

# LEW STONE DISBANDS

## Ill-health Causes Break-up

IT WILL COME AS A SHOCK TO THE WHOLE PROFESSION TO LEARN THIS WEEK THAT LEW STONE IS SHORTLY GIVING UP HIS BAND AT THE VERY HEIGHT OF A BIG SERIES OF TOP-LINE AND VERY LUCRATIVE STAGE AND BALLROOM ENGAGEMENTS ALL OVER THE COUNTRY.

The sole reason for this, which must seem to many an extraordinary move on the face of it, is simply one of health. Lew told the MELODY MAKER this week. "My specialist informs me that my physical condition is such that I must immediately give up touring and receive treatment at regular intervals and that it is imperative that I develop more regular habits of life until such time as I am back to full strength.

"I have therefore decided to terminate all my engagements on December 9 and have a full and complete rest for four weeks. After that period I shall continue my professional work in London, occasionally playing for concerts and dances that do not necessitate leaving town for more than a day or so. Early in the New Year I may consider a residential or theatre engagement.

"I am very sorry to have to disband my present combination as I can confidently say we were beginning to set a pace to most of the bands on the radio. I think our programme this Saturday morning (December 2, 9.30 a.m. Forces), to which I hope the fans will listen, will justify this statement.

### FUTURE PLANS

"Anyway, I hope to be able to renew my associations with many of the members of my band in the not too distant future."

This current week the Lew Stone Band is at the Empire, Bristol, and, as already mentioned, is airing on Saturday morning.

Next week (commencing Monday, December 4), it is undertaking a week of one-night stand engagements, terminating on Saturday (9th), after which the outfit will disband and Lew will commence the long rest upon which his medical advisers have insisted.

It is extremely unfortunate that such a promising outfit as Lew is featuring to-day has to break up. Building his outfit partly with young, little-known talent, Lew has welded together a combination of very formidable quality, which, playing almost exclusively the distinctive arrangements from Lew's own pen, has established an enviable reputation in Variety and on the radio.

One definite item in Lew Stone's future programme is that he has a B.B.C. "Band of the Week" date scheduled for the end of January.

## "ACCENT ON SONG" AT EMBASSY

OPENING of Jack Wallace and his new Orchestra at the London Embassy Club last Monday (27th) proved that Jack is making a very big feature of vocalism.

Jack already has ex-Rabin singer Bobby Young in the band; he sings a number of vocals himself; his bass player, Frank Cole, is also a solo vocalist; and immediately she returns from the Continent (where she has been touring with Gerald's Band) well-known London nightingale Julie Dawn is also contracted to join the Embassy Band, which is already featuring five vocalists out of a nine-piece band.

In addition to all this, the spate of song at the Embassy is being added to by another new vocalist in the person of youthful good-looker and chirpette Jill Allan, who opened with the band last Monday.

Jill, who once worked for the Ambrose office, and later for Harry Roy, has already appeared at several of the London niteries.

She is a pupil of noted vocalist Phyllis Frost, who is these days concentrating on her teaching connection in London.

## NORMAN CHARD PASSES

THE "Melody Maker" announces with deep regret the death of London bandleader Norman Chard, who passed away recently following a severe illness of several months' duration.

For a long time Norman Chard, who came originally from the West of England, and was well known in the Bristol area, was leader at the Wellington Club in Knightsbridge, London, and he later moved over to the Exhibition Club.

He had been too ill to work at all for some time before his death.

We join with his many friends in the profession in expressing our deepest sympathy with the members of Norman's family.

# Melody Maker

3<sup>d</sup> INCORPORATING  
"RHYTHM"

WEEK ENDING DECEMBER 2, 1944

## "SQUADRONAIRES" ARE NOW ON THE CONTINENT

THE "MELODY MAKER" CAN ANNOUNCE THIS WEEK THAT THE No. 1 R.A.F. DANCE ORCHESTRA (THE "SQUADRONAIRES"), UNDER THE DIRECTION OF SERGEANT JIMMY MILLER, ARE NOW ON THE CONTINENT, ENTERTAINING THE BOYS OF THE ALLIED SERVICES.

The Troops have for a long time been awaiting the chance of hearing the band that was voted "Britain's Best" by readers of the MELODY MAKER, and of meeting such famous instrumentalists as George Chisholm, Andy McDewitt, Jack Cummings, etc. Now, at long last, they have this opportunity presented to them, and unquestionably they will give the "Squads" a grand welcome wherever they appear.

British dance music is, in fact, very well represented on the Continent just now.

Geraldo and Joe Loss have got well into the stride of their E.N.S.A. itineraries, and in the far South Maurice Winnick and his Band are busy entertaining the boys in Italy.

## IVY IS MAKING GOOD PROGRESS

THERE is better news this week of Ivy Benson, who—as announced in our last issue—has had to give up all her engagements for three months to undergo a serious internal operation.

The operation duly took place very successfully, and Ivy is now beginning to sit up and take notice.

She will still have to be in hospital over Christmas, and writes to the "M.M." that she has got a gig!

She writes: "If the wound heals sufficiently for me to sit up, I'm pianiste and accompanist at the Chelsea Hospital for Women during the Christmas festivities!"

## DON MARINO ROBBED

WE are sorry to learn that famous London Embassy Club rumba leader Don Marino Barreto has had his Bayswater flat burgled, with the result that he has lost a great deal of valuable and personal property.

The robbery took place in the evening, when Marino was at work, the thieves apparently using a skeleton key to enter his apartment.

Practically all Marino's clothes, plus a typewriter and many other valuables, are missing.

Also missing—and this is what burns Don Marino up more than anything—are two bottles of "something extra special" that he was saving for Christmas!

BUDDY FEATHERSTONHAUGH and his Sextet recently waxed some new titles for H.M.V., two of which will be issued in December. Titles are "Seven Come Eleven" and "Flying Home."

In addition to the regular personnel of Buddy on tenor, with Don Macaffer (tmb.); Charley Short (bass); Stanley Marshall (drums); and Malcolm Lockyer (pno.), session also featured guitar stylist Alan Metcalfe.

## ROY RICHARDS ABROAD: LES AYLING IN

ROY RICHARDS, modest and retiring bandleader from the Royal Dance Hall, Tottenham, London, springs into the headlines this week with the interesting story of a new kind of E.N.S.A. undertaking, upon which Roy and his whole band will shortly embark.

Although under a lengthy contract to the Mecca firm, Roy and his boys felt so keenly that they should volunteer for E.N.S.A. work that their enthusiasm communicated itself to the management, who agreed to release Roy from the remainder of his contract, and he leaves with the official blessing of managing director Mr. C. L. Heimann in his new venture.

The undertaking is all the more praiseworthy when it is considered that Roy has, in the past few months, undergone a very severe operation.

### FOR MIDDLE EAST

Roy Richards has been at the Royal, Tottenham, about a year. Before that he was well-known through his many radio programmes as "Roy and his Girl Friends," when he played drums with two star girl pianists.

The band expects to be leaving early in December, and their itinerary is a lengthy tour of the Middle East war fronts. They will be away from England for several months.

With Roy Richards in front, band will include Arthur Sutherland, Nat Raiff and Charles Evans (trumpets); Bill McCabe and Tommy Marshall (trombones); Sid Bates, Chas. Welch, Jack Collins and Harry Wilson (saxes, etc.); Art Mills (drums, etc.); Chick Miller (bass); and Len Vale (pno.).


Vocalists will be Jean Martin and Edna Bruce, the latter also playing accordion; and Mrs. Roy Richards will act as general manager.

Releasing of Roy Richards from his contract at the Royal brings well-known North London leader Les Ayling back to the stand which he left a year ago.

Les was at the Royal for three years with his semi-pro band, but had to leave when it became necessary for the band to take on afternoon duties.

Now he is engaged in forming a full-time band to take over Roy's place at the Royal, since his gig business has worked up so well that his semi-pro band is fully tied up with its lengthy commitments in this field. Les Ayling's rig band will carry on under the direction of trombone-cornetman Fred Hardy.

Les urgently wants to hear from musicians on all instruments who can join his band at the Royal this Saturday (when the engagement starts) or subsequently.



THE MELODY FOX-TROT  
SENSATION

# MY PRAYER

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



BWARE OF THIS NEW "CARD"-TRICK

SAXIST-CLARINETTIST-VIOLINIST Freddie Taylor, who was with Joe Loss and later with Maurice Winnick and Ronnie Munro, is back in Town and would like to settle down permanently in future with a job in the Metropolis. He is back at his old "phone-number, which is Maida Vale 6722.

Freddie brings a warning to all musicians about a new racket to which he recently fell an unwilling victim in the West Country.

When Freddie was playing at a "gig," an affable stranger approached, said he was a sax player, and "as he had a brother in the trade," could get all sorts of useful accessories now in short supply, such as reeds, etc. Delighted at the proffered help, which he naturally thought quite genuine, Freddie tendered his professional card.

The next he heard was that the affable stranger had presented the card to an American officer, passed himself off as the well-known musician Freddie Taylor, and announced that as he moved in such special circles he could obtain unlimited quantities of liquor—at a price. He then relieved the unfortunate officer of £5 and disappeared into the blue. Freddie Taylor was, of course, easily able to prove that he knew nothing of the incident—but he warns all musicians everywhere never to give their cards to strangers in any circumstances.

Phil Brown On The Air

SINCE popular producer Philip Brown left the B.B.C., he has been appearing successfully on the stage in the touring show presented by Jack Payne called "Can I Do You Now, Sir?"

Now he is making a return to broadcasting next Tuesday (December 5), when he contributes a ten-minute feature entitled "The Early Days of Dance Music" to Frederick Piffard's "Record Entertainment" programme at 4 p.m. in the Home Service.

With gramophone-record illustrations, Philip will recall the start of many of our well-known dance-band leaders, and, as he has known them all since their early days, he will have many good stories to tell.

OWING to expansion of business, Bill Elliott's company, Elliott Direction, Incorporated, has now found it necessary to move to larger premises and are already installed at the 2nd floor, Estate House, 31, Dover Street, Piccadilly, W.1. All inquiries relating to Bill's various bands and Variety acts should be directed to him at that address.

The telephone numbers remain the same—Regent 4678/0441.

According to a Scottish newspaper, 17-year-old Freddie Clayton, Lew Stone trumpet, was so disappointed at the refusal of the authorities to allow him to go to Italy with Maurice Winnick's combo that he has taken a job in Dundee, where he will combine playing with a wireless study course, Freddie's idea being to join the Merchant Navy.

CALL SHEET

(Week commencing Dec. 4)

- Carl BARRITEAU and Band, One-night Stands, Midlands. Johnnie CLAES and Ciaepions, One-night Stands, Midlands. Billy COTTON and Band, Empire, Finsbury Park. Herman DAREWSKI and Band, Empire, Liverpool. George ELRICK and Band, One-night Stands, Northampton. Gloria GAYE and Band, Palace, Walthamstow. Henry HALL and Band, Green's Playhouse, Glasgow. Leslie ("Jiver") HUTCHINSON and Band, Neale's Ballroom, Coventry. Phil GREEN and Band, Band of the Week, B.B.C. Vera LYNN, Empire, Edinburgh. Felix MENDELSSOHN'S Hawaiian Serenaders, Savoy, Scunthorpe. Harry PARRY and Sextette, Aston Hippodrome, Birmingham. Oscar RABIN and Band, Empire, Nottingham. George SCOTT-WOOD, Shakespeare Theatre, Liverpool. Lew STONE and Band, One-night Stands, Midlands. Billy TERNENT and Orchestra, Empire, Middlesbrough. TROISE and His Mandolins, His Majesty's, Carlisle.

BILLY MASON BAND-BUILDING

BILLY MASON, famous old-time bandleader from Scotland, who has been down in London negotiating to make a come-back to the dance band profession, has "struck oil."

Billy now has an offer to open at a well-known provincial resort, but his band is not yet complete. He wants to get in touch with several musicians, particularly any of the old friends who were associated with him in his London band ventures of a few years ago.

Billy also would like to hear from enthusiastic youngsters in the game who are interested in modern style and everything that goes with it. Contact him c/o the Strand Palace Hotel, London, W.C.2.

CECIL NORMAN LEADS STARS FOR RUSSIA FAIR

AN interesting band has been assembled by piano-ace Cecil Norman for a big Aid to Russia Christmas Fair, which is being held this Saturday afternoon (December 2) at the Hyde Park Hotel, London, W.

Led by Cecil himself on piano, it includes such famous musicians as E. O. Popson (sax clar.); George Hurley (vin.); Reg Manus (accdn.); and Ben Edwards (drums).

Madame Gousev, wife of the Soviet Ambassador, will open the Fair, and competing of the proceedings throughout the afternoon will be in the hands of our own Edgar Jackson.

Miss Elisabeth Macdonald has organised the event, with Mrs. Cecil Norman in charge of the cabaret and entertainment side.

PARRY TO OPEN SWING-FANS' OWN RECORD SHOP

A STORY of great interest to all gramophone-record collectors is released this week with the news that Britain's first record shop to cater solely for swing fans is opening very shortly.

Sponsored by Arcade Promotions, Ltd. and to be known as the "Anglo-American Record Shop," it commences business this Saturday, December 2, on the second floor of Estate House, 31, Dover Street, Piccadilly, W.1, and the hours of business that day are from 10 a.m. to 4 p.m. It is also open next Sunday, December 3, at the same time, and from then on will be open every day between 10 a.m. and 6 p.m., and Saturday 10 a.m. to 4 p.m.

Harry Parry, Bill Elliott, Sinclair Traill, and John Orr are the four people responsible for this excellent idea, and the manager in charge of the shop is John Rowe, well known to all those who have ever been an organiser of the North London and Southgate Jazz Society, and present secretary of the West London Rhythm Club.

In addition to stocking modern swing releases that will be available every month as issued, the "Anglo-American Record Shop" has well over a thousand rare discs available both on American and English cut-out labels. In addition, it carries stocks of American magazines, H.M.V. and Parlophone swing booklets, and many other jazz periodicals. Even gramophone needles may be obtained at the shop.

The swing fan can go to the "Anglo-American Record Shop" and know that he is getting his records from someone who will be only too pleased to discuss them with him and give him personnel at the same time.

Harry Parry will be present on the opening Saturday afternoon, December 2, and he will personally autograph all his own records. John Rowe is planning a series of visits by well-known English bandleaders with the same idea.

SCOTTISH NOTES

By Hugh Hinshelwood GLASGOW.—Reeds are troublesome just now, and, for that matter of it, so are razor blades, chocolate and eggs of the old-fashioned kind. What bothered sax man Derek Neville, however, was finding a place to get married, as touring about England didn't seem to fit in with the licensing requirements.

Glasgow provided the solution, though, and so a week out gave Derek the opportunity to get married to Miss Elsie Smith, whom he first met when in Glasgow with Harry Parry last summer.

Another reed expert to visit us recently was Capt. Norman Maloney, also married to a Glasgow girl. Norman led a band at Green's way back in the old days of the hall. He is not doing a great deal of playing just now, but turns out an occasional arrangement for Carroll Gibbons and others down South.

Recent Glasgow shiftings.—Fred Chew, bass at Piccadilly Club, now with Louis Freeman's pit band at the Alhambra Theatre; Sammy Murtagh, bass at the Alhambra, changing over to the Club.

Bill McGuffey is now on piano with Jack Chapman at the Albert, and Johnnie Conroy, tenor, is at the Berkeley with Bobbie Thompson, taking the place of Sammy Lee, left.

EDINBURGH.—Recent visit to Edinburgh Empire of Oscar Rabin and Band showed quite a few new pluckings. Line-up now is: Ken Mackintosh, Jackie Bonser, Frank Freeman, Frank Doney and Jim Power (reeds); Henry Shaw, Derek Abbot and Nat Garbutt (trumpets); Harry Foster (trombone); Mizi (Viola); Bernie Fenton (piano); Bob Smith (bass); and Bob Kevin (drums); with Allan Dean and Terry Devon vocalising, not forgetting, of course, Oscar himself with that bass sax and compe-re-conductor Harry Davis.

New band now in residence at the Princess Ballroom is led by Jack Selby, alto man. Others in the line-up are: Ernie Gower (drums) and Bernie Donohue (tenor), both ex-Dick Denny's Band; Don Franklin (piano), from Ray Baillie's Band; and Duncan Bell (trumpet), ex-Army.

YOUR A.E.F. PROGRAMME SCHEDULE

(514 metres)

SUNDAY (December 3) 8.1 a.m. Homespun. 8.30, Hour of Charm (Phil Spitalny). 9.25, Family Hour. 10.30, Radio Weekly. 11.6, Jubilee. 10.35, Combined Orchestra. 12.10 p.m., Programme Summary. 12.30, Canadian Varieties. 1.30, Sammy Kaye Orch. 2.10, Edmundo Ros. 2.25, Anne Shelton. 3.1, National Barn Dance. 3.30, Carnival of Music. 4.1, At Ease. 5.15, A.E.F. Special. 6.15, André Kostelanetz. 6.45, Johnny Mercer's Music Shop. 7.1, Comedy Caravan. 8.15, Composer Cavalcade. 8.45, Theatre Organ. 9.5, Mail Call. 9.35, Guy Lombardo's "Musical Autographs." 10.30, Radio Weekly.

MONDAY (December 4) 6.1 a.m. Rise and Shine. 7.15, Programme Summary. 7.30, Canada Show Dance Orch. 8.15, Personal Album. 8.30, Music in the Modern Manner. 10.1, Mail Call. 11.6, Duffie Bag. 11.45, Piano Parade. 12.10 p.m., Programme Summary. 12.15, Dance Band. 1.1, New York Philharmonic Orch. 3.45, American records. 4.30 p.m., Fiesta. 5.15, Village Store. 5.40, A.E.F. Extra. 7.1, Johnny Desmond, with Glenn Miller's Orch. 7.15, Strings with Wings. 7.30, Amos and Andy. 8.15 p.m., Waring's Pennsylvanians. 8.30, Canada Show. 9.5, R.A.F. Dance Orch. and Beryl Davis. 9.35, Duffy's Tavern. 10.6, California Melodies. 10.35, All Time Hit Parade.

TUESDAY (December 5) 6.1 a.m., Rise and Shine (Margaret Hubble). 7.15, Programme Summary. 7.30, Bing Crosby. 7.30, Dance Band. 8.15, Personal Album. 8.30, Dance Music. 9.25, Music America Loves. 10.1, Canada Show. 10.30, Jack Simpson Sextet. 11.6, Duffie Bag. 11.45, Nora Bringshaw. 12.10 p.m., Programme Summary. 12.10, Melody Round-up. 2.30, R.C.A.F. Band. 3.45, American records. 5.15, Canada Guest Show. 6.10, Saludos Amigos. 6.30, Blonde and Dagwood. 7.1, Raymond Scott Orch. 8.15 p.m., Waring's Pennsylvanians. 8.30, Glenn Miller Band. 9.1, Charlie McCarthy Show. 9.35, Dinah Shore. 10.6, Your Hit Parade. 10.35, Music from the Pacific.

WEDNESDAY (December 6) 6.1 a.m., Rise and Shine (Sergt. Wilf Davidson). 7.15, Programme Summary. 7.20, Dinah Shore. 7.30, Army Radio Orch. 8.15, Personal Album. 8.30, Music in the Modern Manner. 9.25, Music from Canada. 10.1, Glenn Miller Orch. 11.6, Duffie Bag. 11.45, Piano Parade. 12.10 p.m., Programme Summary. 12.15, James Milton. 12.45, A.E.F. Extra. 1.1, Corporal Saddlebags. 2.10, Gay Nineties. 2.30, Serenade for Strings. 3.45, American Records. 4.30 p.m., Great Moments in Music. 5.15, Freddie Martin Orch. 5.40, Starlight. 6.15, Swing Sextet. 6.30, G.I. Journal. 7.1, R.C.A.F. Streamliners. 7.45, Strings with Wings. 8.15 p.m., Waring's Pennsylvanians. 8.30, British Band of A.E.F. 9.5, Mildred Bailey Programme. 9.30, Bob Hope. 10.6, Stardust. 10.35, Melody Hour.

THURSDAY (December 7) 6.1, Rise and Shine (Pte. John Lotus). 7.15, Programme Summary. 7.30, Return Engagement. 8.15, Personal Album. 9.25, Waltz Time. 10.1, British Band of A.E.F. 11.6, Duffie Bag. 12.10 p.m., Programme Summary. 12.15, Male Man. 12.30, Music Society of Lower Basin Street. 1.1, N.B.C. Symphony. 1.30, Blonde and Dagwood. 2.10, Edmundo Ros. 2.30, Allen Young Programme. 3.45, American Records. 4.30 p.m., Music We Love. 5.15, Canada Swing Show. 7.1, Hollywood Music Hall. 7.30, American Dance Band. 8.15 p.m., Starlight. 8.30, "I.T.M.A." 9.5, Soldier and a Song. 9.15, Swing Sextet. 10.6 p.m., Eddie Condon's Jam Session. 10.35, Reminiscing.

NEW ORLEANS IN A LONDON STUDIO

EDGAR JACKSON'S Record Reviews

WHEN three weeks ago the Spirit (and I don't mean spirit) moved me to add my humble views to that little matter of the length of the track on a gramophone record raised by the editor, who wrote the "Live Letters," editors of the "Daily Mirror," I never for one moment realised that the subject would provoke such controversy.

Letters have poured in, and not a few of them to say that the method I suggested for track measuring is so much hokey.

Some of the reasons set forth for this assertion are certainly a credit to the imagination of their creators, but unfortunately most of them are as ill-founded as they are original. There was, for instance, the genius who avowed that I must be wrong in saying that the length of the track depended on the time for which the record played, because in that case if one slowed down the turntable speed and so made the record play longer, the length of the track would increase.

MEASURING SPIRALS

And the somewhat less screwy, but equally erroneous, gent who sent me two pages of figures to try to prove his theory that the number of spirals to the inch (not all records are cut on the same pitch thread) must enter into the matter.

Nevertheless, you may take it that my method for track measuring is quite correct in both theory and practice, though a Mr. Freeland, of Tooting, who kindly rang me up to discuss the matter raises a point which may interest the more pedantically-minded of you. He reminds me that my method is based on the assumption that the track consists of a number of separate circles, whereas really it is one continuous spiral.

This fact had not escaped me. But to deal with it would have necessitated burdening you with the complicated mathematical formula for measuring spirals (which, candidly, I wouldn't understand now, even if I remembered it from my schooldays), and anyway, it is of negligible importance. I induced the learned Mr. Freeland to work out what the difference in the answer would be if one measured a record track by the spiral measuring formula and by my method, and he confessed it was less than one part in a million—that is to say, less than .005 (1/200th) of an inch in an average (three-minute) record with a

SING A GAY SONG TILL STARS FORGET TO SHINE FOX-TROT-OR-BEGUINE YOU WERE RIGHT AND I WAS WRONG (Waltz) EVERYONE'S SINGING—SING A SONG OF TO-MORROW TO-DAY A JIMMY LALLY ARRANG. ORCH. CLUB S.O.S 3/- 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. LTD. 24, DENMARK STREET, LONDON, W.C.2 TEMPLE BAR 3941

Recently posted to a North-Western R.A.F. station, Cpl. Stafford Fairhurst has found a spot for himself playing guitar with the station band, styled the "Weetonians." Followers of "M.M." contests will remember this outfit putting over a grand show at Lew Buckley's War-Rington "do" a couple of years ago. Led by Ted Aldridge, peace-time saxist with Billy Merrin, the personnel of the band to-day is: George Marlow, Jack Carlside, Frank Cullen and Cyril Blanch (saxes, etc.); Jackie Bennett and Jack Hunter (trumpets); Norman Ashton (trombone); Pete Wainwright (bass); Fred Watson (drums); and, of course, Staff Fairhurst on the guitar.

Recently dropped across noted Manchester guitar-vocalist Dick Ladley, now in his fourth year with the R.A.F. Dick still manages to fill in a few gigs around his station, and additionally is now playing clarinet with his station military band. Dick tells me that accordion specialist Joe Emmanuel, who was for many years at Reno's instrument

over here nowadays to real old-time jazz, gets his right spirit and a good swing into this Ben Pollack old-time New Orleans street parade-inspired march.

Ronnie Chamberlain, Billy Riddick and Derek Hawkins, who in that order each take a couple of choruses solo, are at the top of their form; Jackie Parnell plays with a neatness that gives at once the impression of relaxation and drive, and once again the improvised ensembles are as conspicuous for understanding between the players as they are for inventiveness and kick.

But rather surprisingly the current English-as-she-is-spoke opus "Is You Is?" on the other side is in its different way at least equally good.

I say "surprisingly" because on the face of it this would hardly seem to be such good material for a band which sets out—and with no little success—to play righteous jazz.

COCKNEY NEGRO!

But although you may not have realised it from the way most radio bands treat the number, "Is You Is?" not only has a strong suggestion of the nostalgia of the blues, but also an underlying melancholy that gives it more than a modicum of right to be accepted as at least characteristic of authentic Negro folk music.

The Jazzmen have realised this and deal with the song accordingly. There is a suggestion of sincerity in the slowish way they treat it.

You notice it immediately in the at once imaginative and haunting little opening phrase, played in perfect unison by Billy Riddick and Cliff Townshend (who, note, has replaced Derek Hawkins), and in Ronnie Chamberlain's comments so pluckily interjected in the first chorus.

You notice it, too, in Billy Riddick's feeling trumpet solo and in the imaginative and effectively mournful accompaniment behind him.

It is true that much of the side is vocal by Vic Lewis, and many of the criticisms I have levelled against Vic in the past still stand. The Cockney accent in his would-be Negro diction makes it sound very phoney.

But with a song like this many

JERRY DAWSON'S NORTHERN NEWS NOTES

shop in Manchester is now serving with a Comm. unit. Who said musicians weren't tough? Incidentally, Joe's wife, contraltoist Pam Denton, was a member of the first E.N.S.A. party to follow up the Normandy landings.

More gratifying still is the fact that both at the concert and later at the castle a great portion of the playing time was taken over by the dance band which is drawn from the parent body—the military band—and both the King and Queen were gracious enough to show a keen interest in the work of the boys, spending some time chatting to them while the band played.

A memorable occasion which will remain in the minds of the boys for many a long day, and a grand insight into the democratic principles displayed by our rulers.

FRANCIS & DAY'S

POPULAR STANDARD ORCHESTRATIONS, Price 4/- Per Set. Posted 4/2 Gay 90's (Waltz Medley) Elegant 80's (Waltz Medley) Get Together (Paul Jones) Merry-Go-Round (Paul Jones) Kunz Medley of Strauss Waltzes Kunz Medley of Popular Waltzes Irving Berlin's Waltz Medley Harry Lauder Songs Selection Raytime Memories Selection Stars and Stripes Selection

The Veleta (Original) Au Revoir (J'Attendrai) Boston Two Step Inspiration Veleta Deep Purple Maxina (Original) AMERICAN HIT REVIVAL SERIES, Price 3/9 Per Set. Posted 3/11 Alice Blue Gown Dark Town Strutters Ball Anchor's Away My Blue Heaven China Boy My Melancholy Baby One O'Clock Jump Remember You Made Me Love You South Rampart St. Parade Stompin' at the Savoy St. Louis Blues Some of These Days Chinatown, My Chinatown Somebody Stole My Gal Back Bay Shuffle

FRANCIS, DAY & HUNTER LIMITED 138/140, CHARING CROSS ROAD, LONDON, W.C.2. Phone: TEMple Bar 9351



Here is a new picture of the Andrews Sisters: Maxene, Patty and LaVerne, as they appear in Universal's latest comedy, "Stars Over Manhattan," to be released here by G.F.D.

worse faults than Vic has could be concealed, if not excused, in the less serious aspects of the song, and to a great extent they are.

In fact, taken all round, this record, with nice piano playing by Dick Katz to add to its other attractive features, shows an originality, style and understanding seldom found in the work of home-grown outfits.

Fans of Johnny Claes will be able to see and hear their idol when he makes a one-night appearance at the Higher Broughton Assembly Rooms, Manchester, this Saturday, December 2, with his Claeptones.

With Johnny these days are vocalist Roy Dexter, who also plays bass, and brilliant coloured showman-drummer Freddy Crump.

Johnny Healey, at the Astoria Palais de Danse, Bolton, is urgently in need of a high-rate lead alto. Applicants should write direct to Johnny at the Palais, and, if possible, be ready to commence December 11.



# BRAND'S ESSENCE

DANCE BAND GOSSIP

There cannot be a single genuine "old-timer" of the dance band business in London who will not recognise in the picture on this page the well-known physiognomy of famous drummer of the day-before-yesterday "Jack the Yank," or Jack Gray as he was officially known at the Savoy Hotel, the Café de Paris, and in fact, nearly all the famous dance resorts in London, at most of which he has played at one time or another.

Definitely "Jack the Yank" is Archer Street's finest inhabitant. In his heyday, which was shortly after the last war, Jack played with many of the name bands of the time, and kept at the top for many years, leading his own combination at the Café de Paris not more than a dozen years or so ago.

Although his association with the profession is such a venerable one, it is not to be imagined that Jack is by any means an old-fashioned, unvigorous, still has all angles of the business at his finger-tips, and is nowadays working extremely hard in the orchestra at one of Messrs. Lyons' Corner Houses in London.

But you will be asking, why is he called "Jack the Yank"? And why has he obviously been photographed in front of Major Glenn Miller's Orchestra? (Yes that's good old Ram McKinley all right—with a tag on—up at the back.)

Anyway, the answer to the first question, curiously enough, is also the answer to the second, in a manner of speaking.

Years ago, you see, Jack Gray used to travel to and fro to the States, playing on the big liners, and he did the trip so many times that he finally became quite Americanised in his manner, selecting big sombreroes, huge cigars and, what is more to the point, assimilating long before most people over here, some of the Yankee ideas on jazz. With Yankee ideas on jazz clothes and Yankee ideas on jazz, what more natural than that he should come to be called "Jack the Yank"?

Anyway, it was so, and when Jack was over in the States, mixing with the jazz-men over there, he became close friends with Julius Zifferblatt, who is well known from the Trump Music Co. at Mount Vernon, New York, where he made the famous "Swing Club" mouthpiece.

As Sergeant Zifferblatt, Julius is now over here as a leading man with Major Glenn Miller's Orchestra—not in the ensemble, but in the important capacity of "flax-upper" of any of the band's instruments which may need his skilled attention.

Naturally, when he arrived over here, one of the first things Sergeant Julius did was to look up his old friend "Jack the Yank," and it wasn't long before the Miller boys were hearing yarns of the earlier times of the "old inhabitant" of the lips of our "oldest inhabitant."

And the picture above shows them meeting again after all these years. For the moment we'll leave Jack and Julius talking about jazz, but before we close we must say that if ever the history of Archer Street's earliest era comes to be written, then the name on the fly-cover of the book will undoubtedly be that of "Jack the Yank."

Why, even the famous restaurant in the "Street" where all the musicians eat—and sometimes don't get any tea—was once owned by Jack, who gave up hot licks to serve hot steaks in a venture which he soon found lacked all the interest of playing the drums.

A great "character" and a terrific opportunist, Jack Gray lived more adventures into his musical life than almost anybody else. The best-known story about him associates his name with that of the well-known American leader, George Fishberg, who, as George Fisher, once played at the London Kit-Cat Club.

Deciding to leave these green and sunny shores very suddenly, George Fishberg drove down to Southampton, realising when he stood on the dock-side, with the ship leaving in about ten minutes, that he had made no provision for the disposal of his car—an enormous vehicle of flamboyant American make.

Now who should come to the rescue but—yes, you've got it—Jack the Yank. A fiver, old boy—best I can do, said Jack, without batting an eyelid; and the fiver and the huge

million dollar-looking car duly changed hands.

How Jack not only drove back to London, but drove the respondent car up and down Archer Street, is now history—and those who knew of Jack's struggle for fame, when they saw him driving up and down in this remarkable vehicle, said that at least the little man had reached Olympus.

Every profession has its "character"—and "Jack the Yank" is a picturesque young "veteran"—a survivor of the happy, carefree, glory days when the dance music profession was full of crazy adventure—days which, it is to be hoped, will soon return.

SOME time ago (writes Pub Sonin) I wrote on this very page an account of a party given by Harry Roy.

It concluded with a description of Phil Green and myself walking down Park Lane in the small hours of the morning while Phil hollered "Taxi! Taxi!" with a great deal of volume but a complete lack of success.

This little tale inspired the imagination of a musical reader, by name Eric Pickering, of South-East London, and he put pen to paper to compose a song on the subject.

The result was a cute little number called "Taxi, Please!" and when Eric sent a copy of it to Phil Green and myself (as the joint-originators of the idea, we both agreed that it well deserved publication.

I am glad to say our confidence was not misplaced. The song was taken by the Moon Music Publishing Co., Ltd., and already Anne Shelton and Jack Payne have broadcast it with great success.

It's the sort of novelty that I am sure will do well, and a rather interesting twist to the story is that "Eric Pickering" hides the identity of a busy and popular London doctor. To coin a phrase, his interests obviously range from lancing to dancing.

We wish your song every success, Dr. Eric, and next time we vainly try to get a taxi to take us from the office to a late appointment, we shall think with great sincerity of the opening lines of your chorus:

"Ev'ry night at twilight, when it's getting dark,  
Up in Piccadilly, down along the Park,  
The echo of a serenade comes floating on the breeze  
"Taxi! Taxi! Taxi! please."

WE are delighted to have the opportunity of quoting the following letter from musician serving in the R.A.F. in South-East Asia. The letter certainly speaks for itself, and there is no need for any comment from us:

"Dear Ed.,  
"I'd like, through the pages of your wizard rag, to thank the Musicians' Social and Benevolent Council for their grand work in sending gift parcels to M.U. members serving overseas.  
"Since arriving in this 'dump' I've received two gift parcels and a parcel of 200 "Blighty Fags," which is pretty good going when one remembers the large number of members serving in the Forces.  
"Sorry I can't send you any Jive news from here, it's three years since I 'gave out' in a band, but 'Johnny Jap' can vouch for us we have not been wasting our time. Even if we can't make Jive, we have been raising hell.  
"Cheerio to you and the M.U., and thanks for everything.  
Sincerely yours,  
"Reg Oiamtree."

MORE news of Dutch musicians has been received from Driver Ray Wade, with the B.L.A. who incidentally, was responsible for sending us the amazing Nazi anti-jazz document, we published last week.

While Ray was rehearsing his own outfit, "The Jive Five," for a concert in a Dutch town, into the hall walked a couple of civilians—exact prototypes of two boys from Archer Street.

And, as expected, they turned out to be musicians—Henk V. Versenbosch, trumpet man with Klaas V. Beeck's famous broadcasting band, and tenor saxist Ab ter Stege, who played with Kor Steyn.

Hank runs his own Dixieland group, received a Red Cross "Big Aces" after Melle Weersma's first band, which Ray went over to hear and

we are very pleased to publish the following letter from a West Indian reader, Daniel Jacobs, Port of Spain, Trinidad, which speaks for itself:

"As a West Indian, it is with much pleasure when I take up the Melody Maker and read about Carl Barri-teau, Dave Wilkins, Freddie Grant, Lauderdale Caton, Frank Williams, Clarie Wears, George Roberts, Stanley Carter, and the late David Williams and Ken Johnson.

I feel quite elated to have known these great stars, as I had the pleasure of being in our local police band here with the majority of them. Let them know that their broadcasts are well received in the West Indies through the B.B.C., and we would like to hear more of them. I would be thankful



Above you will see the profession's "oldest inhabitant," well-known percussionist "Jack the Yank" (right) indulging in a cordial handshake with a very old friend in the person of Sergeant Julius Zifferblatt, instrument fixing technician and expert with Major Glenn Miller's Orchestra (see story on this page).

subsequently booked for his own show, so impressed was he by its performance.

The Jive Five and the Red, White and Blues combined forces for the concert, which was a terrific success, outstanding features being Hank's trumpet work and the piano-playing of 20-year-old Rudy Krantenburg, whose style can be best compared to Britain's Norman Stenfalt. Rudy is related to the well-known "Rambler's" drummer of the same name; also he has a brother, Nicco, who plays trumpet.

Their home became Ray's home, too, during his stay in Town, so he learned much of the trials undergone by musicians during German occupation. He has many tales to tell, one of which concerns Klaas V. Beeck's Orchestra. It seems the whole band were one day forced into a train, doors locked, and transported to Berlin, where their job was to provide music for various propaganda purposes.

Enough to say that the boys had the last laugh when the Germans sent them packing home back to Holland in disgust, reason being the "surprising" outbreak of "bad lips" and "tooth trouble" among the brass section!

Klaas reported that German studios and balance-and-control engineers are equally hopeless for dance band work. Ray pays special tribute to the music of the Red, White and Blue Aces, and says, while they suffer the obvious shortage of new numbers, they succeed despite the deficiencies in their library. He hopes the British profession will do what it can to help this band, and dozens like it, as soon as possible.

Line-up of the Aces is Hank (leader and trumpet); Joop Bakker (alto sax); Tommy Sonneveldt (trombone); Bill Cinjee (piano); Ab ter Stege (tenor sax); and Hubert Estourgie (drums).

Ray Wade's own Jive Five personnel is Reg Gallehawk, late Johnny Rosen (tenor); Jim Gazzarini, from Scotland (clarinet); Pete Burke (trumpet); Sid Lawrence, late Macari's Dutch Serenaders (piano); and Ken Everett, from Harrow (drums).

WE are very pleased to publish the following letter from a West Indian reader, Daniel Jacobs, Port of Spain, Trinidad, which speaks for itself:

"As a West Indian, it is with much pleasure when I take up the Melody Maker and read about Carl Barri-teau, Dave Wilkins, Freddie Grant, Lauderdale Caton, Frank Williams, Clarie Wears, George Roberts, Stanley Carter, and the late David Williams and Ken Johnson.

I feel quite elated to have known these great stars, as I had the pleasure of being in our local police band here with the majority of them. Let them know that their broadcasts are well received in the West Indies through the B.B.C., and we would like to hear more of them. I would be thankful

if photographs of these men can be obtained.

"Thanking you, Sir, and hoping you will make use of this letter in your columns and let them know we still remember them.  
"Thanking you.—Whist I remain,  
"Daniel Jacobs."

THANKS to the vigilance and kindness of some of my readers re my little story about "Miss Otis Regrets" in these columns last week (writes Jack Marshall). I now have no fewer than seventeen copies of the words which go with this epic.

Seventeen times have I accepted with due resignation Miss Otis' regrets that she is unable to lunch to-day; seventeen times have I heard the exciting tale of how "last evening, madam" (a nifty bit, this); and seventeen times have I registered the appropriate degree of horror as "from under her velvet gown, she drew her gun, and shot her lover down, madam." Finally, I have been subjected no fewer than seventeen times to the tale's narrowing upon the old willow across the way."

Well, it's very nice to know that as many as seventeen different people read my column, but a bit disconcerting to realise that none of them reads it properly. This must be the case, alas, because a careful perusal would have told all seventeen of you that words I had to have 'em right away. I could have got 'em from your publishers the next morning, so that-for you to send them to me a week later is not the slightest bit of good.

Anyway, to ever so much for the kindly thought just the same, and I'll remember to get you all to help me with my crossword puzzles—particularly the writers of the first two letters opened, which were from Miss Nella Grange, of Oxford, and Mr. Cyril Pember, of Basingstoke.

I WONDER if Ralph Hill (writes Stanley Nelson) happened to be listening to the String Section of the Glenn Miller Orchestra recently when it was conducted by Sir Adrian Boult in a short programme on the A.E.F.

If he was, he must have regretted his criticism in the "M.M." that this body of players lacks tone.

This, in my view, was a most impressive broadcast, and not the least impressive thing about it was the playing of a beautiful arrangement of Debussy's "Noces," one of his "Orchestral Nocturnes."

This is the work of Sgt. George Oekner, the leader of the String Section, and was specially selected by Sir Adrian Boult.

Essentially a work for woodwind, Sgt. Oekner has made a clever job of simulating woodwind tone and filling in with the strings at his disposal, and the lovely impressionism of the French composer loses, in my view, very little indeed.

The short programme ended with another splendid and rather contrived punal treatment of "Annie Laurie" by another member of the Orchestra.

# DJANGO ON THE AIR

Radio by "DETECTOR"

GOOD news, folks, and it shows what you can do when enough of you take the trouble to make your voices heard in a reasonable request.

In response to your P.C.s sent in in reply to our A.E.F. programme survey, the B.B.C. has completed arrangements to enable the "M.M." to give you a weekly A.E.F. programme schedule.

You will find it for next week on page 2 of this issue.

It has had to be prepared in rather a hurry, and some of the information we would like to have given was not available at time of going to press.

In future weeks, however, we hope to add artists' names where this information is not contained in the programme title, also to indicate which of the programmes are of American and which of English origin.

But this information, even if and when we can secure it in time, will tax even more heavily the demands made on our space by a feature which, although we have had to curtail it by excluding certain B.B.C. programmes transmitted also on the Home and/or Forces wavelengths, and all news broadcasts, is already over long.

So anyway, we shall probably have to make a compromise between the information we should like to give you and what we can cram into the available space.

What form this compromise will take remains to be decided upon. But we shall do our utmost to supply your needs to the best of our ability, improving the drafting of the schedule as time goes on and we find means of securing the necessarily more detailed information than we have at hand this week.

In spite of the many rumours which have circulated about famous French guitarist Django Reinhart with almost monotonous regularity since the Germans overran France—ranging from that he had escaped to America and had been heard broadcasting from there to that he had died in a German concentration camp—the "M.M." always stated that he was alive and well in his native land.

The accuracy of these statements was proved beyond dispute when last Friday the B.B.C. broadcast, under the title of "U.S.O. in France," excerpts of recordings made in Paris during a Variety concert given at the Allied Armies Theatre there in which Django took part.

Django appeared as the leader of the reconstituted Quintet du Hot Club de France.

Most audible on the recording was a not too brilliant clarinet and a barrage of feet tapping as the members of the quintet stamped out the tempo.

Behind it all Django could be heard clearly enough to suggest that while this new Hot Club group is hardly to be compared with the original, he has lost none of his unique and brilliant technique.

It took the pattern set by America in sending us Glenn Miller and the American Band of the A.E.F. to inspire our authorities to produce a British counterpart, but having at last done so, it is turning out to be thoroughly worthy of its important place in the scheme of things.

The British Band of the A.E.F., directed by R.S.M. George Melachroinou (who only R.S.M., when Glenn Miller, who has an identical job with the American Band of the A.E.F., has recently been given the exalted rank of Major?), is not only the best thing of its kind we have ever produced, but is already coming near to equalling the prowess of the American original.

One of its features is a number of brilliant arrangements—a little over showy and smart at times, perhaps, but none the less ingenious and just the sort of colourful material to intrigue present-day audiences with their love of the spectacular.

Among the best of these arrangements are the Rhapsody on an Irving Berlin "Melody" ("Blues Skies") by Monia Litter and the exciting transcription of the Trumbauer-Malneck opus "Choo-Choo."

And can the band put them over! Monia Litter was superb playing the piano part in "Blues Skies."

Talking about pianists, I was delighted to hear, in "Piano Parade"

on the A.E.F. one day last week, my old friend Gerry Moore.

For all that his light seems to be hidden these days under the bushel of B.B.C. disregard, he is still one of the most stylish of our piano players.

Harry Parry's engagement as Band of the Week last week provided quite a few opportunities of hearing his Sextet on the air.

But about the only things which remain in my mind as worthy of any particular mention are the excellent boogie-woogie piano playing of Ken Powell and the singing of Dinah Kaye.

Dinah could be good. She's plenty of what it takes. But in addition to a rather wobbly vibrato, she has a way of mincing her vowels that I find most aggravating. Why will these girls insist on these annoying little affectations?

Humour is a curious thing. It strikes people in different ways. What one person finds funny often only makes another yawn or tear his hair.

But I admit unashingly to having got more than one laugh out of Spike Jones and his City Slickers last Friday week.

I can't say I was so amused by their vocal efforts. They seemed too willy willy overdone. But their instrumental (if you can call fog-horns and fire-bells instruments) efforts were as notable for their perfect timing as for their absolute absurdity, improving the drafting of the schedule as time goes on and we find means of securing the necessarily more detailed information than we have at hand this week.

Also Jones himself not only has got gags in his scripts, but knows how to put them over.

And I hope you all appreciated that behind all the nonsense was a good deal more honest-to-goodness musicianship than the buffoonery always revealed not to mention the knowledge of the subject—in this case swing—so necessary to burlesque it successfully.

A script that, to my way of thinking, sounded pretty trite, didn't help Wally Moody to put over "Vic Lewis and Jack Parnell's Jazzmen's "Swing Session" last Tuesday week.

Nevertheless, the band, playing well if not always quite up to its recording standard, gave an all-round satisfactory airing.

Some of the slower numbers were not ideally suited to the outfit's style, and Jack Parnell's attempt at singing (in "Sunday") was even worse than Vic Lewis' vocals.

But even these jazz pas were to a great extent offset by the good playing of the combo in such items as "At the Jazz Band Ball" and "Indian" (teated in Chicago style which Wally Moody naively described as "a relaxed style of improvisation.")

Some people seem to have got the impression that Tommy Dorsey has become an exclusively sweet tram looter.

They would have had the shock of their lives if they had heard him in "Jubilee" last Sunday morning on the A.E.F. wavelength. The old horn still rides as hot and good as they come.

## AT THE "MELODY INN"

ALL visitors to the Blue Lagoon Club will remember Hazel Adrianni, the attractive vocalist who was for so long a feature at this busy night spot.

On November 14 Adrianni commenced with her own all-male quartette at a smart new club, the "Melody Inn." With herself leading with piano accordion and vocals, "Adrianni and her Sweet Music" consists of Jeff Jones (piano), Vic Edwards (bass), and Ralph Bacon (drums).

Adrianni, who has done a number of long tours with both E.N.S. and I.S.O. was associated with Dorothy Royce for a long period in her Three in Harmony vocal trio, and has also played principal boy in pantomime.

# MELODY MAKER

Incorporating RHYTHM  
WEEK ENDING DECEMBER 2, 1944  
Editorial, Advertising and Business Offices:  
**93, LONG ACRE, W.C.2**  
Editor: RAY SONIN Telephone: Temple Bar 2468  
Advertisement Manager: F. S. PALMER



Frank Weir, whose Sextette at Hatchett's Piccadilly Restaurant and 8-piece outfit at the Astor have established his claim to a high spot in West End dance band circles, made an excellent impression in his recent "One Hour—Two Bands" session on the Forces Programme. It was in this airing that Frank first introduced charming songstress Lynne Shaw, whose photo you will see facing this page above. This attractive 21-year-old brunette is being tipped as the new vocal jewel of the future.

Until recently in film work, Lynne was heard singing in her dressing-room at Denham by a vocal talent scout from the B.B.C. Her recent successful debut with Frank Weir as a radio singer being the immediate result.

## BEAUMONTS' "DOUBLE"

MANY fans of Ken Beaumont, who have been missing his radio dates since his Billy Tennent Dance Orchestra airings, will be glad to know that Ken is still active with Sunday concerts and will soon be working in Town again.

More than that, he has received attractive offers to sing in the States when circumstances permit, and the offers are something of a family affair, as they also concern his talented daughter Kathryn—ten-year-old child actress who has already appeared in several British films.

Interest in Ken's work over the water was created originally by a series of overseas dates, some solo and some with Billy Bisset's Band, as a result of which negotiations were opened, only to be suspended at the outbreak of war.

By the time negotiations were resumed, Ken's sponsors-to-be had seen shots from two of Kathryn's pictures, so they were anxious to do double business.

As things stand at present, then, the Beaumonts will cross the Pond when the necessary permits can be obtained. Ken to feature on radio, Kathryn in pictures.

Ken tells the MELODY MAKER that since the reviews of "It Happened One Sunday" (in which Kathryn plays) they have had three offers for her services in less than a month. She expects to be starting on a new part this month.

## BRISTOL LEADER'S DEATH IN ACTION

THE MELODY MAKER deeply regrets to announce the death in action of Rex Palmer, well-known Bristol semi-pro band leader, who joined the Royal Artillery in 1942 and went to France soon after D Day.

Rex Palmer's Band took premier honours in local contests, and he was held in high esteem by the dancers of the Bristol locality.

He will be missed by West Country dancers and fans, and the "M.M." joins with them in tendering its sympathy to his widow and child.

## U.S. JIVE JOTTINGS

THE JIVESTER warmly compliments "Orchestra World" (U.S. dance music monthly) on the crisp band-review we have read for a long time.

It runs: "Chicago—George DeCarl, his Whispering Trumpet and his Dixie Land Band, billed as Four of the Greatest Rhythm Kings on Earth, are the attraction at the Capitol Lounge. There isn't much to say about it except that the Trumpet doesn't whisper, it's not a Dixie Land Band, and the Kings aren't great and they don't have rhythm."

Jerry Goodman, Benny's young brother and a lieutenant in the Army Air Corps was killed last month during a training flight. He was 19 years of age. About the same time, Lieut. James Ennis, brother of famed bandleader Skinnay Ennis, was also killed in similar circumstances.

Tom Dorsey seems to be in trouble as a result of the recent much-publicised assault case in which movie actor Jon Hunt was the principal victim. Dorsey's attorneys have had the felonious assault charge dismissed, but there are decisions still to come concerning the alleged slashing of Hall's face with some sharp instrument.

Already TD has lost his important commercial airing, and it is reported that the company for whom he lately made several scenes of dancing and singing sequences without Dorsey. Obviously it is feared Dorsey will collect much adverse publicity from the case.

A humorous note on the Dorsey-Hall affair was sounded by fellow-leader Charlie Barnet, renowned for his fun-making almost as much as for his sax-blowing. Hearing of the trouble, in which TD's wife, Pat Dane, is also involved, Barnet wired Dorsey as follows:—

"I am now in a position to offer you the first trombone chair in my orchestra. You will receive feature billing. Can also use Pat as featured singer. Please advise at once. Regards.—Charlie Barnet."

Came the instantaneous reply:—

"Accept offer. How much dough?—Tommy."

Yet another sideman starting out on his own is trumpeter Yank Lawson, fine old Bob Crosby bandman. With a 15-piece orchestra, including seven brasses besides his own trumpet, Lawson hopes to land plenty of radio time.

He is under the wing of Bob Friele, of "Jazz" magazine and Signature Records, and has already made discs for that label, though with a smaller group.

Signatures records are pressed and marketed to-day by the Asch concern, who have released band and solo sides recently by James P. Johnson, Mary Lou Williams, Jess Stacy, Jerry Jerome, and many others, on their own label.

The latest of Asch's albums are the songs of Josh White and one called "Blues" (album 550), which consists of two titles by Josh vocal and guitar; one by Champion Jack Dupree backed by a Nora Lee King with Mary Lou accompaniment; one by Woodie Guthrie and Cisco Houston; the final side being a Sonny Terry harmonica solo.

When Spike Jones and his City Slickers arrived in New York, back from their three months' tour of Europe, Spike culogised over a singing "discovery" he had made in England. The find was none other than Kay Harding, of Harry Roy fame, and Spike told "Metronome" that he had a post-war contract to take her over to the States.

HERE AND THERE DEPT.

Hoagy Carmichael may produce a film based on the life of Bix (what, again!), in which Harry (the Horn) James would play the lead. Artie Shaw's new band is still in rehearsal stages, and, contrary to expectations, Buddy Rich is absent on account of contract ties to TD.

Benny's brother (yes, another), Freddie Goodman, who once looked after BG's affairs, has now been signed for the same post with Artie Shaw's new org. Zatty Singleton is still in Los Angeles, playing drum nightly at the Swanee Inn, supported by Shelton Brooks, Jun., at the piano. George Brunies and Muggsy Spanier are for ever in and out of Ted Lewis's mob. Latest reports that both were out have just been contradicted by the news that George is in there with Lewis at Salspie Maxie's in Los Angeles.

To take out a band shortly is drummer Cliff Leeman, who first showed in the Art Shaw records and later starred with Charlie Barnet.

Bobby Hackett opened with Glen Gray's Casa Loma crew early last month at the Sherman in Chicago. Red Nichols, too, played a few weeks with this band not long back, and Bix did likewise many years before. How long will Bobby stay, I wonder?

"Carmen Jones," Americanised version of the opera "Carmen," last month passed its 300th performance at the Broadway Theatre in New York.

Heading its all-Negro cast is Muriel Smith, twenty-year-old actress, and featured prominently in the show is the spectacular drumming of Cozy Cole, now billed as "the world's fastest swing drummer."

So popular has his act become, Cozy is pondering the idea of forming his own band when the show closes. He has interested one of the largest booking agencies in the business in his scheme, and if the details can be worked out Cole will soon be seen leading a full sixteen-piece organisation.



COLLECTORS' NEWS LETTER

PIANIST Art Hodes has been busy writing to England, and two of our readers pass on some important news received recently from Art. Says Eddie Lancaster, of Carlisle: "Hodes points out that things are improving for jazzmen over there and quite a number of the boys draw a decent wage playing the real stuff. Art is to visit England after the war to play a round of concerts, etc., lasting for perhaps a year."

Ralph Venables enlarges upon this happy theme, adding that Art is tremendously enthusiastic about bringing a band over with him, his opinion of jazz appreciation here having risen to considerable heights. He has contacted Ralph, asking him to find a "reasonable promoter."

"Jive Jottings," the other day, reported the formation of a Crescent City Jazz Museum. From Orin Blackstone, one of those behind the scheme, comes a letter which Clifford Jones, of Willesden, passes on. It gives rather more of a collector's slant on the band concerts held to raise funds.

"At the jazz concerts will be both white and coloured bands of New Orleans musicians, plus Benny Goodman and his Quartet for the popular appeal. Among the white boys are Monk Hazel, Chick Martin and Faza."

"Nick La Rocca and Emile Christian will also be there, but not to play much, I think. The coloured musicians are from Sidney Desvigne's fine local band, but they are not widely known."

"The power behind this enterprise (so long in coming because N.O. has never seen fit to recognise jazz, its own product) is an organisation called the National Jazz Foundation, formed here this year."

"In the museum, besides records, will be some of the relics of jazz, such as Louis Armstrong's first instrument." Blackstone promises to send clippings of the concerts and to comment on its success. We'll pass on anything of interest.

Then Sam Meltzer writes to say he is sending over an acetate pressing of Bunk Johnson playing with the Lu Watters Band, and one of Orson Welles' Radio group with Noone, Papa Mutt and Orly. Both are terrific jazz. Sam promises, but not the equal of the newest Bunk sides which Bill Russell cut down South this past summer.

Of the latter, he writes: "If you think the Climax (George Lewis and his Dixie Stompers) were good, just wait till you get a load of these—greatest stuff since the Oliver's, and that's saying a lot." He also writes: "I hope I can send you copies of these new Bunk discs soon. Several of us agree that they are better than the Oliver's. In fact, that they are the greatest jazz records yet made—and even better ones can be made!"

This news impresses us the more because so many enthusiasts accuse jazz music which is dead and buried, refusing to see that all they are really doing is discriminating between jazz and pseudo-jazz, for the ultimate test of standards of jazz appreciation, which in turn may save the day for those few who have it in their power to create jazz music."

The "purists" in the States do more than talk; they make it their business to locate and, if necessary, to assist especially in the rehabilitation of such talented musicians as Johnson and others, putting them on records, helping them find engagements, broadcasting their achievements to the world. They know the ranks are thinning, and to get it made they must create some kind of a market for it so that real jazz musicians may also be practising musicians, not museum pieces. That is why Hodes' news, given above, has special significance.

Gleason says that good jazz can be made now, some is being made and he confidently predicts that even better stuff will be made if the demand exists. We in this country cannot assist in the more practical ways, but we can make it clear that there exists here a steady demand for good jazz records, and for "live" jazz if the performers could be induced to make the trip and in the Ministry of Labour persuaded to issue permits.

"Corner" correspondence, for a start, confirms our belief in this demand. It is up to all of us to see that the record companies no longer remain ignorant of it.

COLLECTORS' CORNER by REX HARRIS and MAX JONES

called the National Jazz Foundation, formed here this year. "In the museum, besides records, will be some of the relics of jazz, such as Louis Armstrong's first instrument."

Blackstone promises to send clippings of the concerts and to comment on its success. We'll pass on anything of interest.

Then Sam Meltzer writes to say he is sending over an acetate pressing of Bunk Johnson playing with the Lu Watters Band, and one of Orson Welles' Radio group with Noone, Papa Mutt and Orly. Both are terrific jazz. Sam promises, but not the equal of the newest Bunk sides which Bill Russell cut down South this past summer.

Of the latter, he writes: "If you think the Climax (George Lewis and his Dixie Stompers) were good, just wait till you get a load of these—greatest stuff since the Oliver's, and that's saying a lot."

He also writes: "I hope I can send you copies of these new Bunk discs soon. Several of us agree that they are better than the Oliver's. In fact, that they are the greatest jazz records yet made—and even better ones can be made!"

This news impresses us the more because so many enthusiasts accuse jazz music which is dead and buried, refusing to see that all they are really doing is discriminating between jazz and pseudo-jazz, for the ultimate test of standards of jazz appreciation, which in turn may save the day for those few who have it in their power to create jazz music."

The "purists" in the States do more than talk; they make it their business to locate and, if necessary, to assist especially in the rehabilitation of such talented musicians as Johnson and others, putting them on records, helping them find engagements, broadcasting their achievements to the world.

They know the ranks are thinning, and to get it made they must create some kind of a market for it so that real jazz musicians may also be practising musicians, not museum pieces. That is why Hodes' news, given above, has special significance.

Gleason says that good jazz can be made now, some is being made and he confidently predicts that even better stuff will be made if the demand exists. We in this country cannot assist in the more practical ways, but we can make it clear that there exists here a steady demand for good jazz records, and for "live" jazz if the performers could be induced to make the trip and in the Ministry of Labour persuaded to issue permits.

"Corner" correspondence, for a start, confirms our belief in this demand. It is up to all of us to see that the record companies no longer remain ignorant of it.

"Corner" correspondence, for a start, confirms our belief in this demand. It is up to all of us to see that the record companies no longer remain ignorant of it.

- "Mountain Greenery," BRE 109. "Rhythm-Step," BRE 115. "Way Down Yonder in New Orleans," BRE 115, BRE 02329. "Piano Solo," BRE 132, BRE 02328. "By The Waters Of Minnetonka," BRE 132. "I Ain't Got Nobody," BRE 138. "Marvellous," BRE 138. "Harmonising," BRE 146, BRE 02328. "The Man I Love," BRE 146. "Baltimore," BRE 161. "Brandy And Soda," BRE 161. "Can't Help Lovin' Dat Man," BRE 162. "The Man I Love," BRE 182. "Ol' Man River," BRE 187. "Westward Bound," BRE 187. "Grown Up Baby," BRE 209. "She's A Great Great Girl," BRE 209, BRE 02329.

- Fred Elizalde Accompanying Chick Endor. "Following Me Around," BRE 116. "I Can Get You On My Hands," BRE 116. Fred Elizalde and His Music (1927) Norman Payne (tpt.), Rex Owen (ten.), Fred Elizalde (pno.), Len Fills (bjo. gtr.), Tiny Stock (tuba), Ronnie Gubertini (drs.). "Birth of the Blues," BRE 105. "My Heart Stood Still," BRE 105. "Possibly," BRE 107. "One Summer Night," BRE 107. "Rhythm-Step," BRE 114. "Paree," BRE 114. "Tweet Tweet," BRE 119. "Once In A Blue Moon," BRE 119. "Clarinet Marmalade," BRE 120, BRE 02330. "Stomp Your Feet," BRE 120. "Don't Bring Me Posies," BRE 127. "Souvenirs," BRE 127. "Barbara," BRE 130. "Dancing Tambourine," BRE 130. (Most of the above were also issued on Kildare Eng. Vocalion.)

- Fred Elizalde and His Music Chelsea Quealey, Norman Payne (tpts.), Bobby Davis (1st alto and clt.), Harry Hayes (2nd alto and clt.), Rex Owen (ten.), Adrian Rollini (bass), George Hurley (vln.), Fred Elizalde (pno.), Len Fills (bjo. gtr.), Ronnie Gubertini (drs.), Dick Maxwell (vocals). "Diane," BRE 143. "Under The Moon," BRE 143. "If I Had a You" (scheduled for release on BRE 146, issued 3948). "Sugar," BRE 150, BRE 02330. "Again," BRE 150. "Calling Me Home," BRE 157. "You Can't Have My Sugar For Tea," BRE 157. "Music at Moonlight," BRE 158. "Shy Anna," BRE 158. "Smile," BRE 165. "Here Am I, Broken-hearted," BRE 165. "Tea Time," BRE 169. "How Long Has This Been Going On?" BRE 169. "As Long As You Love Me," BRE 172. "Chinese Lullaby," BRE 172. "Dance, Little Lady," BRE 178. "Room With a View," BRE 178. "Chanson," BRE 183. "My Pet," BRE 183. "Chopinata," BRE 186. "Roam On, My Little G.S.," BRE 186. "Blue Baby," BRE 188. "Coquette," BRE 188.

- (To be continued) REX'S SOLO OF THE WEEK That simple, almost "straight" phrasing by Sonny Lee's trombone in the Teddy Grace Brunswick 02920 of "Change of Heart," a "New Baby" and UHCA107 Banks "Yellow Dog." He also offers Bruns. 03165-6-7-8-9 for 21 the lot. Jack Wood, 182, Bramall Lane, Sheffield 2, has following new Vocalions for exchange: Berigan's "I Can't Get Started," Henderson's "Rose Room," Teddy Hill's "Blue Rhythm Fantasy." Would also like to correspond with somebody interested in Don Voorhees (Nichols) sessions.

- SWAP AND BUY Owen Bryce is auctioning a set of English Vocalions, including Carter, English, Holiday, Ellington, Cool Grant, Doodie, and Noone, etc. Send s.a.c. to 71, Woolwich New Rd., S.E. Send your offers to N. Knappett, 1, Walthamstow Ave., S. Chingford, E. for UHCA107 Chicago R. Kings' "Change of Heart," "New Baby" and UHCA107 Banks "Yellow Dog." He also offers Bruns. 03165-6-7-8-9 for 21 the lot.

- 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 reconditioned as new; also new bellows made to order; tuning and repairs; our speciality.—British Accordion Makers, 19, Turkey Lane, Manchester, 9. LEWIN'S FAMOUS repair service; the only firm still doing pre-war qual. S.P. overhauls to all makes, saxes, trpts, claris., etc.; 100 p.c. satisfaction guaranteed. Bring or send instruments to our West End Service Dept. Estimates free.—Lewin Bros., 84, Berwick Street, London, W.1. 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.C.2. SIDE DRUM hoops relapped, price 2/18/6; best calf, batter or snare head. Send hoop only.—Bron's Orchestral Service, 55-59, Oxford St., London, W.1.

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 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

Britain's Premier Hot Record Shop offers you a unique service in retail cut-out and collectors' items. Let us know your wants. Individual attention to your requirements. ANGLO-AMERICAN RECORD SHOP Estate House, 31, Dover St., Piccadilly, W.1 Open Weekdays 10-6 Commencing Saturday, December 2nd.

MEMORISE YOUR MUSIC and play confidently from sight If you can play at all from music, write for my FREE book (postage 2/6) "The Master's 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, P.R.C.O. (STUDIO 4), 14, EDGEMOND CRESCENT, LONDON, N.W.4

INSTRUMENT REPAIRS GRAFTON LT. ENG. CO. LTD., overhauls, repairs, replating all brass instruments, 6 months' professional standard guarantee. Also sax. £4 (incl. ins. and carr.), complete overhaul. 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.

LEWIN'S FAMOUS repair service; the only firm still doing pre-war qual. S.P. overhauls to all makes, saxes, trpts, claris., etc.; 100 p.c. satisfaction guaranteed. Bring or send instruments to our West End Service Dept. Estimates free.—Lewin Bros., 84, Berwick Street, London, W.1.

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.C.2. SIDE DRUM hoops relapped, price 2/18/6; best calf, batter or snare head. Send hoop only.—Bron's Orchestral Service, 55-59, Oxford St., London, W.1.

GREATEST STOCK OF HIGH-GRADE SOLO-TESTED INSTRUMENTS

- EVERY INSTRUMENT 5 DAYS' APPROVAL AGAINST CASH By Sop. Sax., Artist Model, H.P. Plated, £110 G. Banjo, Burns & Mullings, Resonator, £110 G. Banjo, Prof. Model, with Resinator, £25 G. Banjo, King, U.S.A. S.P.L.P., Artist Model, £132 G. Banjo, Bassett, L.P.S., New Brown Pads, £35 G. Banjo, H.P., Artist, S.P., New Pads, £25 G. Banjo, H.P., Artist, S.P., New Pads, £25 G. Clar., H.P., Artist, S.P., Metal, H.P., £110

- Concert Flute, Boehm, L.P., Closed G2, £25 B.P. Tenor Sax., Conn. H.P., New Brown Pads, £40 B.P. Clar., Albert System, H.P., New Pads, £40 B.P. Alto Sax., Hawk H.P., Plated, Artist Model, Newly Repaired, £122 B.P. Bass Clarinet, Besson, H.P., Albert System, as new, with Leather Case as new, £116

- Ey Clarinet, Besson, H.P., Albert System, £17 EY ALTO SAXOPHONES, Low Pitch: Hawkes 50 Century, Conn. Selmer, Coar-lois Paris, Deane, TRUMPETS: Connors, Selmer, Besson, left-handed, Old, Super, Hawkes' Clipperton, TRUMPET CORNET: Conn. Besson. Every Instrument Taken in Part Exchange THE WHOLE PROFESSION KNOWS THAT ALEX BURNS PAYS MORE FOR YOUR UNWANTED INSTRUMENTS.

ALEX BURNS LTD. 116 Shaftesbury Ave., London, W.1 (Mon., Wed., Fri. 11 a.m. till 4 p.m.)

PERSONAL STRING BASSISTS: Any time you require a first-class deputy, s/d, phone Brixton 4615; thoroughly reliable musically and otherwise.

MUSICIANS WANTED MUSICIANS, Coloured especially, and artists, first-class, are invited to write: Sherries Variety Agency, 40, Delfield Cres., Uxbridge.

DRUMMER, good, solid, rhythmic; minimum 4 nights week, perm.—147, Wadham Gdns., Greenford.

TRPT., "FORM," E' sax, for provincial dance hall, 6 evenings, 1 afternoon, must be good readers and modern soloists.—Particulars and terms to Box 6081, MELODY MAKER.

WANTED FOR Provincial ballroom, tenor sax, 2nd alto, bass, also good trumpet, able to take lead occasionally; broadcast in view, six-day week.—Box 6078, MELODY MAKER.

FIRST-CLASS tenor sax, dbl. clar., good reader, perm. job. Apply: Matt Moors, Locarno, Stream, BILLY GIBBONS and his Band, Shropshire's leading S.P. outfit, require a first-class lead alto, good reader and tone essential, to lead 4-piece sax section; good money; also good drummer wanted.—Write: Billy Gibbons, 75, Alkington Road, Whitchurch, Salter.

HARRY THORLEY requires sound lead trumpet, five nights weekly (19 hours); commence Dec. 11.—Terms, etc. to Winter Gardens, Morecambe.

YOUNG dance musicians wanted for stage tour with famous broadcasting band; must be good readers.—Write in for audition, giving full particulars and enclosing s.a.c., Manager, Box 5098, MELODY MAKER.

FIRST-CLASS pianist, saxes, trpt., drms., well-known band, Glasgow.—Parties, photo, etc., Box 6073, "M.M."

ALTO SAX and clarinet, must be strong lead and good reader; comfortable job with good wages; train service to and from town, Well Hall Station.—Write or call Thurs., Sat. or Sunday: Billy Weeden, Eitham Dance Studios (over Burton's), Eitham, Kent.

ALL INSTRUMENTALISTS required for res. engmt., London. Musicians freely to commence Dec. 2 or subsequent, please contact: immediately Les Avins, 5, Elmfield Ave., London, N.8. Phone: Mountview 6319.

GUITAR PLAYER wanted, male or female, to play occasional Hawaiian guitar; instrument provided.—Cox, 142, Charing Cross Road, W.C.2.

BILLY BEVAN req. stylish tenor sax, must be good reader; also 1st or 2nd trumpet; comfortable job.—Cambridge Hall, Southport.

BANDS VACANT WALLIS PINNER and His Band, now available good-class engagements.—Phone: Edg. 3003.

SWING, SWEET or Classical, dance bands of all kinds available; also cabaret.—Apply: Bobby Freeman's Dance Band Agency, 23, Carlton House, Lower Regent St., S.W.1.

AT LAST, Chick Gene and his Swingette avail. engmts., Lond. only, mod. fees.—Write in first inst., Sec. Chick Gene Swingette, 33, Fernwater Rd., Highbury, N.5.

BILLY LAWRENCE and His Band, "All-Britain" champs, 3 yrs., B.B.C. broadcasts, still tops in providing good dance music.—16, Ruskin Ct., London, N.21. Pal. 4773.

POPULAR S. London band, booked 3 eves. per week, require reg. or alternate Sats.; good offers.—Phone: Mit. 3513.

THE NEW PEERLESS Dance Orchestra have some vac. dates, first-class only, transport.—Waxlow 2742.

None of the employment adverts relates to a woman between 18 and 41 (inclusive) unless such a woman (a) has living with her a child of hers under the age of 14, or (b) is registered under the Blind Persons Act, or (c) has a Ministry of Labour permit to allow her to obtain employment by individual effort.

ENGAGEMENTS WANTED PIANIST seeks gigs or res., read, busk, nice style.—Howe, Maida Vale 3206 (evenings).

EXCEPTIONALLY stylish drummer, young, keen, reader, seeks perm. with first-class club band, London only; refs. from leading musical personalities.—Ealing 4074.

PIANIST, pro., West End restaurant and Palais experience.—Mou 5937.

MODERN PIANIST, S.P. free evenings and week-ends, taking Xmas bookings now, Richmond 5835.

YOUNG DRUMMER open for gigs or perm.—M. Nyman, 14, Durham Rd., E. Finchley, N.2. Tudor 4224.

EXPERIENCED Pianist, dblg. accordion, req. perm. engmt. with first-class dance or hotel orchestra; exact reader, able to arrange and transpose; good offers only.—Box 6049, MELODY MAKER.

ALTO CLAR., exp. all lines, at liberty onwards, gigs or perm., London area.—Jock Currie, 803, Fulham Road, S.W.6.

ALTO CLAR., seeks employment, very keen, reader, to rehearse, ex-Serviceman.—Box 6082, "M.M."

FULLY EXPERIENCED drummer/vocalist and bass, now resident Palais, seeks change, tour, or good res. job anywhere.—Box 6079, "M.M."

BASSIST (Mai, 3407) stylist, read, busk, available 3 nights weekly.—W. Smith.

LEAD ALTO CLAR., dblg. violin, first-class, exp. exp. exp. stylish, desires change.—Box 6082, "M.M."

ALTO SAX player and guitarist have vacant dates.—Phone: Per. 1629.

JOHNNIE DEE, drummer, open for gigs or regular work, exempt can travel.—Apply, 74, Broadway, London Fields, Hackney, E.9. Clissold 4680.

PROFESSIONAL Young Lady pianist, dblg. accordion, s/w/eng. First-class stage and dance band, exp.; only good offers.—Box 5083, "M.M.":

STRING BASS, guitar, vocals, own m/c equipment, good-class gigs, go anywhere.—Phone: Fulham 4748.

PIANIST dblg. accordion, stylish.—Bob Redding, Sec. 4832.

ALTO and Clar., read and busk, avail. any evening.—Bunny Garrod, Ent. 4936 after 4.30.

BANDS WANTED WANTED for California Ballroom, well-known broadcasting band up to 10 players for Xmas or New Year's eve, 5 hours; our own supporting band if need.—State terms, California-England, Ltd., Wokingham, Berks.

SITUATIONS VACANT SMART, INTELLIGENT Girl required for publisher's office; shorthand-typing an asset; progressive post.—Cosmo Music Co., 36, Dean Street, W.1. Gerrard 4801.

INSTRUMENTS WANTED TRUMPET wanted, suitable for beginner.—Roberts, 84, Upper Richmond Rd., Putney, Putney 2156.

ALTO SAX wanted, any make or cond.—Heath, 25, Lucien Road, Wimbledon Park, S.W.19, Osborne, Up-Over, Croyde Bay, N. Devon.

120 BASS CHROMATIC and 120 bass piano-accordions for high-class professional work; must have 3, 4 or more couplers.—Please state price, condition, etc., to Osborne, Up-Over, Croyde Bay, N. Devon.

R.A.F. MUSICIAN urgently req. Avedis Zildjian cym., any size.—Quote with parties, Box 6077, "M.M."

G. ELECTRUM 4-string, resonated banjo (not tenor) in case only highest grade model of highest grade makers in perf. cond. considered.—Hobson, Paragon Arcade, Hull.

MODERN Conn. or Buescher, alto wanted, must be reasonable.—Jones, 6, Balfour Road, N.5.

ELECTRIC GUITAR, suitable as either electricum or Hawaiian, either price offered, please write: Draper, 23, Victoria St., Ilkeston, Derby.

F FLAT CLAR., wanted, state price and condition.—Write, 42, Eastbury Road, Watford, Herts.

WANTED FOR CASH, Premier Ace side drum, high price offered, No callers.—Please write with full details to A. W. 1, Priory Rd., Bedford Park, W.4.

ACCESSORIES "BETCHA" Plastic reeds, American clar., 5/3, alto 6/9; tenor 7/9 each, including postage.—Charles Ferritt, Ltd., 242, Freeman St., Grimsby, Lincs.

RHYTHM BRUSHES, best quality; only limited supply, available; price, 15/- pair.—S. Quantock Gdns., Cricklewood, London, N.W.2.

WANTED, American swing orchs., not manuscripts, basic arrs., etc., good prices given.—Stan Pearce, 3, Wyckham Terrace, Brighton.

RECORDING STUDIOS STAR SOUND STUDIOS can undertake limited amount of private recording, both from broadcasts and in their own studios. Accommodation any size comb. avail., finest direct recording studios in the country.—Star Sound Studios, 17, Cavendish Square, London, W.1. Langham 2201.

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 Everything for the Modern Drummer in Stock. Expert Drum Repairs.—Same Day Personal Service

High Speed Two Post Pedals, Hi-Hats with Cymbals, All Types Bass Drums, Krupa Spurs and Tom-Tom Holders, Side Drum Stands, All Metal Snare Drums, Sling and Sneeze Cymbals, Trays and Blocks, Brushes, Etc. S.A.E.

JOHNNY FROST 5, Normanton Avenue, Wimbledon Park, S.W.19. WIM. 4594

BRON'S ORCHESTRAL SERVICE ALL THE PUBLISHERS' ORCHESTRATIONS IN STOCK, STRINGS, MUSIC COVERS, etc. Orders of 5/- or over. C.O.D. if desired. Also MUSIC DESKS (to Services only). Catalogue sent on application, price 1d. SPECIAL OFFER: SIDE DRUM HEADS RE-LAPPED 38/6 55-59, OXFORD STREET, LONDON, W.1 (Entrance in Soho Street) Nearest Station: Tottenham Ct. Road Telephone: GERARD 3995

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. 8911 8912. Night Service: TER. 4517 Makers of "Precision Built" Equipment L.W.H. WIRE BRUSHES are the world's finest—13/3 per pair. POST FREE Contractors to H.M. Govt. Depts. 24-HOUR SERVICE ON ALL HEADS

WANTED... DRUMS · GUITARS · TRUMPETS · CLARINETS ACCORDIONS · SAXOPHONES · STRING BASSES CALL OR PHONE FRANCIS, DAY & HUNTER LTD. TEMPLE BAR 9351. 138/140, CHARING CROSS ROAD, LONDON, W.C.2. CASH WAITING



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

**INSTRUMENTS FOR SALE**

**THE SAXOPHONE SHOP.** Saxs., claris., trumpets by Conn., Buescher, Selmer, etc. String basses, accordions, flutes, drum kits, cym., wire brushes, repairs, Overhauls, Plating, lacq'ng. Mouthpieces, Pads, Springs. Instruments bought. Part exchange.—4, Soho St., Oxford St., W.1. Ger. 2492.

**PAYTON'S MUSIC STORE** (est. 1881) still going strong, saxes, trumpets, clarinets, accordions, flutes, drums, violins, cellos, guitars, strings, fittings; repairs to all instruments and drums; instruments bought.—112, Islington High St., N.1. Can. 2680.

**FRONTALINI**, 120 bass, 3 couplers, 2 treble, 1 bass, £50 or offers.—Murray, 377, Green Lane, Coventry.

**ACORDION**, Alyari, 80 bass, new cond., £20, no offers.—Hughes, 26, Doyle Gdns., N.W.10, Lond. 4449.

**PAIR PEDAL**, Typins, Leedy, with cases; Ajax vibraphone, 3 oct.; set of bells, 13 half-inch; offers?—Bert Yates, Tower, New Brighton.

**TRUMPET**, Dallas Monarch, plush-lined case; guitar, 4 std., Eddie Freeman Special, case; Windsor tenor banjo, What offers?—Cooper, Clifton Hotel, Scarborough.

**BOOSEY HAWKES** clar., L.P., Boehm system, good cond., with case, £35 or nrst.—Fleddell, Thornbury House, High Street, Cheltenham.

**ALTO**, "Butlet," L.P.S.P., exc. playing cond., no case, owner must sell quickly, £28.—Clarke, 102, Heath Rd., Petersfield, Hants.

**ADOLPHE SELMER** sax, B flat, tenor, L.P.P. perf. cond., 2 M.P.s. and reeds; £55 or offers.—Lee, 6, Southfield Rd., Bradford, Yorks.

**COMPLETE** drum kit for sale.—Dwyer, 123, Hornsey Lane, N.6. Archway 1212.

**KEN STEARN OFFERS**—Full-size drum kits, £25; with temple blocks, £30; with hi-hat and tom-tom, £46; foot cym. pedal, 15/-; maracas, 10/6 ea.; trap table, 25/-; b/drum cover, 4 gns.; trap case, 4 gns.; Turkish cym., all sizes, 3 gns. to 8 gns.—113-115, Longwood Gdns., Ilford.

**GONN TENOR** Sax, best offer over £30.—Hoare, 12, Cosbycote Ave., S.E.24, Brickton, 1217.

**MARINUCCI**, 120 bass, treble coupler, as new, case and cover, £30.—Griffin, 205, Kingston Rd., Staines.

**BESSON** trumpet-cornet, lacq., as new in case; flute, Leblanc, Boehm, closed G. L.P.; Selmer B.A. alto, lacq., good cond.—Alan Levett, 31, York St., London, W.1.

**DOMINANT EXCELSIS** trumpet, S.P., as new, in case, £35.—Clement, 50, Oxford Cres., Didcot, Berks.

**BUFFET CLART.**, B flat, L.P., Boehm, exc. cond., £35 or nrst.—Cooke, 4, North Rd., Ruddington, Notts.

**GOUESNON** Baritone, L.P., good cond. case, £20; also specially modified Radotone guitar, £20.—Raggett, 22, Terrace Rd., Walton-on-Thames.

**WHAT OFFERS?** Good Turkish cym., 12 in., made by K. Zildjian, Constantinople; also a Stainer's violin Poulton, Cross Keys, Hatfield Peverel, Chelmsford, Essex.

**DON'T GUESS**

**THESE BUSKERS. PIANO SONG COPIES DIRECT FROM STOCK:**

- Alex. Ragtime Band, Caravan, Cherokee, Dinah, In the Mood, Ida, I Cried for You, Goodbye Blues, It Had to Be You, Margie, Solitude, When You're Smiling, Who's Sorry Now, Sweet & Lovely, Sophisticated Lady, Each 1/1
- After You've Gone, Ain't Misbehavin', Avalon, Beale Ball Bag, Bye Bye Blues, Basin St. Blues, Chicago, Chlo, Chinatown, Deep Purple, Darktown Strutters, Exactly Like You, Georgia, Good-night Sweetheart, Honeyuckle Rose, In the Still of the Night, I Surrender Dear, I'll Be Home Again, Japanese Sandman, Lady Be Good, Limehouse Blues, Man I Love, Melancholy Baby, Mood Indigo, Memories of You, More Than You Know, Night & Day, Nobody's Sweetheart, On the Sunnyside of Street, Poor Butterfly, Rosalia, Ragtime Cowboy, Rocking Chair, St. Louis Blues, Some of These Days, Shine, Stormy Weather, She's Funny that Way, Stardust, The Sheik, Someday Sweetheart, Sweet Sue, These Foolish Things, Time On My Hands, Way Down Yonder, Whispering, When Day is Done, There'll Be Some Changes Made, You Made Me Love You, You're in Kentucky, Each 2/1

**NEW PUBLICATIONS**

- "Holiday for Strings" (Piano Solo) ... 3/1
- "Boogie in the Groove" (Piano Solo) ... 1/1
- "Swing" (Piano), E♭ Alto Sax, Rhythmic Percussion, Studio, Etc. ... 5/3
- "Arrange-at-a-Glance" (Nelson) ... 2/7
- "Five Flat Flurry" (Hapes), E♭ Alto Sax, Solo with Piano Accomp. ... 4/2
- "Rhythm Style Arranging" (Phillips) ... 5/3

PRICES INCLUDE POSTAGE.

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

**INSTRUMENTS FOR SALE**

**GUITAR**, Grimshaw, G.4, as new, £29.—Drew, 1, Maude Crescent, Watford, Herts.

**ALBERT CLART.**, perf. cond., £50.—Rose, 27, Dudley Ct., Marble Arch, W.1. Pad. 8796 (morns. only).

**BOEHM CLART.**, Martell, B flat, perf. cond., nrst. offer, £35.—Lygon, Vane Hill Crest, Vane Hill, Torquay.

**HAWKES** 20th Century alto sax, new cond., S.P.G.B., case, £50, approx. against cash; also cello and 2 bows.—Write, V. Liddetter, 63, Upper Wickham Lane, Welling, Kent.

**RENE GUENOT**, G.P.L.P., alto, full Artists model, case, acc., £38; Rene Guenot B flat covered-hole Boehm clar., L.P., case, £32; both just re-padded, brown pads, sprung and corked, exc. cond.—Ford, 21, Golders Manor Drive, N.W.11, Sp. 6085.

**MARTIN HANDCRAFT** Trumpet, S.P.G.B., 2 M.P.s, mutes, only used a few months pre-war, as new, owner in Services, £30.—Crompton, 5, Prescott Road, Ormskirk, Lancs.

**PREMIER DOM**, Ace Dual snare drum, 14x9, white and chrome, latest model, as new, £30; Beverley console, chrome, as new, £3.—Nettleton, 8, Vere Road, Sheffield, 6.

**ALTO SAX**, ideal for beginner, excellent condition, £26.—Phone Hendon 7243 Sunday, E. Marron, 2a, Mayfield Gardens, Hendon, N.W.4.

**CONSULE** clar., complete, perfect cases, "Carlton" bargain, £65, or nrst.—Brion, 305, Lady Margaret Rd., Southall, Middx. Waxlow 2742.

**DRUMS**

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

**DRUMS, ACCS.**, repaired and made to order; parallel snares external or internal, complete with release fitted to any type of drum, 100 per cent. improvement.—Bill Embury, 643, Green Lanes, Harringay, N.8.

28x15 C.F.H.D.; 14x8 Premier Ace s.d.; Ludwig s.d.; Leedy 26x15 b.d., both white; 14x4 metal s.d., £6; c.f., 14x4, £12; 28x15 div. block fgs.; ivory hi-hat; 18 in. Krupa arms; brushes 10/6 and 12/6; Chinese, t.t., 30/- and £3.—L. H. Wood, 59, Drith Street, London, W.1. Gerr. 1386.

**DRUMS** by an Expert.—Double tension metal rim t-tom; pair Zildjian hi-hat cym.; chrome cym. stand; b/drum cover; Carlton collapsible console; Beverley hi-hat; Premier cast base s./drum stand; 26-in. Autocrat b/drum; Leedy glitter s./drum.—Bert Jackson, 4, Soho Street, London, W.1.

**MISCELLANEOUS**

**JIM LARVIN'S** indexed music protectors, prevents damage, ensures speedy number-finding, single set 2/6, postage 3d. each set.—41, Hirstwood Crescent, Shipley, Yorks. Tel. 1659.

**METRONOME**, 50/-; also stand, 20/-; music stand, 16/-; wanted, xylophone.—Dexter, 12, Broadwood Rd., S.W.11.

**NEEDLE SHARPENERS**—The new improved model, Universal Pointer, 9/6 each, including postage.—Charles Perritt, Ltd., 242, Freeman St., Grimsby.

**LEW DAVIS**

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

- L.D. Trombone Curbing Ring Mutes, £2 7/6.
- L.D. Trpt. From Oil 1/6. Sax Oil, 9d. bot.
- L.D. Autograph heavy gauge Guitar Strings, 8/6. 1st Bass String, 9/-; 2nd, 12/6; 3rd cov., 17/6; 4th, 21/-.
- Musik Stand, 17/6. Selmer Goldstone Plastic Reeds, Alto, Tenor, Clarinet, 3 grades, 10/- each.
- Contact Microphones, for A.C. Current, 24/4-.

**TUTORS**

Low Stone Arranging, 21/-; Selmer Elementary Trpt., Sax., Clarinet, 5/6. Harty Drums, 10/6. Soller Guitars, 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 Hldr., 2/6. Drum Heads, best qual. calf, 29/6. Good qual. white, 18/6. lapped to own hoops, 4/- extra. Wood Fresh Hoops, 8/6. Temple Blocks, set 3, 55/-, set 4, 65/-.

8 1/2" Holders, Woodblock and Holders, 12/6. Cymbal Rockers, 3/-, 12" cymbals 25/-.

**THIS WEEK'S INSTRUMENT BARGAINS.**

**WRITE FOR FULL DETAILS.**  
Mardin Alto, S.P.G.B., Late Mod, as new.  
Rudall Carte, B♭ Boehm, Low E♭ Art. G B. & H. B♭ Boehm, Low Pitch, New Cond.  
Invicta Tenor Sax., S.P.L.P., Good Cond.  
Hohner Imperator, 4 Couplers, 140 Bass.  
L.D. "Special" Trombone latest mod., 1a.c.  
4 Sling Bass, 2/6. Blue "perfect cond.  
Carlton Rhapsody Blue "Super Sax"  
Drum Kit. 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**

**GIVE MUSIC for XMAS**

- HOT HARMONY.** Hot Style Simplified ... 4/-
- LOUIS ARMSTRONG'S** 125 Jazz Breaks for Trumpet ... 4/-
- Hot Choruses (44) for Trumpet ... 4/-
- JELLY ROLL MORTON'S** Book of 9 Blues & Stumps for Piano ... 4/-
- GEMS OF JAZZ.** Book of 15 Hot Nos. arr. for Piano, Violin, C. Melo. Sax., Uke. & Voice ... 4/-
- BENNY GOODMAN'S** 125 Jazz Breaks for Sax. & Cl. ... 4/-
- MELROSE** Sax. & Cl. Folio For E♭, B♭ and C Melody Sax., Cl., with Piano accom., contg. 12 Nos. ... 5/-
- DICK SADLEIR'S** Diagrammatic Self-Tutor for Guitar ... 4/-
- Modern Spectrum Guitar Playing 5/-
- HARRY PAHENE'S** Arr. of Hawaiian Guitar Solos ... 3/-
- THURBAN'S** Simple Treatise for the Bass Side Accordion ... 2/6
- GLENN MILLER'S** 125 Jazz Breaks for Trombone ... 4/-

These attractive publications obtainable from your Music Dealer or by return mail from:—  
**DAREWSKI MUSIC PUBLISHING CO.**  
9-10, NEW COMPTON ST., LONDON, W.C.2

**CARLTON**



Send 6d. for pre-war catalogue.

**DALLAS & SONS LTD**  
CRAY AVENUE, ST. MARY CRAY, KENT.

**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



**The CLAUDE BAMPTON BAND STYLE PIANO COURSE**  
The MODERN Postal Course  
Send S.A.E. for details to:—Secretary,  
102, MERRYHILLS DRIVE, ENFIELD, Middx.

**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**

READY SOON: ANOTHER "IF I HAD MY WAY"  
**THE SAME LITTLE WORDS**  
ESTABLISHED SUCCESSES  
**YOU'RE IN LOVE & CANTEEN BOUNCE**  
**GOODNIGHT WHEREVER YOU ARE**  
JUST OFF THE PRESS: STANLEY BLACK'S SMASHER

**SALES TALK**