

Melody Maker

3^d INCORPORATING "RHYTHM"

WEEK ENDING DECEMBER 30, 1944

GLENN MILLER IS MISSING

'Plane Vanishes on Journey to Paris

DANCE BAND FANS ALL OVER THE WORLD, AND THE HUNDREDS OF THOUSANDS OF ALLIED TROOPS WHO HAVE BEEN CHEERED AND ENTERTAINED BY HIS MUSIC, WILL LEARN WITH THE VERY DEEPEST CONCERN THE GRAVE NEWS THAT MAJOR GLENN MILLER, CELEBRATED LEADER OF THE AMERICAN BAND OF THE ALLIED EXPEDITIONARY FORCES, HAS BEEN OFFICIALLY REPORTED MISSING.

His last broadcast in person in this country was on December 12, and he left England by air on December 15 to fly to Paris and join the rest of his band, who had already arrived there safely.

SINCE THEN THERE HAS BEEN COMPLETE SILENCE. NO NEWS HAS COME FROM HIM OR THE PLANE IN WHICH HE WAS TRAVELLING; IN FACT, HE AND THE MACHINE SEEM COMPLETELY TO HAVE VANISHED, AND ON CHRISTMAS EVE SHAEF ISSUED A SHORT STATEMENT—WHICH WAS BROADCAST BY THE B.B.C. IN ITS NEWS BULLETINS—OFFICIALLY ANNOUNCING HIM TO BE MISSING.

Right up to the moment of closing this issue for press on Wednesday morning (December 27), the Melody Maker has been in constant touch with the authorities, hoping that good tidings would come through. We regret to report, however, that no news has been forthcoming of his whereabouts or—we hate to have to write the words, but the stark facts must be faced—of his fate.

One gleam of hope is the conjecture that his plane may have been forced down in enemy lines, and that he is now a prisoner of war, since it is understood that his flight was in connection with the arranging of troop concerts on the Continent, and therefore there is no reason necessarily to suppose that the plane took the direct cross-Channel route to Paris.

JERRY GRAY DEPS. FOR XMAS SHOW

Among Major Glenn Miller's engagements on the Continent was the super A.E.F. Christmas show broadcast from Paris on Christmas Day. The show duly took place, with Sergt. Jerry Gray, famous resident arranger of the band, conducting in Glenn Miller's place. It says much for Jerry Gray and the members of the band that they gave as faultless a performance as ever, despite the handicap of anxiety under which they must have been suffering.

Major Glenn Miller came to this country in July, 1944, with the American Band of the A.E.F.—forty-eight strong, and consisting of one of the finest musical aggregations ever to visit these shores. They have broadcast consistently on the A.E.F. programme of the R.B.C., given hundreds of troop and charity concerts (including the Jazz Jamboree), and also recorded here for H.M.V. with Dinah Shore.

Their impeccable playing and brilliant musicianship, as well as the polished slickness with which their broadcasts and concerts are carried out, have rocketed Glenn Miller to the peak of British affection—even enhancing the terrific reputation he made over here with his brilliant pre-war orchestra.

Born at Clarinda, Iowa, in 1910, Glenn Miller first became prominent as trombonist with Ben Pollack. He recorded and arranged with Red Nichols and his Five Pennies, worked with the Dorsey Brothers, Glen Gray, Benny Goodman, Ray Noble, etc., forming his own band in March, 1937.

MAJOR MILLER'S WIFE IN THE UNITED STATES HAS BEEN INFORMED BY THE AUTHORITIES THAT HE IS MISSING, AND IN HER LONG HOURS OF ANXIETY AND WAITING FOR NEWS SHE HAS THE VERY DEEPEST SYMPATHY OF US ALL. WE CAN ONLY HOPE THAT BY THE TIME THE NEXT ISSUE OF THE MELODY MAKER IS PRINTED IT WILL BE POSSIBLE TO ANNOUNCE THAT MAJOR MILLER HAS BEEN LOCATED—AND IS SAFE.

NAT ALLEN IN FOREFRONT OF BANDS TO ENTERTAIN BLITZ-REPAIR WORKERS

A new field in which dance bands can demonstrate once again their tremendous usefulness in the keeping up of morale, and which is just another manifestation of the national service they have been doing throughout the war, is contained in the news that bandleader Nat Allen and his orchestra are in the forefront of the name bands who are going to play for the thousands of blitz-repair workers now in London.

As is well known to everybody, provincial workers of every kind have been brought to London to lend their skill towards making habitable the houses damaged by flying-bombs. They are located in hostels in various parts of the Metropolis, and the officials in charge of their welfare have taken great pains to ensure that they get plenty of relaxation in their leisure hours, by providing them with billiard-tables, games-rooms, and other recreational facilities.

But the men have found one important entertainment factor missing—they want dance bands. They made an appeal to the officials-in-charge to get them bands so that they could hold evening dances, and the officials at once got in touch with the Melody Maker.

As an impressive start-off to the scheme, we were lucky enough to receive the spontaneous help of none other than popular Nat Allen. Nat has generously arranged to bring his whole band—consisting of the ace-musicians who play with him on his Sunday "Anne to You" programme—to a hall in St. John's Wood, London, on the evening of New Year's Day, when many hundreds of blitz-repair workers will dance to his music.

What is more, Nat has spontaneously returned the fee for the engagement, and is providing the whole band out of his own pocket—as a splendid gesture towards the men who have come from their homes in all parts of the country to help repair London's houses.

This is but a forerunner of a great deal of planned dance band entertainment which is being inaugurated for the blitz-men, as the Government officials concerned have been amazed at the tremendous excitement aroused by the news that Allen was coming down to play for them.

The popularity of dance music among these workers ensures a new and regular outlet for bands in the future.

Incidentally, Nat is planning to make a special feature at his dance of the tune called "We're Going To Build A Little Home For Two" which he is adopting as the "signature-tune" of the engagement.

HAYES AIRING

A PROGRAMME that sounds as if it should be ideal for swing fans will be broadcast on January 2 (5-5.30 p.m. Forces), when Harry Hayes and his band will be in the studios with a special offering of modern music.

Band will be substantially the same as Harry's recording combo, with which he has waxed several sides for the H.M.V. label. Broadcast will be a non-vocal one, featuring all swing. Arrangements played will mostly be by that grand piano-stylist and clever young arranger, Norman Stenfalt.

The Editor and Staff of "The Melody Maker" wish all their readers A Happy New Year And Victory and Peace in 1945

BOBBY HIND LEAVES FOR INDIA

DURING all the excitement leading up to the Christmas holidays, veteran bandleader Bobby Hind quietly slipped out of the country on the first lap of his journey to present a dance band and musical show to Allied Forces in India under the auspices of E.N.S.A.

Personnel of Bobby's outfit included Gelia Martel (piano and acc.); Terry Lynne (drums); Arthur Hawes (trombone); Stan Spencer (trumpet); Jan Castelli (saxes); Harry Goss (saxes); George Knox (saxes, etc.); Jack Pricker (piano); Fred Etridge (bass); and Nona Gaye and Bette Blyth (vocalists).

In addition, there are several other well-known dancers, singers, comedians, etc. "Veteran" of the party from a musical viewpoint is Arthur Hawes, who, in his long service to the dance-music profession, almost rivals the record of Bobby Hind himself, and whom many old-timers will remember as having been with the original "Midnight Follies" show under the baton of Jay Whidden.

AFTER a very hectic and adventurous tour of the battlefields, Joe Loss and his Band have now returned to this country and once again are delighting fans at their regular Christmas and New Year haunt, Green's Playhouse Ballroom, Glasgow.

CONGRATULATIONS of the whole profession will go out to notabilities of the London dance-musical world, swing singer Irene King and drummer Johnny Wise, on their marriage. Irene is known through innumerable radio appearances, whilst Johnny has the percussionist's chair in Tommy Rogan's Band at the "400" Club.

THE MELODY HIT MY FAVOURITE DREAM

THE SWING HIT MIFF FERRIE'S

JUNGLE JIVE

BROADCAST BY AMBROSE

3/6 PER SET

THEY'RE WRIGHT OF COURSE!

CALL SHEET

(Week commencing Jan. 1)
Carl BARRITEAU and Band.
Royal Court Hotel, Southampton.
Johnnie CLAES and Claepeigns.
One-Night Stands, Midlands.
Billy COTTON and Band.
Hippodrome, Birmingham, also
Band of the Week, B.B.C.
George ELRICK and Band.
Neale's Ballroom, Coventry.
Gloria GAYE and Band.
Assembly Rooms, Tunbridge Wells.
Henry HALL and Band.
Empire, Oldham.
Felix MENDELSSOHN'S Hawaiian
Serenaders.
Hippodrome, Keighley.
Harry PARRY and Sextette.
Palais Royal, Hammersmith.
Oscar RABIN and Band.
One-Night Stands.
George SCOTT-WOOD.
Empire, Middlesbrough.
TROISE and his Mandollers.
E.M.S.A.

COTTON IN KNOTS
IN NOTTS!

"HECTIC" would seem to be the
only appropriate word to use
in describing the adventures of Bill
Cotton's Band last Monday (Dec. 18)
in Nottingham.
The alarm was sounded at 12.30
p.m. when it was learned that all
the band's stage equipment, including
instruments, suits, etc., had, by some
unfortunate mischance, been side-
tracked to Chester during the journey
from Preston, Lancs.
It is difficult to surmise just what
would have happened but for the fact
that Bill Merrin's Studios are
adjacent to the Nottingham Empire,
where the band was due to appear.
Bill quickly came to the rescue with
the loan of several instruments, and,
by dint of much borrowing and
scrounging amongst pit musicians at
the Theatre Royal and the Empire
and Les Thorpe's resident band at the
Palais de Danse, enough were
obtained to enable the band to open
up at the first performance.
Even so, they took the stage with
an improvised setting and clad in
lounge suits, and it speaks for the
enthusiasm of this bright bunch to
say that, despite all difficulties, the
show was well up to its usual
standard.

Regular Dances at
Stoke Newington

WELL-KNOWN "M.M." dance-band
contest organisers Charles
Cooper and Lyn Morgan are in
harness again.
In conjunction with Les Ayling and
Sid Beames, they are opening the
Stoke Newington Town Hall for dancing
every Friday and Saturday, commencing
January 5.
Two bands will share the work—
Les Ayling's original semi-pro band
on one evening and Stan Davis and
his American Style Orchestra on the
other.
Les himself is, of course, band-
leading at the Royal, Tottenham,
these days.

The BIGGEST CROWDS giving
the LOUDEST APPLAUSE are
the ones who hear . . .

ECHO OF A
SERENADE

The lovely melody featured as
"Te Quiero Dijiste," by Carlos
Ramirez, in the M-G-M Techni-
color Musical "Bathing Beauty";

Southern Music Publishing Co., Ltd., 8, Denmark St., London, W.C.2—TEM 4524

FAMOUS NEGRO TRUMPET-
PLAYER'S ADVENTURES
UNDER NAZIS IN FRANCE

AFTER vague rumours of his death
which circulated in this country
during the German occupation of
France, it will gladden the hearts of
jazz lovers to learn that Arthur
Briggs, famous Negro trumpet player,
is alive and well in Paris to-day.
Briggs has spent four long years in
a prisoner of war camp at St. Denis,
near the capital, from which he was
released in September, 1944. He was
in Paris when France fell, making no
attempt to leave as neither he nor
his wife expected the immediate
arrival of the German Forces.
Soon after they did arrive he was
told to prepare for internment, then
the notice was withdrawn, and finally,
on October 17, 1940, he was arrested
and confined in the St. Denis camp.
Briggs had been in the camp no
more than three days when he
organised his first band. Since that
day he has been the centre of a great
deal of musical activity, ranging from
six-piece swing outfits to a twenty-
five-piece orchestra, all of which
helped tremendously to modify the
horror and utter boredom of camp
life.
A strange point about the camp
orchestra was that besides earning
the applause of the 2,000 inmates
it also won the admiration of prison
officers, the German commandant
himself becoming keen enough to
attend rehearsals as well as concert
performances.

ESCAPE

In all this activity, Briggs played
an important part and, having un-
limited time at his disposal, formed
on the side a vocal trio (along with
two more coloured prisoners) which
gave out with Negro spirituals and
other songs.
Besides this, there was a camp
theatre made with old tins, boxes,
wrapping paper and so on, and back-
grounds, costumes and all props were
fashioned and painted by one or other
of the inmates who, incidentally,
included about fifty coloured boys.
Briggs assured Rudolph Dunbar
(Associated Negro Press War corre-
spondent) that there were no indica-
tions of race or colour bias being felt
by any of the prisoners, although
camp authorities did their best to
inculcate such sentiments by means
of propaganda directed against the
coloured section.
The most sensational incident that
befell the luckless prisoners occurred
just as the Germans were moving
back from the Allied advance. Before
leaving the vicinity, the Germans sent
one of their tanks to bombard the
camp, which it did, though with
relatively little effect, several men
being injured but none reported
killed.
Briggs and a friend made away
with a cart and some of their belong-
ings, eventually reaching Paris, where
Briggs and his wife were happily
reunited.
Since then, the trumpeter has lost
no time getting back to work. To-day

he is again prominent in Parisian
jazz circles, taking leading part in
the direction of the French Hot Club's
programmes.
Last month, this club staged a large
jam session at L'Ecole Normal de
Musique given in honour of Briggs'
return to free musical life. The concert
drew a huge crowd and was
immensely popular.
Arthur Briggs first attained promi-
nence with Noble Sissle's Orchestra,
although he was playing in Berlin
before Sissle arrived in Europe.
He joined Sissle in Paris at a
fabulous salary, coming to London
with the band to star at Ciro's Club,
and later returning to the States with
him. Record fans will recall various
discs of Sissle's, one worth mentioning
being the "Basement Blues" side, on
which Briggs plays the first solo.
Back in Europe, Arthur Briggs
entered a long association with
pianist-leader Freddie Johnson.
By the mid-thirties he had made his
name as Europe's greatest trumpeter,
and was playing in nearly every
European capital.

RECORDINGS

Four sides by Johnson on French
Brunswick feature Arthur's work, and
local Decca issued four more. Further
French Brunswicks feature duets
between Johnson and Briggs, some
with vocals by Louis Cole, and a
recording of "Grabbin' Blues" (one
of the duets) is said to contain
Arthur's finest solo work.

Of a later date are his sides with
Coleman Hawkins—"Blue Moon,"
"Avalon," and "What a Difference
a Day Makes"—and those with the
Hot Club Quintet—"Smoke Rings"
and "Avalon" again. Briggs is not
prominent on all of these, but solos
on "What a Difference" and the
Quintet's "Avalon."

Now that he is back in circulation
we shall hope to hear him on new
records and perhaps over the air.

Robbins Near the
Jap Front Line

MAKING history during the past
few months has been the "Sun-
rays" ENSA Company—in which is
included the famous ex-Hylton xylo-
phonist Harry Robbins. They have
been playing very close to the Far
East front, at times a bare five
miles from the Japs.
At the time of the dispatch of
Harry's last letter to the "M.M." it
was the first time an entertainment
company had been so far forward to
war, and is looking forward to getting
back here after a few more thousand
miles of travelling on this most ad-
venturous trip of his whole career.

Howard Baker's
Waldorf Season

LONDON bandleader and gig king
Howard Baker returned to the
West End over the Christmas vaca-
tion, when Howard, with his full
broadcasting band, appeared at the
Waldorf Hotel, Aldwych, all over the
holiday season.
The Waldorf has not, of recent
years, gone in for a dancing policy,
but made up for this by a big dancing
programme during the festive season.

RECENTLY we reported the re-
opening of the West London
Rhythm Club at new premises. Now
the club has had another move to
comfortable quarters at the "Albion,"
Hammersmith Road, which is nearly
opposite Cadby Hall.
Their next meeting takes place on
Monday, January 1, 1945, when secre-
tary John Rowe presents some rare
Armstrong recordings, and an auction
of their entertainment.
John and the committee send greet-
ings to all club members and musi-
cians.

MELVILLE
CHRISTIE'S
80 AIRINGS

AN orchestra currently making a
big name for itself over the air
is that of Melville Christie. Besides a
resident job at the New Theatre Ball-
room in Amesbury, Wilts, the band
has some eight broadcasts to its
credit, including Dance Cabaret pro-
grammes, "Saturday Night at the
Palais," "Music While You Work,"
and two radio
series, "Howdy
Folks" and "Wait
For It." On Decem-
ber 14 they broad-
cast a Thè Dansant
from the Regent
Ballroom, Wey-
mouth.
In these days,
when listeners seem
to expect every
dance band airing
to be emanating
from London's West
End regions, it is
rather surprising to
find such a regular
broadcasting combi-
nation tucked away
in a small town,
although the New
Ballroom is, of
course, doing very
big business.
The explanation
is that Melville
Christie, who is also
a qualified engineer,
runs his own war factory in the
district and therefore cannot move
far away from Amesbury. The war
ended, however, Melville intends
giving his many radio fans a chance
to see the band in action.

FAMOUS RUGGER-PLAYER

Needless to say, Melville has not
built his outfit without great diffi-
culty. Formed in 1940, the band gradually
took shape, and Melville has taken
pains to keep together a regular line-
up as far as circumstances permitted.
This factor has contributed largely
to the band's great success in its
relatively short existence.
Melville himself is an ex-Rugger
player (Leicester and Sussex) who
narrowly missed an international
honour, and spent twelve years in
the R.A.F. before entering the
engineering trade and, subsequently,
music.
Although a guitarist of many years'
experience, Melville went into the
dance band business only after the
outbreak of war.
Personnel of the band is Tim Crane,
Eric Hutson, Bill Shannon (trumpets);
Sid Dale, Alf Watson (trombones);
Bing Stern, Ben Tucker, Alf Freeman,
Bobbie Crawford (reeds); Vic Charter
(piano); Seaton Weller (drums); and
Les Brown (bass).
To Bing Stern, the deputy leader,
goes a share of the credit for the
band's successful career.
Finally, Melville tells us he is on
the "look-out for a first-class tenor
stylist, and would be pleased to hear
from any musicians who might be
interested. They can contact him
care of the New Ballroom, High
Street, Amesbury, Wilts.

Boothroyd in Smash

CURRENTLY touring the provinces
with Les Hutchinson
and his All-Coloured Band, noted
West End trombonist Dick Boothroyd
recently had a narrow escape on the
occasion of the band's visit to
Rotherham.
Driving his car in a "strange
land" with the dim-out lights not too
good, Dick was misled by some lights
in a railway goods yard and crashed
head-on into a wall.
The car was badly smashed up, but
fortunately Dick escaped with a
shaking and some rather nasty facial
scars, which proved very painful.
With the bridge of his nose covered
with plaster, Broken-Nose Booth-
royd was the name immediately
"tagged" on to him!

FAMOUS London singing-master
Maestro Mario writes to the
"M.M." asking us to give all Season-
able Greetings and Best Wishes to
1945 to his many pupils and friends
everywhere.

IN PRAISE OF THE BRITISH BOYS

EDGAR JACKSON'S Record Reviews

FOR this, the last week of the year,
I am dealing with three British
combinations.
This is not because my conscience
is pricking me for my neglect I may
have shown home talent in the past.
It is just a coincidental result of
the random way I always pick which-
ever of the month's releases happen
to be handiest for each week's review.
Nevertheless, if you like to take it
as a gesture, that will be O.K. by me.
Certainly the local lads deserve one.
That they do not rest in this column
more often is a good deal less their
fault than that of the public for
whom they have to cater.

In fact, considering the lack of
support they get for any endeavours
to do anything worthwhile in jazz—
for which the B.B.C., as main source
of public enlightenment is, I hope,
blushing in shame—it is a wonder
they get as far as they do.
Which reminds me that this might
not be an inappropriate moment to
hand a bouquet to our recording
companies, too.

In the past it has been taken as
more or less a sine qua non to malign
these institutions, and on the whole
they have had only themselves to
blame for it.

But more recently they have shown
an enterprise which they have not
always been given adequate credit.
In addition to having kept up a
very fair monthly output of American
swing records, although labour diffi-
culties and limitation of supplies regu-
larly have called for drastic curtain-
cuts in other directions, the E.M.I.
group have given a break to at least
three home groups which in spite of all
obstacles have managed to get off on
the right foot—Vic Lewis and Jack
Parnell's Jazzmen, Buddy Feather-
tonhaugh and his Radio Rhythm Club
Sextet, and now (this month) Harry
Hayes and his Band.
Likewise with the Decca Company.
If their output of American jazz
has not been prolific, at least its
quality has to a great extent been
maintained in the Brunswick Sepia

Series releases so capably selected by
Bill Elliott, and if they have not made
any great speciality of those smaller
British bands which usually get
nearest to playing the best jazz, at
least one must hand it to them for
not having begrudged the money to
enable such personalities as George
Evans, Phil Green and Frank Weir to
exploit their ideas on swing with as
large and as good bands as they have
wanted.
Also their support of George Shear-
ing and Stephane Grappelly should
not be overlooked.
With which nice polite remarks to
open the New Year I hope everyone is
happy.

HARRY HAYES and HIS BAND
***M.L. Love (Jack Russin) (H.M.V.
OEA10310).
***Sequence (Jack Russin) (H.M.V.
OEA10311).
(H.M.V. B9397—5s. 4½d.)

Hayes (alto), with Bill Lewington
(baritone), Kenny Baker (tp.),
George Flynn (tmb.), Norman Stan-
ford (pno.), Archie Slavir (gitar),
Tommy Bromley (bass); George Fier-
stone (dms.). Recorded November 15,
1944.
THE Jack Russin who composed
these two pieces is the Jack
Russin who was for a short while in
fall (pno.); Archie Slavir (gitar);
Tommy Bromley (bass); George Fier-
stone (dms.). Recorded November 15,
1944.
The Jack Russin who composed
these two pieces is the Jack
Russin who was for a short while in
fall (pno.); Archie Slavir (gitar);
Tommy Bromley (bass); George Fier-
stone (dms.). Recorded November 15,
1944.
He is the brother of tenor-saxist
"Babe" Russin (often mis-spelt in
the past, in our ignorance, Russin), of
Red Nichols's Five Pennies fame.
To some extent the tunes may be
a little classy for the sort of things
that honest-to-goodness jazz is made
out of, especially the slow "My Love,"
which is somewhat on the lines of

the Strayhorn-Ellington opus "Day
Dream."
But as notions for treatment in the
modern swing idiom they are by no
means without their appeal, and,
what is more, they suit this band
ideally (or should I have said the
band suits them?—I never did know
which should really get the credit for
the other, the chicken or the egg).
Harry Hayes plays elegant alto
throughout both sides—the sort of
alto that wouldn't disgrace the one
and only Johnny Hodges, and having
the advantage that Harry doesn't
gliss to the extent that Hodges did
(and for which certain American
critics belaboured him severely) in
such otherwise superlative records as,
for instance, "I Got It Bad."

STENFALT STARS

Kenny Baker and George Flynn
(who took the place of George Chish-
holm when at the last moment it
was found that George wouldn't be
available) also contribute notably as
soloists; but perhaps the star soloist
of them all is Norman Stenfalt, whose
chorus in "Sequence" more than
justifies the many ambitious claims
(that have been made for this brilliant
young pianist).
But while these are in the main
soloists' records, it isn't the soloists
per se who are by any means the
whole works.

The ensemble this little group
achieves with the fine baritone play-
ing by Bill Lewington, is also worthy
of note.

VICTOR SILVESTER'S JIVE BAND
***Boston Bounce (Bunny Harris)
(Eng. Columbia CA19630).
***Undecided (Charlie Shavers)
(Eng. Columbia CA19629).
(Columbia PB3072—4s. 2d.)

Edward "Poggie" Pogson (clar.,
tenor); Tommy McQuater (tp.);
George Chisholm (tmb.); Billy Munn
(pno.); George Elliott (gitar); Tommy
Bromley and Ben Edwards (dms.).
Recorded November 14, 1944.

I'LL admit without any ifs or buts
that these records get into this
column mainly on George Chisholm's
chortses.
The notes he finds and the phrases
he cooks up are as enthralling as the
way he plays them.
Victor Silvester's Jive Band has
justified itself if only because of the
chances it gives us to hear George
get off in half (and sometimes
whole) choruses, instead of being
blotted out after a niggardly four
bars by some shrieking so-called
swing ensemble.
Still, it's our George who in-
variably steals the show that doesn't
mean that the rest of the band is
worthless.
Tommy McQuater is at least
generally Tommy McQuater, that
good old stalwart, "Poggie" not only
never disgraces himself, but quite
often plays really good stuff; much
of the same can be said for Billy Munn;



KENNY BAKER, who plays trumpet
in the Harry Hayes records reviewed
here.

and with Tommy Bromley the rhythm
section is at last beginning to sound
like one.
"Undecided" is the better of these
two sides if only because it's a so
much better tune, but even in
"Boston Bounce" George Chisholm
manages to play a swell solo.

VICTOR FELDMAN TRIO
**Drummin' Man (Krupa, Norman)
(Parlo. CE11293).
**Sweet Georgia Brown (Bernie
Casey, Pinkard) (Parlo.
CE11296).

(Parlophone F2950—4s. 2d.)
Victor Feldman (dms.) with Robert
Feldman (clar.), Monty Feldman
(accordion); Vic Lewis (gitar); Bert
Howard (bass). Recorded November 4,
1944.

ALL that there is to be said about
the Victor Feldman Trio was
said by colleague "Detector" when,
in the "M.M." for November 11 last,
he reviewed their airing in "Variety
Band Box" on Tuesday, October 31,
so I can do no more than repeat that
brothers Robert and Monty are no
more a good support for Victor than
what they play is worthy of any notice
in itself.

But that doesn't alter the fact
that in these records the still-young-
ten-year-old Victor proves conclu-
sively—in spite of the fact that he
has yet to acquire microphone tech-
nique—that the ambitious claims
so often made for him are by no
means exaggerated.
And it says none the less for Victor
that he remains unperturbed, no
matter what he has to contend with
from his partners.

A HAPPY
and PROSPEROUS
NEW YEAR
TO ALL

FROM
FRANCIS, DAY & HUNTER LTD.
138/140, CHARING CROSS ROAD, LONDON, W.C.2
Phone: TEMPLE BAR 9351

SING A GAY SONG
THE HAPPIEST
NEW YEAR
OF ALL READY NOW

TILL STARS
FORGET TO SHINE
GEORGE EVANS Arr. Beguine
SING A SONG OF
TO-MORROW
TO-DAY

S.O.S. 3/-, CLUB ORCH. 24 Nos. 24/-
SID PHILLIPS' SENSATION
FANCY PANTS AND
SHOOTIN' A LINE
S.O.S. 3/6 EACH. SEND P.O.
NOEL GAY MUSIC CO.
24, DENMARK STREET, W.C.2
Phone: TEM. 3941-5

CURRENTLY featured at the Fulford
Ballroom, Beverley Rd., Hull, is
trumpet-leader Haydn Powell, fronting
a ten-piece outfit.
In his semi-pro days Haydn, who
hails from Southampton, was a "regu-
lar" at most Northern "M.M." con-
tests, and later, taking up the business
professionally, he played for a while
in the pit orchestra at the Garrick
Theatre, Liverpool.
In the summer of 1943 he was
appointed M.D. of the Municipal
Orchestra at Aberystwyth, and played
the following winter season at Roth-
say with Arthur Wallwork's Band.
Going on to the Queen's Theatre,
Rhyl, in the M.M. for last summer, he
joined Melville Christie at Amesbury
at the conclusion.
He has only recently formed his
band for the Hull venue, and with
him are Willie Morton and Hughie
Machon (altos); Charlie Scott (tenor);
Tommy Carter and Sam Collins
(trombones); Harry McKay (bass);
George Lister (drums); Ken Brooks
(piano); with himself leading on
trumpet.
Vocalist is seventeen-year-old Judy
Kaye, whilst playing relief for inter-
vals, etc., are pianist Freddie Roe
and Ronnie Turnbull on drums.
Having been in the line of a good
hot man, who can read for the
second-trumpet chair. He will be
delighted to hear from anyone in-
terested.

Lew Stone bassist Ray Sheeran,
after his long tour with the maestro,
is spending the next few weeks at his
parents' home in Manchester—chiefly
to take a rest, as his health has not
been too good of late.
At the same time he would not be
averse to taking on some work in
the Manchester area, providing it is
not too irksome, and if any enter-
prising leaders would like to avail
themselves of his services he can be
contacted at 40, College Rd., Whalley
Range, Manchester 16.

Readers will no doubt remember the
picture which appeared in this column
a couple of weeks ago of the "Divi-
duals" Band, now led by Mid-
lands drummer Jack Burrows.
The swing section of this outfit has
made a couple of recordings in Hol-
land, and I understand that the two
sides are to be issued in this country
in the Decca Swing Series.
With a combination of piano, bass,
drums and vocalist, the sides are
"I'll be a Sin to Tell a Lie" and "The
Sheik of Araby."

With the R.A.F. in North Africa
and doing quite a bit of work as
vocalist with Service bands around
and about, Cpl. L. Clark also does a
deal of sketching—in his spare
moments. He sent one of his forth-
(Please turn to page 5)

BRAND'S ESSENCE

DANCE BAND GOSSIP

JUST before Christmas one of our readers, Jim Hopkins, of Worcester Park, London, who is a bass player, witnessed a most amusing (almost incredible) incident which took place at one of London's larger dance halls.

The salient points to grasp are that the incident concerned a U.S. soldier who was sufficiently hep to be present at a dance and also to play fiddle.

But read on in Jim's own words:— "While we were working on a quickstep, the swirl of dancers brought to the surface one particular American soldier who detached himself from the throng and proceeded to conduct the band.

"Not in itself an original act, I grant, but his antics were such as caused general amusement among both dancers and bandsmen. And to cap it all, this G.I. Joe chanced to look more like a picture of Gene Krupa than the drummer does himself.

"At the end of the session I asked him if he played any instrument, to which he replied: 'Yeah, I play fiddle.' More than that, he produced a violin from somewhere and went to work on it.

"Inspired by his astonishing likeness to the famous American drummer, I couldn't refrain from querying: 'Do you know Gene Krupa?'

"And, believe it or not, his reply was: 'No, but how does it go?' 'I'll play it!'



"Start 'em young!" seems to be the motto of Diane and Bernard Rabin, and here is mother Diane instructing their offspring, 18-months-old Michael Oscar, in the intricacies of the sousaphone. There should be a crack here about "Tuba or not tuba"—but it's too corny!

MY photographic reminiscences last week seem to have gone awry very well (writes Jack Marshall). Here are some more. This one concerns an old-time musician who was also a very fine photographer.

I am referring to trombone ace Bernard Tipping, from whom I secured a photograph when Bernard, after working literally for days on the project, had assembled a helluvan interesting group at Lawrie Wright's; although exactly what the occasion was I can no longer remember.

Anyway, at last the group was formed up; and there was Bernard, enveloped in a black focusing cloth, slowly going to work, with his usual affectionate skill (for Bernard really loved his photography) to get the best possible angle on the shot.

At this, the group immediately began to break up, and Bernard Tipping, emerging slowly from beneath his black cloth, awoke to the fact that he was the only person who hadn't got any kind of photograph at all—and he was the originator of the whole thing. I'm afraid that all the rushing up and down Denmark Street and Charing Cross Road never succeeded in getting the group together again, either.

Of course, there are also serious and very interesting moments in dance band photography. One of the occasions I shall always remember was photographing Duke Ellington and his famous band. My first glimpse of the Duke was aboard the Olympic, in Southampton Water, on a gorgeous day in June.

But what a journey! P. Mathison Brooks, who was then Editor, and I did this trip in a straight-eight something or other right on Long Acre to the dockside at Southampton, in 2 hours and 8 minutes.

Coming back, we started at the same time as the London express—but nevertheless, were at Waterloo station to photograph Duke again as the train steamed in. (I can show both sets of prints to anyone who doubts this statement.)

Yes, it was a hectic journey all right. I can see Percy Brooks now, his face thrust out of the car window, roaring defiance at Covent Garden carter's as we threaded through the Long Acre crush of carts and barrows, actually taking nearly three-quarters of an hour of our precious time to get out of the London traffic on to the open Great West Road.

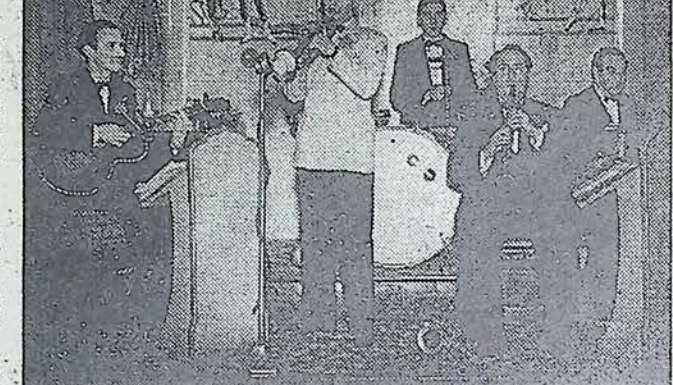
I can still remember entering Winchester's narrow, bottle-necked High Street at over 50, and I can remember the policeman who immediately pulled us up, notebook in hand; only to let us pass on again, as Percy, summoning up every scrap of his by no means inconsiderable inventive genius, whispered in the country copper's ear what must have been some perfectly incredible story of our importance, judging by the celebrity with which he sent us on our way.

Most of all, I remember the journey back; how, along a lovely straight, wide stretch of road known as Hartford Bridge Flats, I watched the speedometer creeping to 35, 45, 55, 65, 75, 85, and once or twice right over the 90 mark—and then, greatest of all, the fleeting glimpse of Percy Brooks' face as an ancient Bentley, with a long, ray-bonnet and ragged hood trailing behind, passed us with apparent ease, and roared on towards London. (For those who will maintain that such speeds are impossible on English roads, I would point out that this was in 1933, before the days of traffic lights, beacons, built-up areas, etc. Ah, happy days!)

NEWS still pours in from the Continent of the activities of the dance bands there. L.A.C. B. J. Burt writes to say he had the fortune to run into another Belgian jazz outfit in the persons of John Ouwerx and his Dixieland Band, whose line-up is: Ouwerx himself on first piano, Egide Vaugils (second piano), Joseph Aerts (drums), Dack Demany (tenor sax), and Harney (trumpet), and Jean Delahaut (bass).

The outfit, says L.A.C. Burt, is one which made up from Stan Brenner's Radio Band. "We enjoyed listening to the group, who are really good," Burt continues. "They help to prove that the jazz spirit lives on, Jerry or no Jerry. During the occupation the boys kept their eye in by playing English and American (verboten) dance tunes disguised under French and German titles."

This latter practice was mentioned by Gerald star Ted Heath, who told us many amusing tales of the Continental dance-band world. Best of the outfits which he heard seemed to be that led by Ernst Van T'Hoff. This orchestra played many well-known hit tunes, masked by such titles as "I Like Your New Chapau, Madam," and the swinger numbers even being dished up as "Gestapo Blues" or "Goebbels Stomp." In the case of the famed Memories of You, this was not as nothing less than "Memories of Himmler."



Paul Rave and his Band at Oddenino's, who figured in the adventures with Jack Marshall reported below. The boys are (left to right): Judd Solo (guitars and vocal); Paul Rave himself (trumpet); Jerry Alman (drums); Stanley Flome (saxes, clarinet and viola); and Harry White (trumpet); Albert Brinkhuyzen (trombone); Victor Bayens and Victor Ingevaldt (saxes); Jean Duchamp (guitar); Roger Peigny (bass); Jeff Deboeck (drums); and Wally Sluysen (vocals).

According to Ted, the trumpet man both looks and plays like Tommy McQuater, while the trombonist's style is not unlike that of George Chisholm though there was nothing said about looks in this case. Brinkhuyzen—the tram man in question—is an outstanding musician in Ted Heath's opinion, and all Gerald's men came back raving about him.

Asking Ted about the other musicians he heard over there, I elicited the information that Louis de Haes was in the lead of Belgian trumpeters (as reported in an earlier "M.M."), and that in France a trumpet player called Almee Barilli was acknowledged to be the top man on that instrument.

IT was a really splendid gesture, both to the "M.M." and to the Forces, the Paul Rave, popular trumpet-playing bandleader, at Oddenino's Restaurant, Piccadilly, London, made the other evening when, to enable us to keep our editorial word over the provision of a band for a big Forces charity "do," he fixed up, with infinite care and trouble, an exceptionally good combination to cover the date (writes Jack Marshall).

Not only did Paul go to an enormous amount of trouble and expense in his enthusiastic desire to present a band of real experts; he set up nearly all the previous night getting together a library of orchestrations, special arrangements, etc., so that the band, instead of being the all-too-usual "chorus-busking" affair was able to play some really classy stuff.

Finally, Paul got the directors of Oddenino's Restaurant on his side, made them enthusiastic, too, over the scheme, so that he was permitted to vacate the Oddenino's stand for one evening, and personally conduct the outfit got together for this big Services date.

Casualty was a dance in aid of the Air Transport Auxiliary Benevolent Fund at an airfield a few miles from London. On the previous occasion that the "M.M.'s" advice was asked on the matter of securing a band for this A.T.A. unit, the great Sam Donohue in person, with the whole of the Artie Shaw Naval Band, was the result; having created such a precedent, any combination we helped to get for their next affair just had to be good.

And, by Jove, it was. Paul Rave fronted a really top-line combo on this classic occasion.

Anyway, its members had all played, at one time and another, with nearly all the notable bands in Town, and right from the word go, it filled the hall with such a lovely sound that it would be safe to lay odds that the locals in that part of the country had scarcely ever heard anything like it before. With Paul Rave holding the baton and playing occasional trumpet, line-

N.I. JIVE

A Review of Jazz in Belfast

By JOHN DEAN

IT is perhaps not generally known that Belfast has its community of citizens interested in the production and appreciation of jazz, and I believe that even a brief glimpse of the scene in Northern Ireland will surprise the devotee of righteous jazz on this side of the Irish Channel.

To explain the comparatively widespread interest which now exists in Belfast, Bangor, in 1938, when an unknown combination called "The Satellites" made its first appearance. Young musicians reared on Bix and Louis records, they were "pioneers" attempting to put over a whole programme of undiluted improvisations, and to the public they came as something of a shock.

But, despite adverse criticism, the combination refused to be moved from their idealistic stand. Corn at times, and lacking woefully in technique (a deficiency soon remedied by the enormous number of private engagements they filled), "The Satellites" nevertheless saved the jazz seed in that barren ground.

At different times, Terry Brennan and Norman Wilson (alts.), Billy Turner (tp.), Ken Smiley (str.), Howard Chamberlain (drums) and Herb Storey (trp.) were in the outfit—it was usually a five-piece.

Now Terry is a P.L./Lt. Doctor in the R.A.F.; Norman Wilson was one of the famous Hurricane pilots of Malta; and Herb is a respected schoolmaster.

When, in 1939-40, Ken Smiley and Howard Chamberlain took up trumpet and clarinet respectively, Peter Leslie and Peter Pennebury took over drums and guitar, and Cliff McKee filled the piano stool, the Original Carlton Five" was formed.

Commencing a long series of dates at the Queen's University Union and elsewhere, they continued the work of the "Satellites," so that eventually a jam band was tolerated, if not exactly welcomed.

Of course, "Royal Garden Blues" and "Panama" and the rest were not to the liking of every dancer, and as a result the O.C.F. gained rather less than its share of dates; but it seems that many young and enthusiastic musicians listened intently to the band, so that at last legends of sorts grew around this bunch of idealists who persisted in their "If you don't like us, don't come" attitude.

Eventually, many young musicians became converts; friends were made, questions asked and answered, records brought out to illustrate the finer points. Finally, the converts tried "the new way" for themselves—but late at night when the crowd had dispersed and few professional musicians were around to listen and perhaps jeer.

In 1940 Eddie Freeman arrived from London to take the guitar stand in a band which occasionally mixed "busers" in with the copywork. As the jazz lovers among their audience increased, so the boys were impelled to play more improvisations than ever.

Then, in March, 1941, this outfit moved to the new Embassy Club, site of many successful night spots. The line-up was Bill Thompson (tp.), Ernie Blackburn (tr.); Cyril Stanley (pno. and ldr.); Eddie Freeman (str.); and Bobby Reagan (drs.). Soon they were drawing immense crowds with a solid, driving music seldom before heard in Belfast.

Later there were added Joan Robinson and Art Bennett (vocals). The latter, a coloured blues singer from New York's "Cotton Club," became the star cabaret attraction with his blues and string-bass gymnastics. Competition followed in the form of Len Shaw's Band at the Manhattan Club, and Stanney's boys, who moved into the 490 Club, leaving Freeman to form his own group at the Embassy.

By this time the younger public took kindly to swing music, and with the arrival of the U.S. Forces in Dister hot music became fashionable. Apart from those groups already mentioned, Dublin's famous Embassy Eight were at Caproni's, and the remnants of Bert Davidson's Band opened at the Flamingo in Bangor.



Here is a special "Melody Maker" picture of Duncan Whyte and his Band, whose stylish music currently appeals to the discriminating patrons of the Astoria Ballroom, Charing Cross Rd., London. With Duncan leading on trumpet, the line-up at the time the pic was taken consisted of Sid Raymond, Alan Doniger (alts.); Don Randall, Wally Moffatt (tenors); Cecil Winstone (drums); Jack Morris (bass); Stan Watson (guitar); and George McAllum (piano).

JERRY DAWSON'S NORTHERN NEWS NOTES

(Continued from page 3)

a caricature of, as he says, his "greatest rival to date," Frank Sinatra. Originally from Manchester, his home is now in Blackpool.

Congratulations to swing accordionist Eddie Mendoza, who is now a driver in the Royal Engineers, whose wife has recently presented him with a fine, healthy son.

For four years before being "called-up," Eddie toured the country for E.N.S.A., his wife being also his glamour-vocalist Bette Lana Carole. He has recently been featured in the northern district with Stan Cox and his Band.

Heard recently from L./Cpl. Leslie Crocker, who is in India with the R.A.M.C. (Incidentally, his father is the worthy gent who, as a composer at Odhams Press, makes up these Notes each week.)

Leslie plays alto in the band of the 17th British General Hospital, which, in addition to its function as a purely dance outfit, has enough talent in its ranks to enable it to put up a first-rate concert party show—which it often does for the benefit of its own and neighbouring units.

Nine strong, top boys are: Les Crispwell, Les Crocker and Jack Garbett (saxes); brothers Les and Bernard Colledge (trpts); Dennis Alexander (piano); Jim Reynolds (guitar); Ben Bidwell (bass); and Arthur Allan (drums).

Vocalist with the band is Mike Rainone, whilst a couple of the boys in the band also handle vocals quite capably. Under the management of a warrant officer, with the full blessing of the commanding officer, the band is a very welcome diversion to hundreds of troops of the "Forgotten Army" in a land where entertainment is as scarce as good old English beer.

News that Art Bennett had left the Embassy and a rumour that Eddie Freeman had forsaken the same club for the Manhattan, I have heard little since then.

If I appear to have spoken too much of Ken Smiley and the Delta Four, it is because I have unbounded faith in them, and because much of what is real jazz in Dister to-day is due to their efforts. With Walter Spence lost to them and Peter Leslie in England, they are now disbanded, but where Ken and Bobby Talbot, Stan Cox and Walter Spence are gathered together—there sometime will be heard the ourst improvised New Orleans music this side of the water.

U.S. JIVE JOTTINGS

IN the States, the personalities of the music and entertainment world come out in the open with their election views, frequently doing a bit of singing or playing on the side to help win votes for the chosen candidate.

F. D. R. had the support of most of the dance band boys, it seems, and particularly those outside the top income class. But even in it there was support for Roosevelt. Frank Sinatra and Orson Welles being two big earners who went right out with their way to electioneer for F. D. R.

Coloured musicians were, of course, solid for Roosevelt. The New York Governor is too close to Southern Negro-haters to get their votes. Particularly active in the Roosevelt campaign were Mary Lou Williams, Bill Coleman, Josh White, Libby Holman, Hazel Scott and Lena Horne.

Incidentally, Lena showed spirit in a recent Washington booking. Returning from her record-breaking Chicago appearances en route for Hollywood, the lovely septa star was offered dates in Washington, best of which (from the cash and prestige angle) came from the super-smart Capitol Theatre.

But this house maintains a bar on coloured patrons, as do so many of the capital's theatres, so Lena turned it down flat, playing instead at the Negro-owned Howard, where her coloured fans could gain admittance. And she accepted a very much lower salary.

The Woody Herman sax sensation, Joe "Flip" Phillips, was recently involved in a car smash, along with five other members of the band. Driven by baritone saxman Skippy De Sair, the vehicle collided with an army truck, and the Herdsmen were lucky to escape with minor injuries.

Flip suffered most serious damage, being admitted to hospital with concussion, but he left the next day to rejoin Herman for a theatre date.

The Eddie Condon Carnegie Concert last October, which attracted such large crowds and so much favourable publicity, was repeated on November 4, on December 2 and again on Christmas Day.

Eddie rounded up his usual instrumentalists for each session and invited outstanding guest artists as well. Condon deserts his famous guitar for these gatherings, playing the part of conductor-announcer, in which capacity he gives full rein to his flair for humour of the dry variety.

Judging from the A.E.F. broadcasts of Eddie's Jazz Sessions, his comments are largely inaudible, as so many have complained. When loud enough to be understood, the cracks seem hardly to repay the effort needed to discern them.

Latest from the film front concerns a two-reel epic from the Warner studios to be released early in the New Year. Produced and directed by well-known jazz cameraman Gjon Mili (who was responsible for many of "Life" magazine's better pictures and who periodically holds tremendous jazz sessions in his studio) the film is currently named "Jammin' the Blues" and promises to be the most ambitious attempt yet to purvey goodish jazz via the cinema. Those taking part include Harry Edison, Lester Young, Dickie Wells, Joe Jones, Illinois Jacquet, Red Callender, John Simmons and Sidney Catlett.

FROM NEW ORLEANS.—The really old-time clarinetist Alphonse Picou, who originated the traditional "High Society" solo, is still musically active to-day. He is playing in a small coloured combo at the Pig Pen, a cabaret in the New Orleans Negro section. . . . George Lewis, of Bunk Johnson recording fame, works as a stevedore in riverside, N.O. Since the accident early this year which prevented his playing clarinet for some time, he has sustained a further injury and is again laid up. Friends say George is seriously in need of help. . . . Emile Christian, trombonist of the Original Dixielanders, no longer plays; he, too, works in one of the Crescent City shipyards. . . . But Chink Martin, New Orleans Rhythmic King's bassist, is working at present in the French quarter. . . . Of the younger men, Sharkey Bonano features in the music life of N.O., and Monk Hazel takes his trumpet out of its case once a week or so. . . . And ex-Bob Crosby cornerman Irving Fazola is back in the music life with Leon Prima's Band at a joint called The Plaza.

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

THOSE ELUSIVE ELIZALDES
RESEARCH for those special
Elizalde recordings made for
interval music at the "Intimate
Revue" has, for the moment at any
rate, come to a full stop.
The Gramophone Company most
courteously tried to trace files of the
old Columbia Graphophone Co. for
any details, but without success.
Perhaps we can do no better than
quote from their letter:

Well, the confirmation has already
come from George Heward (see above),
and thanks to both for helping to
complete these particulars.
We should also like to draw atten-
tion to the fact that the bass player
was omitted from the personnel of
"Nobody's Sweetheart" (Singapore
Sorrow, Pa.E.R.1201) presumably
Tiny Stock. We have not been able
to identify the violins and trombone
player on the "Singapore" side.

A MYSTERIOUS RELEASE
Woolwich collector, Owen Bryce,
supplies us with the little information
he has on that nebulous issue of
Benny Carter's "I Ain't Got No-
body" (Mighty Like The Blues) on
Br. Brunswick.
These sides, as we know, were
released on Vocalion and proved
reasonably popular, so that when
rumour suggested they were to be
had on Brunswick many collectors
tried, but in vain. Owen says they
appeared on Br. O3111.

"Mighty Like" is identical with
the Vocalion issue, but "Nobody" is
from a different master, the solos by
Chisholm and Carter being quite
different. The arrangement, of course,
is the same in both cases.
"I have never seen this cata-
logue," says Owen, "or reviewed
anywhere. I have heard of its
appearance only in Manchester and
Blackpool, where its surfaces, unfor-
tunately, were lousy. Now I am won-
dering whether any of the other
Carter's crept out on Brunswick."

Perhaps the Decca people would be
kind enough to explain this relatively
unimportant but intriguing mystery,
should their eyes fall on the above
lines.

"COLEMAN'S BLUES"
Malcolm Rainer, of Dartford, Kent,
suggests that when things are settled
down in France and business life
returns to normalcy, the question of
"Swing" label releases in this
country should once again be raised.
Bilj Coleman's "Blues" (Indiana),
he calls "the most overdue record on
the list," as H.M.V. once promised us
its local issue. He wishes to draw
readers' attention once again to that
disc.

Others he wants to see in our cata-
logues include Bechet's "Maple Leaf
Rag," backed by another of Sidney's
forts, and Frank Newton's "World
is Waiting," with, perhaps, "Rosetta"
from the same stable, on its reverse.
Quite naturally, he deplores the
only too prevalent habit of mixing
the backings, which, he says, "annoys
many people—especially if it's an
Armstrong classic backed by a Venuti
Blue Four, to take an extreme
example."

With reference to the debatable
point of musician's discographies
which Norman Evans disagreed with
on the grounds of avoidable dupli-
cation of material, Norman Smith,
of Staveley, advances the viewpoint of
provincial rhythm club realists
who strive to present jazzmen's
biographies.
To them these complete, and
separate, listings are invaluable, he
claims. They have all the records at
a glance and need not fear over-

looking some important recorded
example of the musician under review.
Knock out the musician's disco and
you deprive realists of a major
source of information, Norman
concludes.

THOMAS AND THE PLOW
Re the controversy over "Song of
the Plow" and the trumpet solo:
latest opinion received is from Harry
James enthusiast, John R. Althrop,
who points out (as we recall Jeff
Aldam doing long ago) the resem-
blance between James' style and that
of the trumpeter on the disc in
question.

John adds that James learned quite
a lot from Joe Thomas, and suggests
lending an ear to Harry's "Feet
Draggin' Blues," "Blue Mood" solo
and others, when you will notice
James playing in a style almost
identical with that of the "Plow"
soloist.
"Added to that," he continues,
"the fact that I've heard Thomas on
broadcasts and various recordings,
using phrasing and a vibrato which
would lend nearly anyone to mis-
take him for H. J.; then doesn't it
seem likely that Thomas is, after all,
the man on the Alex Hill platter?"

SWAP AND BUY
We are frequently asked to value
prized records for disc readers.
You must state here that we are
quite unable to do so.
For instance, a Mr. C. E. Friday,
44, Saunderson St., Gillingham, Kent,
offers for sale R. Morton's "Dead
Man" on Victor 20252, and asks our
opinion as to its approximate worth.
That will depend on condition and
demand.
Another suggestion made is that
we print titles and not disc numbers.
If we were to do this in every case,
we should fill the Corner each week
with S. and B.
Our policy is to print titles if they
are few, or of particular interest,
and either give label numbers or sug-
gest that readers send s.a.e.s if the
list is too long.

Occasionally we get foolscap sheets
completely covered with discs for sale
exchange, and if titles were
printed they would unfairly occupy
much too much space. We think ours
is the fairest method, and take this
opportunity to ask readers to bear
this in mind when sending items for
this column.

A last request before dealing with
this week's S. and B., and that is:
PLEASE type your letters if possible,
but if not, write them in print your
name and address in block capitals.

R. Stimson, 72, Fortess Rd., N.W.5,
offers 30 swing discs (James/Parry/
Basie/Lunceford) at 3s. 6d. each, or
has great hopes of swapping them
for a D.C. radio.
J. R. Ayres, c/o 254, Whickham
View, West Denton, Newcastle-on-
Tyne, 5, offers any two of the follow-
ing, or will pay good price for any
one: "The Old Trap Blues" (Old
Quaker Blues) on Voc. 05490, Ven/
Lang's "Beale St." (Someday),
Delta Four's "Farewell" (Famous
Door), Tea's "Junk Man" (Couldn't
Take It), Wilson's "Blues Mood" (Luz
Blues), "H.T.T. Blues" (Whistling
Blues).

Clarence Williams' Jazz Kings'
"High Society" (Lazy Levee) (Am.
Col.), Tampa Red's Chicago Five's
"Let's Get Gal" (Now That You've
Gone) (Bluebird) for disposal.
Wants: any Peetie Wheatstraws or
small-label Dukes, also Wilbur Sweat-
man's "Regretful Blues" (Col. 2908);
falling these, will accept best cash
offer, either cash or records, within
ten days from publication. Norman
Evans, 21, Winchester Rd., Reading.
Ian Hawkins, 28, Alexandra Av.,
Gillingham, Kent, has a few swing
discs and Walter's 12 in. "Honey-
suckle." Wants Goodman's "Sing
Sing Sing," and any discs from the
recently printed "Rex's Jazz Box,"
except "Mournful Serenade" and
"Hello, Lola."

W. Johnstone, 54, Norroy Rd.,
Putney, S.W.15, has a nice bunch of
discs to sell, including items by P.
Henderson, Rosetta Sharpe, Arm-
strong, Besie Smith, Lang, Rollins,
M.O.B.E., Miff Mole, etc. They can
be seen and heard any evening after
7 p.m.
E. Hammond, 116, Popes Lane, S.
Ealing, W.5, wants Z. Elman's "And
The Angels Sing," Basie's "Air Mail
Special," and Ch. Barnett's "That's
For Me." Has for swap or sale, Oh,
Barnet's "Leaping At The Lincoln";
Bechet's "One O'clock"; Carter's
"Boogie Woogie Sugar"; Bill and
Dave's "Love's Like Cigarette"; and
Frank Holroyd, 48, York House,
Quarry Hill, Leeds, 9, has prepared
lists of some hundreds of discs he
has for disposal, including many rare
and deleted items. Send s.a.e.

Coming to London?

- Visit the world's most famous music store where the stars meet.
- Meet the staff! All first-class musicians. They'll be glad to discuss your playing problems.
- See the best and biggest display of musical instruments on show anywhere.
- If you have something to sell you're just as welcome, and we pay more because we sell more than any other firm.
- If you can't visit us, write for what you want, or give details of anything you have for sale.
- All business deals and correspondence supervised by BEN DAVIS—always in attendance.

SELMER

114/116, CHARING CROSS RD., W.C.2
Temple Bar 0444

WHISPERING

Hit Revival in 20th Century-Fox
Picture, "Greenwich Village"
Orches. arr. by Jack Mason ... 3/-
Orches. arr. by Larry Clinton ... 4/-
Swing-Style Acc. Solo, arr. Eric
Winstone ... 1/-

Modern Orchestral Arrangements of
Famous Nos.
JAZZ ME BLUES, arr. Jimmy
Dale ... 4/-
CHANGES MADE, Do. ... 4/-
DO YOU EVER THINK OF ME?
arr. LARRY CLINTON ... 4/-
ROSE ROOM, Do. do. ... 4/-
SUGAR FOOT STOMP (Dipper-
mouth) arr. FLETCHER HEN-
DERSON ... 4/-
MILKING JOYS, Do. do. ... 4/-
KING PORTER STOMP, Do. do. ... 4/-
COPENHAGEN, arr. S. MURPHY ... 4/-
I CRIED FOR YOU, Do. do. ... 4/-
WOLVERINE BLUES
arr. MEL STITZEL 4/-
SUNRISE SERENADE,
arr. WAGNER 3/-

LOUIS ARMSTRONG'S
125 Jazz Breaks for Trumpet... 4/-
Hot Choruses (44) for Trumpet 4/-
DAREWSKI MUSIC PUBLISHING CO.
9-10 NEW COMPTON ST., LONDON, W.C.2

HARTLEY'S

FOR ORCHESTRATIONS
ALL POPULAR & STANDARD
DANCE ORCHESTRATIONS
STOCKED
All orders over 5/- sent post paid,
C.O.D. Lists on receipt of postcard.
HARTLEY'S MUSIC STORES
79, VICAR LANE, LEEDS
Phone: 25505

Selmer

Saxophone Instructor
comprising 30 lessons, numerous illustra-
tions and examples by Mel Webster,
famous American teacher. 5/6 post free
From your Dealer or
SELMER, 114, CHARING CROSS RD., W.C.2

THE WHOLE PROFESSION KNOWS THAT

ALEX BURNS

PLEASE STATE FULLEST PARTICULARS AND PRICE REQUIRED, CHEQUE BY RETURN—SEND OR BRING YOUR INSTRUMENT FOR HIGHEST OFFER—CASH OFFER

Britain's Greatest Stock of HIGH-
GRADE SOLO TESTED Instruments.
Tested by our specialist and finally by
Alex himself. Please state requirements
and the price you wish to pay.

116, SHAFTESBURY AVE.
LONDON, W.1
Alex will attend callers
personally MON., WED.,
FRI., 11 a.m. till 4 p.m.

BANDS VACANT

HOWARD BAKER and Band, as
broadcast, late Hammersmith Palais,
accepting first-class engagements;
other bands also for offer.—69, Glen-
wood Gardens, Ilford, Valentine 4043.
AN ALL-PRO, outfit, Teddy Morris's
famous "Accs.", with Betty Smith,
res. or one-night stands.—58, Alber-
marle Gardens, Ilford, Valentine
7146.
FRED NEWBY and Orch., 10-piece,
one-night stands, Sund. concerts, etc.,
Midlands, avail. Xmas period.—
Comms.: 53, Worlds End Ave., quin-
ton, B'ham 32, Harborne 2941.
STAN GRAHAM'S Rhythm Boys are
now open for engmts., all occasions;
5-10 p.m.—98, Gayford Road, Shep-
herd's Bush.

ENGAGEMENTS WANTED

BASSIST, top notcher, reader.
New Year, gigs or dep. work.—Berger
(Primrose 2754).
PIANIST, d/s, experienced, trans-
pose, vac. odd dates; also drummer.
—Phon. 5894.
DOUBLE BASS, reliable and expd.
dance or straight, own trans., avail.
good-class work only.—Gla. 6022,
evenings after 4 p.m.
SOLID BASS, vac., pref. swing comb.,
club, res. or tour, good-class work
only.—Box 7009, MELODY MAKER.
DANCE DRUMMER on leave Dec. 29
to Jan. 6, 1945, incl.; only good
offers entertained.—Frank Bula
(Stratham 3477).
LADY PIANIST requires engage-
ments, would join band, willing to
rehearse, library.—Sta. 2318.
PIANIST, S.P., read, busk, trans-
pose, boogie-woogie, avail. S.E. Lond.
or Torridge area, used to solos on
sight, own 120 bass, accs., rhumbas,
tangos, etc.—Williams, 21 Westwood
Hill, S.E.23, Syd. 6358 after 7 p.m.,
works Hit. 1131 daytime.

TENOR SAX/CLAR., requires good
fig. Sat. 50th; own transport.—
Phone: Derwent 3722.
PIANIST, modern, wants gigs, even-
ings, Glasgow; read, busk.—Box 7011,
MELODY MAKER.
SWING ELECT. Spanish avail.
Croydon and district.—88, Limsfield
Ave., Thornton Heath.

REALLY first-class swing drummer,
very good reader, late name touring
band, wants resident, age 23, highest
standards assured; also styles, top
piano, saxes, good readers, will
separate.—Box 7004, MELODY MAKER.
ALTO SAX and Clar., good engage-
ments, afternoon or evening, or perm.
eve. job or club.—Ato. 1206.
SAX tenor or alto, club, violin,
afternoons or evenings, S.P.—Bert
King.—Barnet 3221.
BASS PLAYER, 10 years Palais,
shortly terminating res. of 2 1/2 years,
invites inquiries, reliable nature.
—Box 6099, MELODY MAKER.

MUSICIANS WANTED

FIRST TRUMPET, for small relief
band.—Apply, Gillingham, Rothsay,
Butt, Ecclehill, M. St. 438.
ALTO SAX and 1st trumpet re-
quired for established N.E. London
7-piece S.P. dance band, good readers.
—Box 7006, MELODY MAKER.
RES. JOB played by swing stylist;
swing drum, cellist; first class
only.—Terms, Box 7008, "M.M."
TROMBONE PLAYER, Rube Sun-
shine, Victoria Ballroom, Notting-
ham.

VACANCIES will occur on cessation
of hostilities for soloists on all instru-
ments; duties entirely musical, band
pay, regular engagements and other
privileges, perm. station; transfer or
enlist. Regular Army.—Apply, Band
President, Box 6014, MELODY MAKER.
ALTO SAX and tenor sax immed.
for res. band, approx. 22 hours.—
Parties, and terms to Manager, Leas
Cliff Hall, Polkstone.
LEAD ALTO, tenor sax and lead
trumpet wanted for conf. perm. Palais
engmt., 12 miles London, 6 evngs., 3
aftns., broadcasts, recordings, etc.—
Box 7002, MELODY MAKER.
NEW BAND FORMING require
brass saxes and rhythm; jobs await-
ing right men; audition Tuesday,
January 2, 2-4—Cooper, at Mac's,
41, Great Windmill Street, Piccadilly
Circus.

SITUATIONS VACANT

FULL-TIME Arranger wanted, knowl-
edge Dixieland style.—State salary
and experience, Harry Leader Enter-
prises; 26, Gloucester Mans., W.O.2.

CABARET

NORNIE and BOBBIE Dwyer are
now including five in their exhibition
dances.—All inquiries 123, Hornsey
Lane, Highgate, N.6; Archway 1212.

LOST

£50 REWARD for inform. leading to
the recovery of Conn tenor sax,
No. 270058, gold lacquer finish when
last seen.—Write, A. E. Green, 13,
Hillcrest Rd., Acton, W.3.

INSTRUMENTS WANTED

120 BASS CHROMATIC and 120
bass piano accordions for high-class
professional work; must have 3 or
more couplers.—Please state price,
condition, etc., to Osborne, Up-Over,
Croyde Bay, N. Devon.
WANTED, L.5 or Super 400 Gibson
guitar.—Lew Green, phone Eas. 2478.
ADVERTISER wishes to buy saxo-
phone for cash.—Please send all
details and price to A. L. 20, Hall
Drive, London, S.E.26. Syd. 6408
(day, Ger. 2328).

DRUM KIT wanted, suitable for
beginner.—Heath, 25, Lucien Road,
Wimbledon Park, Wim. 3692.
HIGH-PITCH clarinet, and L.P. alto
and tenor wanted.—Box 7010, MELODY
MAKER.
SAXOPHONES, clarinets, accor-
dions, etc., purchased for cash;
cheque by return.—W. Pumfrey, Ltd.,
4-6, Stockwell Road, S.W.9. Phone:
Brixton 2605.

WANTED, Saxophone and Trumpet;
will pay a reasonably good price.—
23, Tillingbourne Gardens, Finchley,
London, N.3.

INSTRUMENT REPAIRS

GRAFTON LT. ENG. Co. Ltd., over-
haul, repairs, replating all brass in-
struments, 6 months' professional
standard guarantee. Alto sax, £4
(incl. ins. and carr.), complete o/haul.
Expert at 85, Tottenham Ct. Rd., W.1,
to 6 p.m. Mus. 0268.
REG WHEELER, official repairer to
Services dance bands, is now able to
take a limited number of saxophone
and clarinet overhauls; super quality
brown pads; quick service.—16, Park
Ave., Ilford, Val. 2823.

ACCORDION repairs; Bellows recon-
ditioned as new; also new bellows
made to order, tuning and repairs our
speciality.—British Accordion Makers,
19, Turkey Lane, Manchester, 9.
REPAIR SERVICE.—For obvious
reasons, facilities are limited, but we
are anxious to help our friends in the
matter of repairs, and can guarantee
the best of service.—Besson, 15, West
St., Charing Cross, W.O.2.

ACCESSORIES

WIRE BRUSHES: wires guaranteed
to stay put, wooden handle type,
sharp, finish superior, job, 19/-, new
patent collapsible brush, length 12 in.,
collapsed 7 in., plated finish, better
than the best 13/-, trade inquiries
invited.—Tony Nyboer, Plaunden,
Imel Hempstead, Herts.
GUITARISTS, try the new Tropical
Steel strings, rustless, stainless, splen-
did tone, 8/2 per set all music dealers,
or post free from the manufacturers,
Cathedral Music Co., 130,
Shacklewell Lane, London, E.8.
RHYTHM BRUSHES, best quality;
only limited supply available; price,
15/- pair.—Send P.O., or call, Besson,
15, West St., Charing Cross, W.O.2.
SAXOPHONE and clar. reeds; finest
selected canes of pre-war "Van-
doren" quality, clar. 3 for 3s. 6d.,
alto 3 for 5s. 6d.; tenor, 3 for 7s. 6d.;
post free, delivery by return.—Gordon
Simpson, 6, Stafford Street, Edin-
burgh.

WANTED

LIBRARIES, straight (trio), dance
(S.O.), also alto sax, L.P., no junk
or fancy prices.—Box 7007, "M.M."

FOR SALE

TUXEDO, new, 36-in. chest.—Call
evenings or week-ends, Cox, 138,
Minard Road, S.E.6.
GENT'S dinner jacket suit, worn
only, 34-35 in. chest, average
height, 12 gns.—Phone: Leegreen
1629.

MISCELLANEOUS

JIM LARVIN'S indexed music pro-
fessors for dance bands only, sets
2/6 each, postage 3d. each set.—41,
Hirstwood, Cresc., Shipley, Yorks.
SHIPLEY SHARPENERS.—The new
improved model, Universal Pointer,
9/6 each, including postage.—Charles
Perritt, Ltd., 242, Freeman St.,
Grimsby.

DANCES

GUEST STAR BALL, with Harry
Hayes, Arthur Rich and his Orch.,
Jack Lewis, at Rochester Hall, Bays-
water, Friday, December 29, 7 p.m., 4/-.

RECORDS WANTED

GLENN MILLER'S Solo Hop; Sleepy
Time Gal; Over the Rainbow; I'd
Know You Anywhere; name your own
price. For swap only, several deleted.
G.M. records; local Miller fans wel-
comed.—Contact Manfred Dessau, 28,
Ramsdale Crescent, Sherwood, Not-
tingham. Phone 61465.

DRUMS

PREMIER SWINGSTER console; all
makes of bass and snare drums; tun-
able tom-toms, high-speed and hi-hat
pedals, K. Zildjian; Krupa spurs; cym.
holders and floor stands; Premier
drum stands; drum sticks, etc.; s.a.e.
Johnny Frost, 5, Normanton Ave.,
Wimbledon Park, S.W.19 Wim. 4594.
COLLAPSIBLE bass drums at Len
Wood's; part exchanges; Krupa 18-in.
high cym. holders; Chinese L.-L., 30/-;
brushes, 10/6; metal coll., 12/6; pl.
cymbals, 15/-; best calf s.d. heads,
35/-.—Send your hoop to us, same-day
service.—Len Wood, 59, Frith Street,
London, W.1. Gerrard 1386.

DRUMS and accessories bought,
sold, exchanged, repaired.—John
176, Gower St., off Euston Rd., N.W.1.
Bus. 3520.

LEN WOOD

The Drummer's Paradise
59, FRITH STREET, W.1. Ger. 1386
Drum Sets from £35 (20 sets in stock).
Drum Heads, best calf 35/-. Hi-Hats,
Cymbal Holders, Spurs, Brushes,
Tunables, Trap Trays, Zildjian and
Chinese Cymbals.
Everything for the Modern Drummer in Stock.
Expert Drum Repairs. Same Day Personal Service.

MEMORISE YOUR MUSIC

and play confidently from sight
if you can play at all from music, write for my
FREE book (postage 2/4). "The Master-Method of
Memory-Playing and Sight-Reading," and learn
how YOU can play from memory with confidence
and at sight with ease and certainty. No knowledge
of Harmony required. State whether you play the
Piano, Piano-Accordion, Violin, Sax, Cello or
Organ, and if a moderate or advanced player to
REGINALD FOOT, F.R.C.O. (STUDIO 4),
14, EDGEMOOR CRESCENT, LONDON, N.W.4

Dance Band Instrument Suppliers

OFFER:
REAL TORTOISESHELL
GUITAR PLECTRUMS
1/9 each or 18/- Doz. Postage Paid
24, Rupert St., London, W.1. GER. 7486

WE BUY ALL BAND INSTRUMENTS

Write, Phone or Send:
BOOSEY and HAWKES Ltd.
295, REGENT STREET, LONDON, W.1
Phone: Langham 2741

LARGEST STOCKS IN LONDON OF FINE
CALF DRUM AND TYMPANI HEADS
L. W. HUNT DRUM CO.
(Incorporating HUNT & MATHER Mfg. Co.)
DRUMMERS' EQUIPMENT EXPERTS
THE DRUMMERS' HEADQUARTERS
ARCHER STREET WORKS,
10-11, ARCHER ST., LONDON, W.1
GER. 6511/8812. Night Service: TER. 4517
Makers of "Precision Built" Equipment
L.W.H. WIRE BRUSHES are the world's
finest—1/3/3 per pair. POST FREE.
Contractors to H.M. Govt. Depts.
24-HOUR SERVICE ON ALL HEADS

send their
Surreer Greetings
to all their Friends in the Services & at Home

138, CHARING CROSS ROAD, LONDON, W.C.2
Temple Bar 9351

YOU FASCINATING YOU

and
THERE'S A NEW WORLD
Over The Sky-line

THE PETER MAURICE MUSIC Co., Ltd., 21, Denmark St., W.C.2. TEM. 3856
In conjunction with the World Wide Music Co. Ltd. & MacMelodies, Ltd.

Traders buying and selling here under must observe the Restriction of Resale Order S.R. & O. 1942, No. 958.

INSTRUMENTS FOR SALE

KEN STEARN OFFERS:—Wrist flute (Ivres, 5/6 s/d gum aprons, 12/6; rhythmic cyma, 3 gns; string, 23/6; giant cym holders, 15/-; Maracas, 10/6 ea.; trap table, 25/-; b drum covers, 4 gns.; trap, cassettes, 4 gns.; t. tom holders, 25/-; stands, 17/6.—113-115, Longwood Gdns., Ilford.

S.P. VALVE Trombone, H.L.P., strong case, mute, £20, or offer.—Hargreaves, 3, Station St., East Kirkby, Notts.

DOUBLE BASS, perf., £37; Foster violin, £7; several bass bows.—Edwards, 30, Rosecroft Gdns., Twickenham, Popesgrove 1637.

A. CLART, Boosey and Hawkes, Clinton Barret Action mod., H.P., £12.—Luker, 137, Dashwood Ave., High Wycombe, Bucks.

EXCELLENT G. Banjo, and case, a bargain, £12 1/2.—Briggs, 79, Wellington Street, Stockport.

ALTO SAX, Selmer, perf. cond., case, £45; Lewin alto sax, exc. cond., case, £40; 4 brand-new light wooden collapsible music desks.—Williamson, 4, Kingscroft Road, N.W.2. Gladstone 4892.

MATCHETS of Belfast offer tpis. by Selmer, Buescher, Conn, Holton, etc.—Write parties, Matchets, Ltd., 44, Wellington Pl., Belfast.

SNARE DRUM, all metal, £8/10; hi-hat pedal, £5 10, ex. cond., bargains.—Simmonds, 33, Saville Pl., Leeds, 7.

TRUMPETS, Boosey Class A, Hawkes "Clippertone," new cond., others; Boehm clarits.; Lott string bass; latest hi-hat with cyma.; high-speed pedal.—Smith, 44, Sydney Street, Brighton, Sussex.

TENOR SAX, Dearman standard, G.L.P.P., perf. cond., nrst, £50.—Gruber, 41, William St., Sheffield, 10.

BOEHM FLUTE, by Hawkes, in good cond., open G key, L.P. head additional, 25 gns.—Brook, c/o Harwoods, 265, Strand, London, W.C.2.

DEARMAN SUPER trumpet, S.P.G.B., L.P., like new, lovely case, barg'n, £32.—Merry, 80, Milton Ave., E. Ham, E.6.

SOPRANO ACCORDION, exc. cond., 120 bass, £27 10, can. bargain, Barker, 1, Elmstead Gardens, Worcester Park.

FREE to each customer, 1 pr. Red End sticks; Beverley b. d. 26 x 9 (new heads), £9 10; Chinese tom-toms, rassesms and brushes, £12/12/6; pre-war collapsible brushes, 15/-; bugle cords, 7/-; dress cords, 14/-; drums bought, any condition.—Phillips and Mann, 20, Chancerybury Rd., Hove 4.

SILVER-PLATED Armand trumpet, B flat, L.P., rot. Change A, good playing cond., with case, 2 mutes, 3 M.P.s. including Hessey's De Luxe No. 2 model; also Selmer clar. M.P.; nearest £20 the lot.—Russell, 60, Burch Road, Northfleet, Kent.

SELMER TRUEVOICE amplifier, 5-valve, twin speakers, etc., newly overhauled, perfect; B flat trumpet, Premier Magna, complete with case, seldom used.—T. G. Towns, 4, St. John's Place, Montrose, Angus.

NEW PUBLICATIONS

"Warm Up" Phrases and Choruses for Trumpet (Box Stewart) ..	2/8
"Five Flat Flurry" (Alto Solo with Piano Accomp.) (Hayes) ..	4/2
"Warm Up" Phrases and Choruses for Baritone Sax. (Harry Carney) ..	2/8
"Arrange at a Glance" (Nelson) ..	2/7
"Rhythm Style Arranging" (Phillips) ..	5/3
"Five Flat Flurry" (Tenor Solo with Piano Accomp.) (Hayes) ..	4/2
"Holiday for Strings" (Piano Solo) ..	3/1
"Swing" (1st Alto Sax.) (Phillips), Rhythms, Studies, Phrases, etc. ..	5/3
TUTORIALS & TEXT-BOOKS	
Medical Theory and Form (Hess) ..	2/8
Aural Training (Alford) ..	2/8
Arranger Aid (Jacobus) ..	3/2
Modern Arranging (Skinner) ..	15/6
DRUM	
"Premier" Tator ..	2/8
150 Drum Rhythms (Bassford) ..	3/2
"Goin' Places Around the Drums" ..	2/7
CLARINET	
Tutor (Simple or Albert) (Le Thiere) ..	2/8
Complete Boehm Tutor (Dunbar) ..	13/-
Swing Style Phrases (Barrington) ..	2/7
50 Hot Licks (Goodman) ..	3/2
SAXOPHONE	
Complete Tutor (Richardson) ..	2/8
Swing Style Phrases (Alto) (Hayes) ..	2/7
Swing Style Phrases (Tenor) (Hayes) ..	2/7
50 Hot Alto Licks (Carter) ..	3/2
Saxophone Studies (Gurewicz) ..	3/9
TRUMPET	
Complete Tutor (Hayes) ..	2/8
Swing Style Phrases (Hutchinson) ..	2/7
50 Hot Licks (Zagay Klugan) ..	3/2
125 Breaks (Armstrong) ..	4/2

PRICES INCLUDE POSTAGE
C. SCARTH LTD.
55, CHARING X RD., LONDON, W.C.2
GER. 7241. (Open All Day Saturday)

INSTRUMENTS FOR SALE

ADOLPHE TEN, sax, S.P.G.B., L.P., Otto Link M.P., record, £50.—Goldsworthy, 55, Piccadilly Cross, Swindon.

SELMER BARITONE B.A. as new, Jiffy stand, shaped case, reeds, £50.—Croydon 0917. A. D. Thornton, 41, Alton Road, Waddon, Croydon.

ACCORDION, Hohner Tango IV, 120 bass, new cond., £35.—Burnett, 12, Somersby Gardens, Ilford, Valentin 7432.

GIBSON GUITAR, F.D.H. Special; Bufile, clar., Boehm system, as new.—Brasier, 37, Salisbury Hall Gdns., E.4.

FOUR-STRING BASS, Boosey and Hawkes, smart dance-band model, sloping shoulders, in case, exc. cond., as new, £20.—Lewis, 16, Penywain St., Wainfein, Pontypool, Mon.

CLAR., Selmer console, L.P., B flat, roller keys, good cond., case, £19.—Weston, 240, Maidstone Rd., Rochester, Kent.

SELMER B.A. tenor, gold lacq., perfect condition; what offers?—Simms, 1, Roy Road, Horton Bank Top, Bradford.



Send 6d. for pre-war catalogue.

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

GET THIS CATALOGUE

You will be most interested in this list of Music Strings for all stringed instruments, issued by the makers.

CATHEDRAL STRINGS CO.
Giant Monel Works,
130, SHACKLEWELL LANE,
LONDON, E.8.

Write to-day to the above address enclosing 1d. stamp Government Enticement.

Trade enquiries invited.

LEW DAVIS

Offers an interesting selection of Useful ACCESSORIES FOR MUSICIANS. All items sent on receipt of cash, subject to being unsold.

TUTORS
Low Stone, Arranging, 21/- Selmer Elementary Trpl., Sax., Clarinet, 5/6. Harty Drums, 10/6. Sadlier Guitar, 4/- & 5/-. Boogie for Beginners, Piano, 3/6. Soprano Accordion, 7/6. Hot Harmony, 4/- Play in a Day, 3/-. Easy Way for all instruments, 1/6.

DRUMS
Wire Brushes, 6/6, two pr. 10/6. Krupa Arms, 17/6. 11-in. Brass Cymbals, 17/6. Cowbell Hires, 2/6. Drum Heads, best quality, 3/6. Good quality white, 18/6, lapped to own hoops, 4/- extra. Wood Flesh Hoops, 3/6. Temple Blocks, set 3, 55/-, set 4 65/- with Holders. Woodblock and Holders, 12/6. Cymbal Rockers, 3/-. 12" cymbals 25/-.

THIS WEEK'S INSTRUMENT BARGAINS
WRITE FOR FULL DETAILS.
Selmer "Console" Sax. Model Clarinet, L.P. Selmer "Sterling" Metal Boehm Clarinet, L.P. Buescher "Grand" Trm., 1st bore, S.P.G.B. Santalini 120 bass 2 complete, Curved Keys. Gibson "Kalamazoo" Guitar, Cel. Mod. like new R.S. Amplifiers, 16-watt Universal, special tone controls, fitted new improved m.c. mike. Portable model. Price 48 Guineas.
Phone: Temple Bar 6562.

LEW DAVIS PRODUCTS LTD.
34, CHARING CROSS RD., W.C.2

CHAPPELL'S *****
SPRING WILL BE A
LITTLE LATE THIS YEAR
WHERE THE BLUE BEGINS
AND MY WISH

Both from George Black's London Hippodrome Production "JENNY JONES"
50, NEW BOND STREET, LONDON, W.1

BRON'S 55-59, OXFORD STREET
(Entrance in Soho Street)
LONDON, W.1
Nearest Station—Tottenham Court Road

"HOT" & HIT REVIVAL ORCHESTRATIONS	STANDARD SUCCESS DANCE BARD ARRANGEMENTS	Time Waits for No One
"Pro. Price" S.O. & P.C.	Barn Dance .. 2 11	I Go For You .. 3
Alexander's Rag Band .. 5	Berlin Waltz Melody .. 3	So Little Time .. 3
California, Here I Come .. 3 6	Blaze Away (6 8) .. 3	Sing a Song of To-morrow .. 3
At the Military Ball .. 3 6	Destiny Waltz .. 2	So Many Bonny Babies .. 3
Avonlea .. 5	Encyry Waltz .. 3 6	Up Up Up Waltz .. 3 6
Margie .. 5	Gay 90's Waltz Medley .. 4	Um-pam-pah (F.T.) .. 3
Basin St. Blues .. 3 6	Lancers .. 3 6	Choo Choo Song .. 3
Black Eyes (F.T.) .. 3 6	Love Will Find a Way .. 2	According to My Heart .. 3
Blue Skies .. 3 6	Modern Waltz Medley .. 4	I've Found New Baby .. 3 6
Bugle Call Rag .. 3 6	Moonlight on Alster (W.) .. 3 6	Everybody Loves My Baby .. 3 6
Canadian Capers .. 5	My Hero (W.) .. 5	Jeanie Light Brown Hair .. 4
Japanese Sandman .. 3	Beautiful Ohio (W.) .. 3 6	Beautiful Dreamer .. 4
Canter Bounce .. 3	Palais Glide .. 3 6	Boston Bounce .. 4
Cherokee .. 3 6	Paul Jones .. 3 6	My Ghost Takes Air .. 4
Cow Cow Boogie .. 3 6	See Me Dance the Polka .. 3 6	Happiest New Year (W.) .. 2 8
Darktown Strutters .. 3 6	Skater's Waltz .. 3	Same Old Love .. 2 8
Dinah .. 3 6	Speak to Me of Love .. 2	Blue Chords .. 2 8
Singing the Blues .. 5	St. Bernard's Waltz .. 3	Fancy Pants .. 3 6
Fan It .. 3 6	Strauss Waltz Med. .. 4	Harlem Nocturne .. 3 6
Farwell Blues .. 3 6	Time to Say Good-night .. 2	Oakland to Burbank .. 3 6
Free Lance Louise (7 pieces) .. 2 8	Yulet (Original) .. 2 8	Up You Go or Is You Aint' .. 3 6
Honeycush Rose .. 3	Vienna City of Dream .. 2	Atlantic Jive .. 3 6
Honky Tonk Train .. 3 6	TUNES OF THE MOMENT	
In Pinetops Footsteps .. 3 6	Pretty Kitty Blue Eyes .. 3	Kansas Lily Moods .. 3 6
In the Mood .. 3 6	Some Little Words .. 3	American Patrol .. 3 6
Jim for Joan (7 pieces) .. 3 6	Rice Tico .. 3	Choo Choo Special .. 3 6
Jiving at Greens .. 3 6	8 Night Filled With Music .. 3	Canteen Bounce .. 3 6
Limehouse Blues .. 3	Hello Mom .. 3	Saturday Night Jump .. 3 6
Melancholy Baby .. 3 6	Eye Bye So Long .. 3	Tishomingo Blues (8-pce.) .. 2 8
Midnite in Harlem .. 3 6	Fascinating You .. 3 6	Torpedo Junction .. 3 6
Missouri Scramble .. 3 6	New World Over Skyline .. 3	Morning Train .. 3 6
Mood Indigo .. 3 6	Rocky Has Gone .. 3	Shootin' a Line .. 3 6
Nobody's Sweetheart .. 3 6	No One Else Will Do .. 3	Jungle Jitters .. 3 6
One O C Jump .. 3 6	Fellow on Farlough .. 3	Sleepy Town Train .. 3 6
October Mood .. 3 6	Trolley Song .. 3	Sultan Goes to Harlem .. 3 6
Phil Fisters' Ball .. 3	Kiss in the Night .. 3	Tzizane Swing .. 3 6
Play in a Day .. 3 6	Each Has Gone .. 3	Lover's Serenade Swing .. 3 6
Sentimental Over You .. 3 6	Then You Kissed Me (F.T.) .. 3	Piccadilly Pastime .. 3 6
Sheik of Araby .. 3 6	Sweetheart Waltz .. 3	Reverse the Charges .. 3 6
Chicago .. 5	Home for Christmas .. 3	Concerto for Drums .. 3 6
Southern Fried .. 3 6	In Kitchen with Dinah .. 3	Rhapsody for Reeds .. 3 6
South Rampart St. .. 3 6	You're In Love (Waltz) .. 3	Dodging a Divorcee .. 3 6
Stardust .. 3 6	Dancing With Dolly (F.T.) .. 3	Crab Hour .. 3 6
St. Louis Blues .. 3 6	Where Blue Begins .. 3	Overnight Hop .. 3 6
Stompin at Savoy .. 3 6	My Wish .. 3	Bottle Party .. 3 6
Stratton St. Strat (7 pieces) .. 3 6	My Favourite Dream .. 3	Steamboat Rag .. 3 6
Strictly Instrumental .. 3 6	Cockney Rhythmic Song .. 3	Commodo Patrol .. 3 6
Take the "A" Train .. 3 6	Chocolate Soldier from U.S.A. .. 3	Mister Charles (7-piece) .. 2 8
That's a Plenty .. 3 6	U.S.A. .. 3	Damaak (7-piece) .. 2 8
Tiger Rag .. 4	Little Fond Affection .. 3	Treadin' Light (7-piece) .. 2 8
Wednesday Night Hop .. 3 6	I'm Making Believe .. 3	Love's Dream Waltz .. 2 8
When Day is Done .. 3 6	Ten Days with Baby .. 3	Beautiful Love (Waltz) .. 2 8
Wh. Sorry Now .. 5	So Dumb So Beautiful .. 3	Bananas (Rumba) .. 3 6
Wh. Ring .. 3	Old Acquaintance .. 3	Feet and Saddle .. 2 8

All Publishers' Orchestras Supplied DIRECT FROM STOCK. All post orders despatched by return. Prices quoted are strictly nett. Orders for 5/- or over C.O.D. if required. COMPLETE CATALOGUE ON REQUEST.
GERrard 3995. November Nos. 145 and 524

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

THE WORLD'S No. 1 BEST SELLERS!
SHINE ON VICTORY MOON
DANCE WITH A DOLLY
ANOTHER HIT ON THE WAY TO THE TOP!
THE SAME LITTLE WORDS

LOOK OUT FOR
PRETTY KITTY BLUE EYES
SWING AND JIVE FAVOURITES
STRICTLY INSTRUMENTAL • CANTEN BOUNCE
IF I HAD YOU • LOUISE • CHOO CHOO SPECIAL
DANCER AT THE FAIR • TROPICAL
TAKE THE 'A' TRAIN • BESSIE COULDN'T HELP IT