convinced that the precision of American bands is not due to their superior musicianship, but to the longer and more thorough rehearsals they have. Dance-music, too, is quite a tradition in America, whereas over here, even in these comparatively enlightened days, it is rather looked down upon by a large majority of the Great British Public, including, I am sorry to say, a large proportion of the lay Press.

Still, British musicians, referring to the more intensive preparation carried out by American bands, may comment that the earning capacity in the States is so much greater than it is over here, and that the American public view dance music with a far more critical eye.

I ALSO feel that the vocal side of dance music has made enormous strides in Britain, although I have one great fault to find, even if I do bring a storm of controversy down upon myself for doing so.

I cannot for the life of me understand why so many of our young vocalists will insist upon trying to imitate the American accent and style, thereby completely sinking their own individuality. It is quite all right when one is singing a hill-billy, as right as it would be to use an Irish accent for an Irish song and a Cockney accent for a Cockney song.

But why, oh why, if one is British, must one try to sound American when singing a ballad like "Try a Little Tenderness" or "Souvenirs"? You will find that the singers who have made the most money and are most popular over here are content to "be themselves." I refer, by the way, to all singers of popular songs, not only dance-band vocalists. Take, for instance, Vera Lynn, Sam Browne, Hutch, Anne Shelton and Monte Rey, to mention but a few.

However, that is only my personal opinion, and maybe a lot of you will disagree with me.

I'm not going to give my opinion about the current rage, re-pop, because I must confess that I don't understand it and I don't like it! I suppose plenty of people consider that I am a bit old-fashioned. Let me assure you that I still prefer to deal in corn and reap the harvest!

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Slapstick or Dignity?

IN last Sunday's "Sunday Dispatch," columnist Patrick Campbell launched an attack on the flippancy of B.B.C. dance band announcers—an attack with which we heartily concur.

He pointed out that even when they were not being flippant they became so involved that it was difficult for the ordinary listener to work out the tune that was to be played next, and Mr. Campbell's remarks are timely and justified.

The Melody Maker in the past has complained bitterly along the same lines, and our complaint has always been that the announcing of dance bands is put into the hands of people who neither know nor care about the subject. We heard only this week, for instance, of an announcer stating that a band was about to play a "Moody Herman" arrangement. We ask you!

It is bad enough when the unknowledgeable ones are allowed to announce dance bands and become facetious, but it is a thousand times worse when a dance band expert allows a programme which he is announcing to sink to the same level.

Listeners to last Monday's "Band Parade" (29th) heard ex-dance bandleader Jack Jackson announcing the programme. We know Jack Jackson of old as a reasonably good authority on dance music and a man who has the experience to realise the importance of keeping up the dignity of the profession for the public.

But Monday night's "Band Parade" must have shocked and disgusted the ordinary listener and have given them a very low opinion of dance music. It sounded like a corny carnival night at the corniest music-hall, and Jackson's gags were flippant and facetious to a point of banality.

While the two bands—those of Teddy Foster and Billy Munn—were playing, screams of laughter were going up from the audience which were only infuriating to the listener, and our representative who was present tells us that horseplay and crazy antics on the stage "enlivened" the proceedings throughout. They did quite the reverse for people like ourselves who were listening to the broadcast in our own homes.

If "Band Parade" is to become a slapstick programme, then the sooner the B.B.C. announces this fact, and we can warn our readers what to expect, the better.

But while it occupies a first-class evening spot when it can do something to raise the dignity and prestige of dance bands generally, then we insist that the B.B.C. shall make sure that the comping and general deportment of those taking part in the programme shall be in accordance with the best traditions of the profession—not the worst.

'Cut the Music!'

CINEMA-ORGANISTS may not be quite within our province as players of dance music, but, since they do help to bring dance music before the public, it is with great concern that we learn that over a dozen organists on Odeon, fourteen on Gaumont-British, and six on Granada are having their engagements terminated.

These cuts have come at a time when, with a threatened shortage of American films, with insufficient British productions to fill the breach, organists thought that they would be doubly useful in filling-in at those cinemas which are too small to permit the engagement of an orchestra. The big companies, however, seem to think differently, and it seems to us a most regrettable decision.

The Association of Theatre Organists, which has a membership of 150, had on its agenda the question of affiliation with the Musicians' Union; what a pity that this did not materialise.

From our point of view, the danger sign is that, whenever a crisis occurs, there is a section of the community that always makes a start by cutting down music as a "luxury."

We would remind people who think like this that, in war-time, when everything even remotely approaching a luxury was taboo, music was encouraged as a necessity for the public morale. It still is—whether the music is made by a cinema organ or a dance band.

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THEY'LL SOON HAVE YOU TAPED!

JUST pause a moment before you put on that new swing record or tune in to to-night's A.F.N. programme.

Suppose it were possible to sit back in home comfort, press a button, and make a tape recording of this month's swing-record output? Or imagine that, in a week or two, or even in a year's time, you could re-hear some of the current A.F.N. one-night stands?

But maybe you also like straight music? Then think how much better it would be to have a continuous recording of that Brahms symphony.

Or, you may contemplate holding a special party in a month's time. How convenient if you could plan an evening's musical entertainment in advance; if you could pick out the best items from next week's "Radio Times," record them as they were broadcast, and play them just when you wished.

An H. G. Wells dream of things to come? Not in the least! Just adopt the simple expedient of visiting this year's Radiolympia and watch your dream come to life.

There, on stands Nos. 212 and 221, you can see, and hear, the prototypes of machines that will do all the things specified. Machines that, in 1948, will be available for home use, and which, within only a few years, will almost certainly be as much a fixture of domestic surroundings as the commonplace radio-gram.

These miracle machines are the E.M.I. Broadcast Tape Recorder and the G.E.C. Tape Recorder—British products born of British brains and enterprise that have been brought to an unrivalled pitch of perfection after years of intensive research.

THE E.M.I. and G.E.C. Tape Recorders transmit continuously for 20 to 30 minutes, respectively. Since the length of tape imposes the only limitations, the music or talk could, of course, be made to run on almost indefinitely.

The E.M.I. machine, as designed for broadcasting-studio work, is about the size of a large radio-gram. (G.E.C. already exhibit a console for home use, and a table model is scheduled for early production.)

Operation is as follows: 3,000 or more feet of 1-in. plastic tape, running from one disc to another, pass over an electrical device which, in response to sound impulses relayed from a microphone, magnetises the tape to varying degrees of strength. The tape is then ready for the playback.

Immediately after the tape has passed over the playback "head," which converts the magnetisations back into sounds audible through a loud-speaker, it may instantly be de-magnetised in readiness for re-recording. This process of recording and re-recording may take place 1,000 times without any noticeable deterioration in reproduction.

The plastic tape is made of ferric oxide-coated acetate, and, in appearance, resembles a chocolate-coloured strip of glossy paper. It withstands a breakage test of up to five pounds, and can be repaired quickly with adhesive tape.

It does not suffer deterioration through vibration, changes of temperature, or constant handling. The quality of reproduction is exceptional, and, furthermore, uniform throughout.

The output of the E.M.I. Broadcast Tape Recorder is 15 watts undistorted, with a frequency range of from 30 to 10,000 cycles. Some idea of the tonal quality may be given when it is pointed out that the frequency range of the BBC's "Third Programme," as received over the average radio set, does not exceed 8,000 cycles.

Signal-to-noise ratio is 60 decibels, which, in effect, means that background noise is virtually non-existent.

In the G.E.C. machine, the spools, to save space, are contra-rotating and mounted one above the other.

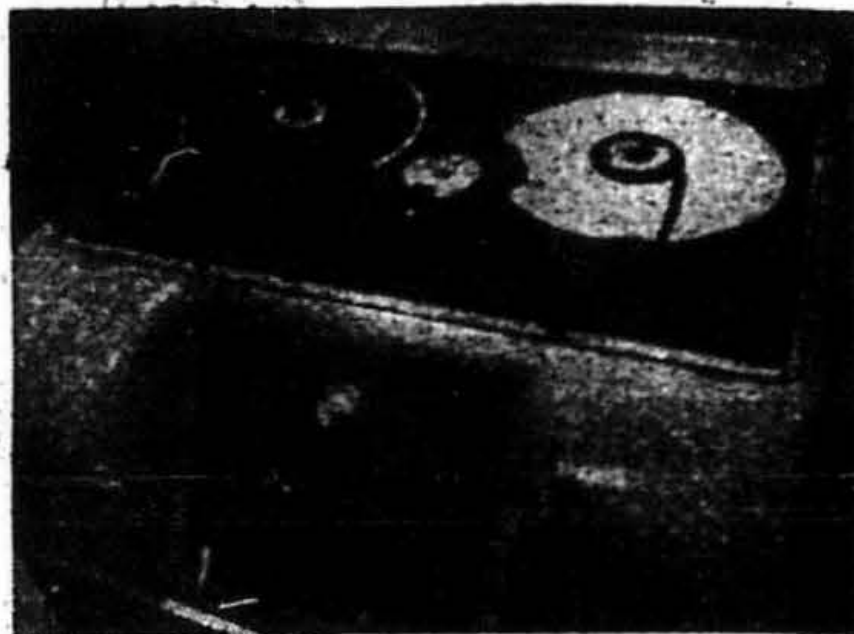
Personal Points: JOE WATSON

Born in Leeds, December 24, 1922, tall and blond Joe took up drumming while still at school, and did gigs around Leeds for some time before joining Micky Pione's band at Harrogate. After a spell with Billy Merrin, he joined Lew Stage at the Dorchester Hotel, later touring with the same band. He went to the Middle East with Harry Roy, early in the war, and when the band broke up joined Joe Loss, with whom he stayed for two years before replacing Maurice Burman with Geraldo. Session work in town with Harry Hayes and others, as well as a spell with Leslie Douglas, preceded his joining the new Nat Temple band this Spring. He is currently featured with this orchestra.

Favourite Musicians: Bill Harris, Shelly Manne.
Favourite Bands: Les Brown, Stan Kenton.
Favourite Records: "Artist in Percussion" by Stan Kenton, "Bijou" by Woody Herman.
Favourite Arrangers: Ralph Burns, Roland Shaw.
Favourite Food: Yorkshire pudding.
Hobby: Golf and having cymbals stolen.
Ambition: To win Littlewood's once or twice in order to replace said cymbals.

A revolution in recording and reception is heralded by the new Tape Recorders now being shown at Radiolympia. They are here described for the first time to the public by

LAURIE HENSHAW



The console of the E.M.I. Broadcast Tape Recorder described here.

Apart from the more obvious advantages, the perfection of this system of tape recording opens up a new era in the field of acoustics. New tonal qualities will become apparent to the listener, for, with research developing, it will soon be possible to record two or more sound tracks on the same strip of tape. If, for example, an orchestra is recorded, two or more microphones will be placed at specific vantage points and, by relaying a more accurate tonal balance, lend "depth" to the ultimate recording. The various musical instruments will thus be heard in correct spatial relationship to one another, and the overall effect to the listener will be an aural counterpart of a stereoscopic picture.

Multi-track synchronisation on the lines indicated has been tried out on discs, but it has proved too costly and inefficient a pro-

cess to be a practicable proposition.

A question one must inevitably pose is: will this system of magnetised-tape recording supplant disc recording? At this stage the answer is "not yet." It would be quite impracticable to make a drastic switch-over from present manufacturing methods. Any transition will have to take place gradually.

There will always be a market for a three-minute playing record; and to meet such a demand it is probable that the more expensive radiograms will eventually be designed to play discs as well as tape.

But, though the future of magnetised tape in regard to present-day disc-recording methods is somewhat conjectural, one thing is certain. These new Tape Recorders are a major scientific development, and, like radio and television, are here to stay.

RADIOLYMPIA ROUND-UP

RADIOLYMPIA, after eight years, bigger and brighter than ever. Skated round 200-odd stands, picked out the following:

HIGHLIGHTS.—Tape recording for the home; major innovation of this year's show (see full report above). . . . Remote control radio sets, nice when you want to laze in bed.

Alarm clock radio . . . wake up to the music of your chosen programme. This by Ekco. They also market a cute Time-Switch clock for £5 plus tax. You pre-select your programmes; it switches them on and off. . . .

Philco's "Pillar Box" table radio-gram. . . . "Post" the record, close the slot, it plays automatically. . . . Smallest sets? Probably Burgoyne's "Playboy" and Marconi-Phone's "Personal" portables. Tuck these in your coat pocket. . . . Largest? Probably H.M.V.'s combo radio-television-autogram. Nice buy for around £400. . . .

Smartest sets? Ferranti's most futuristic: Decca "Decolax" and R.G.D.s most regal; Murphy's "Baffle" set still the most functional.

LOWLIGHTS.—Sad lack of low-priced record-players. Still can't convert your set into a radiogram for less than a tenner. You could do it for 39s. 6d. before the war. . . . Too many poor-quality cabinets; too many expensive ones in bad taste. Disappointing to find television still out of reach of the average pocket. Cheapest around £65, then the sky's the limit.

SIDELIGHTS.—Plenty of table radiograms around £40 mark. Decca's "Decalax," with f.f.r.r. pick-up, a high-spot among portable electric reproducers, under £30, with p.t. Wood still favourite for most quality products. . . . generally plastics for cheapness.

and gay colours. . . . Stacks of connoisseur equipment for the enthusiast — at enthusiastic prices. A needle note: manufacturers sapphire-minded, which may upset the fibre amat.ces. . . . Encouraging to note that though the industry's export target is £1,000,000 a month, there's a fair proportion and wide range of goods for the home market.

FOOTLIGHTS.—Radio: Cost of average table model about 40 per cent. up on pre-war prices. . . . all-round quality higher, but lags behind price increase. No revolutionary changes. . . . Television. . . . Britain still leads the world.

SPOTLIGHTS.—Watch out for B.B.C. Television studio and see programmes transmitted. . . . Brain-wave machine: be a guinea-pig for Ediswan's brain-activity recorder. . . . Hear your voice on E.M.I.'s tape recorder. . . . Pry on crime detection by dialling 999 at the Police stand. . . . spot such scientific marvels as the radar and direction-finders at the Government-sponsored stands. . . .

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"UNCLE" BERT LUCAS RETIRES

VIRTUALLY acting on the theme of a past "hit," "I've Got My Captain Working for Me Now," ex-World War I Sergeant-Major Bert Lucas—until Friday last (26th) "C.O." of the Sun Music Publishing Co. Ltd., 23, Denmark Street, W.C.2.—has now handed over command of the Sun's destinies to long-term co-worker and former Major Johnny Johnson. Johnny will have in his appointment the valuable assistance of Griff Lewis.

Entering the profession as general utility man with Francis Day and Hunter in 1909, Bert Lucas—"Uncle Bert" to his many intimates—looks back over a colourful career dating from the pioneer days of sheet-music "plinkies," who used to sell music copies from stalls in London market places, to his present-day activities as general manager and director of the Sun.

During his 45 years in the business, Bert has met hundreds of internationally famous music celebrities, but most of all cherishes a particularly warm memory for his contemporary, Mr. John Abbott, director and general manager of F. D. and H., whose valuable guidance and assistance, says "Uncle Bert," gave me the opportunity of progressing to my position with the Sun, which I have held since the company's formation in 1934.

Bert Lucas, who plans to retire to the country to pursue his hobbies of gardening and carpentry—he has these many years given up his former great hobby of cycling—will be extended best wishes by the MELODY MAKER and all those business associates who had the good fortune to come into contact with his breezy and affable personality.

Weddings in Ayling Band

THAT music hath charms is being doubly proved this week by the marriage of two of handleader Les Ayling's boys, to girls who came first to admire the music and then the musician.

Whilst playing with Les at the Empress Ballroom, Dundee, drummer Alec Elliott, of Glasgow, first drew the plaudits and then the personal interest of Winifred Umphray. Last Tuesday, Alec left the Lyceum Ballroom to return to Dundee and marry Winifred.

The pianistics of Ron Wade at the Lyceum (Strand) first attracted Patricia Diggins. They marry at King's Cross Register Office next Monday (6th).

Depping for Alec this week at the Lyceum is ex-Claude Cavallotti drummer, Eddie Freeborn; whilst pianist George Rattlee, of the Sidney Lipton arranging staff, sits in during Ron Wade's absence.

Heavy week for Les this week is typified by Wednesday's 10 a.m. rehearsal for that night's V.A.F. Ball cabaret, Thursday's 9 a.m. "sound" session at the Lyceum for a G.-B. publicity film, and a 1 p.m. "dubbing" session, with usual evening dancing (and filming), starting at 7 p.m., and Friday's usual afternoon, evening and midnight-till-4 a.m. sessions to come!

CHRISTIE BACK.—After a most successful summer at the Winter Gardens, Ventnor, Isle of Wight, Melville Christie and his Orchestra will shortly reopen at their spiritual home, the New Theatre Ballroom, Amesbury.



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CONTINENTAL VIRTUOSI TO TOUR HERE

Gorni Kramer Max Geldray

A NEW instalment in the controversy "Can the Accordion Swing?" will be written next month when Gorni Kramer, the outstanding accordionist of the Continent, comes to England for a series of concerts.

He is being brought over by Adrian Dante, famous accordionist and teacher, who tells the MELODY MAKER that Kramer, an Italian, has made over 500 records on the Continent and is famous not only as a swing accordionist in the most modern style, but as a conductor, composer, and arranger.

Kramer was responsible for getting the accordion recognised in the dance orchestra on the Continent, and has a terrific reputation which his concerts in England will undoubtedly enhance.

His first appearance is at the Kensington Town Hall on Tuesday, October 21, followed by the Lewisham Town Hall on Wednesday, October 29. Bristol fans can hear him at the Central Hall on Saturday, November 1, and he then plays at the Croydon Civic Hall on Tuesday, November 4. He goes to the Manchester Albert Hall on Friday, November 7, and the following day appears at the big International Accordion Festival which is being organised at the Central Hall, Westminster. All these concerts start at 7.30 p.m.

In addition to Kramer, the concerts will also include Wolmer—another brilliant Continental musician and stated to be a phenomenal technician on the accordion—and the Adrian Dante Accordion Quartette, well known for its many broadcasts.

JOE LOSS BACK IN VARIETY

ON Monday last (29th) Joe Loss and his Orchestra, fresh from their long summer season at the Villa Marina Ballroom, Douglas, Isle of Man, reopened their variety tour at the Shepherd's Bush Empire, London.

Despite the fact that the Loss Band—as such—is no world-beater, despite the inclusion of such hackneyed "oldies" as "Woodchoppers Ball," "In the Mood" and "Good, Good, Good," despite the fact that music-hall audiences are allegedly tired of dance bands on the stage, Joe and the boys raised more enthusiasm than I have heard for the home-grown product for a long time (writes Jerry Dawson).

Never once did the interest flag, the programme was well chosen, the arrangements were neither over-ambitious nor distracting, while the maestro did not inflict long, rambling, build-up announcements upon the listeners.

In other words, the show was honest-to-goodness variety meat, well presented and down-to-earth, without being corny. Don Rivers, singing in Italian, literally stopped the show (he had to sing two encores), and displayed a grand stage personality, whilst the established favourites, Elizabeth Batey and Howard Jones, fitted beautifully into the general scheme of things.

Without doubt the best band stage-show which this writer has seen for ages. Joe Loss knows his public, and if he can keep up this standard he will go a long way towards helping stage bands to revive their one-time popularity with music-hall audiences.

Terry Devon Better

AFTER a serious illness which necessitated her laying-off for almost three months, glamorous vocal star Terry Devon is now back in circulation again, and looking forward to picking up the threads of her interrupted career.

As a very young girl, Terry first came to prominence with Billy Thorburn, and later was for a long time with Oscar Rabin. Prior to her illness, she was freelancing, and was heard regularly on the air with the Stardusters.

She can be contacted at Shepherd's Bush 2552.

TENOR SELLS UP.—Extremely bad fortune has befallen tenor sax stylist Sammy Leigh, late of Carl Hargett's and many other leading British bands. Stricken with illness some time back, Sammy recovered sufficiently to return to the profession, but has now had a severe relapse, and must give up playing for good. To enable him to take up residence in the country, he needs to sell his stock of instruments immediately. These include modern Conn tenor, Lamy clarinet, and several mouthpieces, cases, etc. Sammy may be contacted at Putney 1617.

FAMOUS Dutch virtuoso of the harmonica, Max Geldray, starts next Monday (October 6) on a Variety tour which will take him all over England. The tour kicks off at the Tivoli, Hull; this date to be followed by Liverpool (Pavilion) and Edinburgh.

Fans should seize this chance of hearing Max, since he is one of the most technically accomplished swing harmonica experts to be found anywhere.

The act which he is devising for his tour will naturally be a commercial type of offering with a good deal of novelty, and—as Max himself put it—"with just as much swing as I can get away with in an ordinary Variety programme."

Max's last engagement was a big Continental tour in which he used a small, specialised swing orchestra, but this time—for a start, at any rate—he will just be using a speciality piano accompanist on his tour.

13 BANDS FOR GREAT 1947 "ALL-BRITAIN"

WITH the Area Finals over except for the Mid-Britain (Western Region) at the Odeon Cinema, Warley, Birmingham, next Sunday evening, interest is growing rapidly in the great 1947 "All-Britain" at the King's Hall, Belle Vue, Manchester, on Sunday, October 19.

Owing to the all-time record number of 60 County and District Championships which have taken place this year, and the consequent number of ten Area Finals it has been necessary to hold, there will be the record number of thirteen bands in the "All-Britain."

They will be the winners of the Area Finals, the winners and runners-up from the Heat which will again be held to give bands placed second in the Area Finals another chance of getting into the "All-Britain," and the Scott Henderson Quintette, of Glasgow, who, as holders of the "All-Britain" title, are seeded to the event.

Also, to close this great Swing and Dance Music Festival with a special stage presentation, there will be Ted Heath and his Music, complete with Paul Carpenter, Kenny Baker, Jack Parnell and his Quartet, et al.

All this has to be packed into one afternoon, and although it has been announced that the entertainment will be from 2 to 6 p.m., those attending will be well advised when making their travelling arrangements to allow for a later finish.

That it will be a great, fast-moving show without a dull moment in the whole of its four to five hours' duration is amply proved not only by the presence of the Ted Heath aggregation, but also by the fact that the competing bands have shown at their Area Finals a standard well in advance of that seen in any previous year.

The All-Britain is being organised (for the MELODY MAKER) by Mr. Lewis Buckley, and seats (numbered and reserved) cost 10s. 6d., 7s. 6d. and 5s. 3d., while unreserved seats are 3s. 6d. All these prices are inclusive of tax, and tickets can now be obtained from the Box Office Manager, Belle Vue, Manchester. Postal applications must include full remittance and stamped and addressed envelopes.

Visitors to the All-Britain who require lunches or teas are advised to reserve their tables in advance by writing to the Catering Manager, Belle Vue, Manchester 12, stating the number in the party and the time that the meal will be required.

"BLUE ROCKETS" ON THE STAGE

SHORTLY after its formation, the R.A.O.C. "Blue Rockets" played a week in Variety in Liverpool—this in the very early days of the war.

This week the "Blue Rockets," directed by Benny Daniels and still featuring some of the members of the war-time band, opened in Variety at the Pavilion Theatre, again in Liverpool.

Reports tend to show that this opening was an auspicious one, and at the second house on Monday (29th) the audience gave the boys a grand send-off.

George Sumner's "Dear Old Donegal," Garry Gowan's "Flying Trapeze" and the novel finale were highspots of the show, which will be fully reviewed in an early issue of the "M.M."

Singer Leaves

SAILING to-day (Thursday) from Tilbury aboard the s.s. "Stratheden" for Australia is drummer Harry "Guide to Archer Street" Singer.

Recently with Johnny Robins' Band at Westcliff-on-Sea, Harry has joined violinist George Bere's quartet aboard the "Stratheden," playing drums and vibes, with Billy Porter on trumpet and Red Clark on piano and accordion.

He expects to be away from England until Christmas, spending eight days in Sydney, where he has many connections.

TED HEATH BRASS CHANGE

AN important brass change is scheduled to take place almost immediately in Ted Heath's Band.

Next Monday (6th) trumpet expert Cliff Haines steps into the Band, taking the chair of popular Heath "original," Harry Letham.

Cliff Haines, for the past eight years, has been in the Army, serving in the famous Welsh Guards Band, but during leave periods he has appeared with the George Evans Orchestra and with several other of our top-line dance bands, including Geraldo, Frank Weir and Harry Roy. So technically accomplished and versatile is Cliff—who graduated to serious music via a Salvation Army Band—that he also spent a period with the London Philharmonic Orchestra.

PROMISE KEPT

CLIFF enters Ted Heath's Band as the direct result of a promise which the maestro made to him in 1944 when he dipped two or three times with the band in its early days. He is, for instance, heard in the band's notable recording of "Opus 1." Greatly impressed with his Harry James-ish performance, Ted promised him on the spot a place in the band the moment his period of Army service was terminated. Cliff being invalided out recently, he accordingly steps into the ranks of the Heath brassmen.

It was all the easier for Ted to keep this promise since Harry Letham had been anxious for some time to give up touring and settle down in Town; since his wife—singing star Bette Roberts—is completely tied to London by her many commitments, and Harry is naturally anxious to remain at home in the circumstances. He plans a very busy career of free-lancing, and is already well booked in several directions, not the least of them being with conductor Bob Farnon on his big new undertakings in films.

Edwards (not Dexter) with Mendelssohn

TWO weeks ago it was reported that a new vocalist had joined Felix Mendelssohn's Hawaiian Serenaders, and we named him Roy Dexter.

Actually, the boy concerned is Liverpool's own Roy Edwards, who, after months of ill-health, is now recovered and has commenced the long climb back to fame.

A fine vocalist, this good-looking youngster should very quickly find a niche for himself at the top of the ladder.

Our apologies to Roy and to the several Dexters for the mistake.

Imeson Brothers in New Film

A BIG break has come the way of handleader Lou Sherman and the Seven Imeson Boys, who have been chosen to feature in a new British musical at present being made by the Knightsbridge Film Company.

Star of the film is Johnny Blyth, who appeared in the recent film successes "Holiday Camp" and "Crime Reporter."

Also in the film will be the George Mitchell Swing Choir of twenty-five voices, who will sing the background music instead of this being played by an orchestra.

One of the scenes will be "shot" in Archer Street, and the film will contain several tunes which are expected to be hits. The score will be published by the recently formed Ideal Music Company.

MOVING AND AIRING.—Howard Lucraft is now to be contacted at 75, Sussex Way, Cockfosters, Barnet, Herts (Barnet 3197). Next week he will be airing with his music on Wednesday (8th) from 9.30 to 10.05 a.m. on the Home Service, and on Thursday from 3.30 till 4 p.m. on the Light Programme.

BASSIST BACK.—Recently with the Ronnie Munro Orchestra, at Butlin's Camp at Ayr, bassist Ken O'Donnell has left the band and is now back in Town. He can be contacted at VALENTINE 2595.



Lou Sherman

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Collectors' Corner

by Max Lums and Sinder Tind

IT seems a long time ago that I sat down to write for a Collector's Corner. It has been over a year since those far-off days I wrote Sinder Tind's. Finally, however, I am back in the saddle again. It was almost six years to a day (27/9/41) that the first Corner was published, so it can be said with some truth, "This is where I came from."

It has been interesting to browse through the old Corners and see just what was happening in the music world six years ago. The main thing that struck me was the predominance of space given to news of prize competitions to the exclusion of what was then the most precious commodity of all—the gramophone. It was a much greater drive than the does today. And Nichols was far better known than George Mitchell, and poor Jerry-Bell Morton hardly got a mention. But things in the music world are changing apace. I have reached a collecting level, and we shall hope in the future to give you news of all the great jazzmen, be they black, brown, beige, or white.

The first Corners were full of news of record releases and discographies. We found a new Dix record and we found an unheard-of record, and we went on like this for months. It was a time when the collector's mind was on the gramophone, and the collector's heart was on the gramophone. Now there's a thing that might still be worth looking into!

Yes, the gramophone companies were indeed kind to let that they should still send a kindly ear to our pleadings if they had an abundance of shelvin' to offer to the abundance of crates.

But don't worry, the Corner will continue to do its best to get you the news on the records. It will be the same as the old days, still unshaken in this country, up his sleeve, and it is a long time since the gramophone lists were graced by a vintage Louis. And

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Leader of the Band



ART GREGORY

A youthful veteran with 25 years' experience of the business reaching from the West End to the Near East, Art Gregory is now well established at Llandudno, North Wales. His band was heard in "Dancing Time" (Welsh Regional) on Wednesday last (1st).

GOSSIP

CONGRATULATIONS to Manchester trumpeter John Kenneally, whose wife recently presented him with a daughter, Louise Ann. Also to trombonist Frank Fidler upon the arrival of baby Janis. ... Also to Chas. Payne of Payne's Majestic Ballroom, Llandudno, who, on Wednesday of last week, was married to Miss Gwenn Roberts, also of Llandudno. ...

JERRY DAWSON.

HAVING now completed his first year at Payne's Majestic Ballroom, Llandudno, Art Gregory and his Orchestra are again settling down for the winter season, whilst around the corner, at the Winter Gardens Ballroom, Art presents the "Aristocrats," directed by Benny Rider.

At the Majestic, Art leads Arthur Abbot (piano); Stan Land (drums); Tot Simpson (trumpet); Tom Warrin and Chas. Hamilton (altos); and Ted Carter and Bert Houthedsen (tenors).

This band, one of the best heard in the provinces for a long time, is well worthy of far wider radio representation than it gets from its isolated broadcasts via Welsh Regional.

At the Winter Gardens, altoist Benny Rider leads; Dave Clarke (alto); Tony Traversi (tenor and trumpet); Walter Wild (piano); Mason Croft (drums); Francis Traversi (bass); and blonde vocaliste Kathleen Moores.

SOUTHERN BACK TO LEAMINGTON

COMMENCING on Monday, October 6, the popular Midlands leader, Jack Southern, will again be in residence with his six-piece outfit at the Palais de Danse, Leamington Spa, for the fifth consecutive winter season.

With Jack leading on piano, the complete line-up is: Bob Bentley (alto and clar.); Johnny Clark (tenor, violin and clar.); Chuck Whewell (trumpet); Ron Bailey (bass and accordion); and Gerry West (drums).

Both Bob Bentley and Johnny Clark were with Jack last season, but during the summer have been playing at Filey and Yarmouth respectively with Dick Denby and Maurice Illiffe. Chuck Whewell, the only new comer to the line-up, has been with Ronnie Pleydell's Band in the Isle of Wight.

Wagstaff's Band at the "Prince"

MUSIC at the classy Prince of Wales Hotel, Southport, is currently handled by Wagstaff's Band, with bassist-cellist Dennis Ashworth at the helm.

The Wagstaff group commenced operations at Southport as far back as July, playing light music only; and on September 6 they played the opening dinner dance, which they have continued to play each Saturday night since this time.

The combination for dancing is two pianos, bass and drums, plus tenor sax and trumpet.

MERRIN TAKES THE ROAD

THIS Saturday (4th), Midlands maestro Billy Merrin concludes his run at the Greyfriars Hall, Nottingham, and embarks upon an extensive tour of one-night stands which will keep him and the boys very busy over the next few months.

Billy is succeeded at Greyfriars by Maurice Illiffe and his Band, who thus make a welcome return after a summer in Gt. Yarmouth.

Billy's sojourn at the Nottingham venue marked his return to the profession after a long absence, and has enabled him to rebuild his band into a unit worthy of comparison with the best of the class.

For his provincial appearances Billy is retaining the complete Greyfriars personnel, plus vocaliste Penny Nicholls, and he hopes shortly to announce some interesting plans for next summer.

MOOREHOUSE AT DOUGLAS

AFTER a successful summer season at the Balquene Hydro, Harold Moorehouse is once again back at the Strand Palais, Douglas, Isle of Man, for the winter, leaving his brother Frank to carry on at the Balquene until October 4.

The band comprises Bob Whittle (alto); Bob Quayle (tenor); Don McLeod (trumpet); Tom Cawley (bass); Ernest Freeman (piano); with Harold on drums.

Brother Frank will shortly be joining the band on drums, and, with probably the addition of a trombone, Harold will then conduct.

Round Brighton

SAD news this week of a further cut in the size of the band at the swank Norfolk Hotel, which for years now has been considered the best job in a town of good jobs.

Last February the band was cut from a ten-piece to eight, and now it has been further reduced to a five-piece.

Musicians who felt the axe were: Gaskell (trumpet); Harold Nicholls (tenor); and Jack Green (alto). This leaves the following line-up: Jeffrey Essex (violin), directing Johnny Nicholls (alto), Harry Gee (guitar and vocals), Les Low (drums), and Stanley Gold (piano).

The last named takes the place of popular Percy Warden, who has occupied the piano chair at the Norfolk Hotel for two years but who feels that, in the circumstances, the time has come to make a change.

Percy moves down the road to the Princes Ballroom to join the Oceanaires Orchestra, at present under the direction of our old friend Alan Green.

GLASGOW

IT is announced that within the next couple of weeks the band at the Pavilion Theatre will be taken over by the Louis Freeman office, and Louis is recruiting for this at the moment. As he is also responsible for the music at the Alhambra, it is expected that quite a few dance men may be employed between the two theatres, as the winter show season at the latter venue has just commenced. Another Freeman activity in progress just now is one of the Highland one-night tours, which Louis instituted earlier in the year. On the road with the present company are the brothers Eugene and Terry Duffy, who were recently in variety.

At Dennistoun Palais, Lauri Blandford has just signed up a new bass man to take the place of Dick Campbell, who is off to South Africa. The recruit is Bob Younger, recently with Bill Neil's band. Bob being also a vocalist, he will share the mike with Mary Queen, who used to be with Jack Chapman.

Another proud papa appears from among the local boys, the man coming this time being pianist Vic Norton, who has just finished up with the Chalmers Wood job at Millport. Vic has not been long in fixing, as he will now be with Charles Harkin at the Moorings, Largs, now on its winter schedule.

HUGH HINSHELWOOD.

EIRE. EDDIE BROWNE, pianist, back in Dublin, after five years in the Forces. ... Peggy Dell, former Roy Fox thrush, has formed a new band in Dublin, plays at Beverly Club Danes, Boleyns Restaurant, and frequent variety theatres in Dublin. ... Tip for British dance bands visiting Eire: reduce brass sections and substitute strings—they like it "sweet" here. ... Jim Scanlon, Waterford pianist and accordionist, who was with Jack Silver's Dublin Band at Atlantic Ballroom, Traamore, recovering nicely from recent illness. ... Sadie Byrne and her Portlaoige Dance Orchestra now playing at huge Ballybricken Ballroom Carnival, Waterford. ... Tom Katz and his Saxophone Six retained by popular demand at Olympia Theatre, Dublin.

NORTHERN IRELAND. NORMAN WHITE, who led his band at the Memorial Hall, Londonderry, and more recently has been playing with Stanley Cox's outfit in the Embassy Club, has again formed a band, and this time will be playing in the Grand Central Hotel, Belfast. For this engagement he will be joined by his trumpet-playing colleague of the Cox outfit, Harry McAuley. The full band comprises: Norman White (tenor); Tommy Thompson (bar.); Stan Smith (clar.); Harry McAuley (trumpet); Charlie Turner (piano); Stan Smith (bass); and a drummer who has yet to be fixed. To fill his vacancy Stanley Cox would like to hear from a stylish trumpet player.

HARRY GOLD IN THE NORTH

FOLLOWING their successful week at the Astoria Ballroom, Manchester, recently, Harry Gold and his "Pieces of Eight" are again in the North-West.

Last night (Wednesday) they appeared at the Tower Ballroom, New Brighton, and can be seen and heard to-night (Thursday, 2nd) at the Victoria Hall Hall-ax, and at the Palais de Danse, Ashton-under-Lyne, to-morrow (Friday).

On Saturday (4th) the boys wind up their whirlwind tour at Higher Broughton Assembly Rooms, Manchester.

Returning to Town, they feature opposite Oscar Rabin and his Band with Harry Davis in "Band Parade" on Monday next (6th), on Thursday play a light programme session from 5.45 to 6.15 p.m., and a "Music While You Work" half-hour at 3.30 p.m. on October 16.

Further bookings include the Winter Gardens Palace Ballroom, Southend, for the week commencing October 20.

SWINTON PALAIS NOW NEW PLAZA

FOR many years known as the Swinton Palais de Danse, the New Plaza Ballroom, Swinton, near Manchester, recently reopened under the proprietorship of noted dance promoter Joe Read, who has installed Ray Summers and his Band.

Trumpet-playing Ray is well known by virtue of his association with the Richard Valery Orchestra.

At the Plaza he is leading Dave Lefton (piano); Hughie Jones (bass); Doug Martin (drums); Tommy Harrison and Billy Dunn (altos); Harry Tyree (tenor); and Lynn Dudley (vocals).

NOW that bandleader/manager Billy Bevan has departed from the Southport Palais to run his own band agency, the musical affairs at the Palais are in the hands of pianist Harry Egerton.

With Harry are Horace Hill (bass); Stan Moreton (drums); Ernie Forbes (alto); E. Shelley (tenor); and Nelson Durston (trumpet).

Harry is hoping to augment the band in the very near future, and would be glad to hear from any alto or tenor player who would be interested in working in Southport.

THREE BANDS FIXED FOR MANCHESTER

AFTER much speculation amongst local musicians and leaders, all arrangements are now completed for the winter season on Manchester's "Hall Circuit" ballrooms controlled by Bill Hall.

Having completed one year at the Lido, Ashton Old Road, Phil Phillips has landed what is probably the "plum" of the three halls concerned, and will open on Saturday, October 11, at High Street Baths Ballroom, where he will front a somewhat reorganised band.

Most of the men have been fixed for this job, but the complete line-up is not available as we close for press.

Phil will be replaced at the Lido by noted local maestro Cyril Boole and his Band which, with Cyril playing alto, will comprise: Bonnie Taylor (piano); Sam Langley (bass); Joe Mitchell (drums); Arthur Hope (trumpet); Johnny Pimlott (alto); Alf Davies (tenor), and a further tenor still to be fixed. Vocalist will be up-and-coming Manchester boy, Alan Reynolds.

To complete the trio, the Harpurhey Baths Ballroom opened on Wednesday last (1st) with trumpet-arranger Rae Allen making his debut as a bandleader. Rae was at the Baths last season in the brass section of Geo. Worthington's band and has since been with Jack Oliver at Blackley Palais.

He opens with a brand new outfit, which he hopes to stamp with his own particular brand by judicious use of individual arrangements.

Palace Personnel

BY now well settled in, playing week-ends at the Palace Hotel, Buxton, Freddy Bullock's "Lyrians" Band comprises Alan Wood and Edgar Richardson (altos); Len Parker (tenor); John Donnelly (trumpet); Hurst Topham (piano); Dave Ryan (bass); and Wally Burman (drums); with Freddy leading and playing baritone.

NOW firmly established in the favour of Leith (Scotland) dancers is Johnny Lodge's band at the reopened Assembly Rooms.

Under Johnny (alto, clar., violin) are Tommy Gould (tenor, clar., violin); Angus Mattland (trumpet); Jack Todd (piano); Alex Ferguson (drums); and George Thomson (bass).

Johnny, who returned to Civvy Street in 1945 after 15 years' Regular Army service, was gigging in London before he took up his current engagement in his native city.

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