

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 616

1939-1945

BILLY PROSKIT: "And now, fellows, off with our 'winner' jackets and back to our 'dinner' jackets!"



V-E "RING DEM BELLS!" V-E

After Nearly Six Years Of Discord,
The Guns Are Tacet In Europe

AT LAST! HERE IS THE EDITORIAL WE HAVE BEEN WAITING FOR SO LONG TO WRITE IN THE ISSUE WE HAVE BEEN WAITING FOR SO LONG TO PUT TO PRESS.

For nearly six gruelling years, we have been sustained and fortified in our by no means easy endeavours by the certainty that one day we could chronicle the victorious end of hostilities in Europe. And now the day has dawned, and the title of the old jazz-classic comes in very handy to express the emotions of all of us—"Ring Dem Bells!"

Far greater pens than ours have expressed the general feeling of gratitude and relief, but it is not presumptuous on our part to add to their words, for every one of us—you reading this and we writing it—has had our full share of the war. We have suffered . . . we have mourned . . . and it is in a spirit of humility and thanksgiving that we pass from the shadows into the sunshine and record the deliverance of Europe from the tyranny of barbarism under which it has laboured for so long.

There are many disparagers of the music we stand for who will not hesitate to sneer at a "jazz" newspaper chronicling world events—but we make no apology for, never mind what the killjoys say, dance bands and dance musicians have done their full share in this war.

Their job has been to keep up morale for nearly six years. Don't ask us how well they have succeeded for we may be biased.

DANCE BANDS' WAR-EFFORT

No, ask the factory workers, who found dance music and dance bands a factor that helped to boost up production; ask the R.A.F. bomber crews who flew their perilous missions fortified by the dance music which came to them over the radios in their planes; ask the civilians who listened to radio dance bands in the blitz and were helped to forget their troubles as musicians came into the shelters to play to them.

Ask, in fact, any of the survivors of any section of the community and you will find that they have all gained some help from the simple music of the people and the hard work of the men who play it.

Make no mistake about it: the dance bands have had a hard time. It is ancient history how they played through the blitzes, the flying-bombs and the rockets.

But what is not so well known is the hardships they have endured in keeping the work going—how, in spite of the fact that they are all low-grade men or else they wouldn't have been out of the Forces or the factories—they have put up with the

difficulties of war-time travelling and the lack of war-time accommodation, plus the difficulties of the food situation in strange towns, in order to keep playing.

WE MOURN

Nor, to add a solemn note to the rejoicing, must we forget the men of our profession who laid down their lives—Ken Johnson, Dave Williams, Al Bowly, victims of the Nazi blitz on London; Chick Henderson, killed in the Navy, fighting the flying-bombs; Jack Hazelton, the profession's first D.F.C.; Michael Flomo, who died in an Army accident; Jack Purvis, the R.A.F. "Skyrockets" bass-player, killed by a Nazi bomb while on guard duty at his station; the six members of the semi-pro band who were wiped out when a lone raider dropped a bomb on a Putney dance hall in November, 1943—and many, many more.

Then there is that great American bandleader, Major Glenn Miller, an honoured guest over here with his magnificent Orchestra, who has been missing since Christmas on a flight to Paris.

Yes, the dance band profession, too, has paid its price towards victory.

The bands have done great work in the war; they have traversed the world's battle fronts, bringing entertainment to the fighting men in the front line, in hospitals, in camps, in the mud and in the desert, and the troops are profoundly grateful for the relief from the hell of battle and the tedium of Army life. They will remember these dance bands when they return to Civvy Street.

But what of the future? In the rejoicings of victory, bands will play their part, for the people will dance and sing.

Next week we shall tell you how the glad tidings were celebrated all over the country, and you can bet your life that the places will thump and the saxes will moan and the trumpets will scream and the drums will pound with a glee seldom before achieved.

And then calmness will reign again and our thoughts will turn to the East, where another enemy remains to be conquered.

Again the bands will play wherever there is transport to take them and men to hear them; you may be sure of that.

In the meantime, a certain number of men will be demobilised and come back into Civvy Street to pick up their instruments again and re-enter the profession. It is of these men that we are thinking now, and their fight is going to be OUR fight and, we hope, the fight of all of you.

NO "FORGOTTEN MEN"

For they will come back to a profession which has changed from that which they left, and they must not find themselves up against closed ranks. That is important.

It is up to the Musicians' Union and the bandleaders and the rank and file of the profession to see that the work is distributed—that the ex-Servicemen can get whatever jobs are going for which their degree of talent fits them.

WE MUST HAVE NO "FORGOTTEN MEN" IN DANCE MUSIC.

Now, may we close on a personal note?

The MELODY MAKER and its readers have been knitted together closer than ever by the war, and we cannot tell you how grateful we are for your encouragement, your support, and your appreciation of our difficulties. You have put up with a journal

that has shrunk to "postage-stamp" size through the paper shortage; you have cheerfully read tiny type on newsprint of war-time quality that must have been a strain on the eyes. Yet you have read us in the blitz, carried us in your knapsack, ditty-box or aeroplane through the fighting fronts of the world, written to us in the heat of battle, and become not only our readers, but our friends.

OUR THANKS

We, for our part, have held the mirror up to the profession, and have kept you informed of what is going on. We have taken up the cudgels on behalf of dance music and its players, both in and out of the Services, wherever they have been attacked. We have praised and we have criticised.

All these we shall continue to do! In this great symphony of discord, VE Day is the Coda. Soon the drums of war throughout the world will be stilled, and the calm fluting of a peaceful theme will be stated for the World Orchestra to play.

May it be in full harmony!

RAY SONIN

"K.P." 32ND STAR PARCEL

SEVEN DAYS A WEEK

KATE SMITH'S LATEST HIT

COUPLED WITH SWING FEVER

Featured in "STRIKE IT AGAIN" at the Prince of Wales Theatre, London, W.1

and the superb WALTZ

SILVER SHADOWS and GOLDEN DREAMS

by LEW FOLLACK, writer of "CHARMAINE" & "DIANE"

Dance Orchs. of the above 3 Numbers 4/- Post Free.

"K.P." 31ST STAR PARCEL

MAMA AIN'T HOME TONIGHT coupled with ALABAMY BOUND	ALL MY TOMORROWS LEAD ME TO YOU
--	---

Dance Orchs. of the above 3 Numbers 4/- Post Free

— STILL IN GREAT DEMAND —

SWEET & LOVELY—BEAUTIFUL LOVE

Dance 2/6 Orch. Dance 2/6 Orch.

SO DEEP IS THE NIGHT

from the Columbia picture "A SONG TO REMEMBER." Dance 3/- Orch.

KEITH PROWSE & CO., LTD., 42-43, POLAND ST., LONDON, W.1

Lest We Forget



(L. to r.): KEN JOHNSON (killed, with his tenor player, Dave Williams, when a bomb hit the Café de Paris in 1940); CHICK HENDERSON (who lost his life in the Royal Navy in 1944 in charge of a gun fighting the flying-bombs); AL BOWLLEY (another 1940 blitz victim); and MICHAEL FLOME (killed in the Army, 1934).

CALL SHEET

(Week commencing May 14)

Nat ALLEN and his Broadcasting Orchestra.
One Night Stands, North-East.
Ivy BENSON and her Girls Band.
Empire, Glasgow.
Johnnie CLAES and Claepegeons.
Cinderdome, Boston.
Billy COTTON and Band.
Band of the Week, B.B.C.
Gloria GAYE and Band.
B.N.S.A.
Phil GREEN and his Radio Dance Band.
Empire, Croydon.
Vera LYNN.
Empire, Hackney.
Felix MENDELSSOHN and his Hawaiian Serenaders.
Hippodrome, Wolverhampton.
Ronnie MUNRO and Orchestra.
Tivoli, Aberdeen.
Harry PARRY and his Radio Dance Orchestra.
Green's Playhouse, Glasgow.
Oscar RABIN and Band.
One Night Stands, Manchester.
Monte REY.
Hippodrome, Golders Green.
Harry ROY and Band.
Empire, Finsbury Park.
Burton SEELEY and his Swing Time Serenaders.
Queen's Theatre, Manchester.
Billy TERNENT and Orchestra.
One Night Stands, Midlands.
Billy THORBURN.
Empire, Oldham.
Maurice WINNICK and Orchestra.
Plaza Ballroom, Derby.
ENSA OVERSEAS CALLS:
Art GREGORY and Band.
Henry HALL and Band.
Carl BARRITEAU and Band.

"BLUE MARINERS" OFF TO CONTINENT AGAIN

THE famous Naval Dance Orchestra, the "Blue Mariners," under their noted leader-pianist George Crow, are shortly off to the Continent for a hectic three weeks' tour of Forces entertainment.

It will be remembered that the "Mariners" were sent to Normandy soon after D-Day, so that it seems appropriate that they should make a return trip now, to play to some of the thousands of Troops whose unceasing efforts since that historic time have made possible this greatest of days which we now celebrate.

For a very long time past the "M.M." has been waiting to raise its editorial headgear to the "Blue Mariners," who have a sterling and almost unequalled record of war service. Now, at last, the tale of all their war time activities can be told; and nothing could be more appropriate than that the story should be told now, at this great time of rejoicing in our Victory.

The "Blue Mariners" have been one of the Service Bands whose music has emphatically been entirely secondary to their Naval duties. For long periods at a time the boys have been split up; some of their members serving in the famous "little ships" that did so much to bring about the downfall of Nazidom; and often the Band has been asunder as long as several months at a time.

Nevertheless, the boys have always

come together, on their periods of leave, and their spells of duty ashore, and not the band going again; not for the sake of private engagements—of which they have probably done almost less than any other Service combination throughout the war—but for the sterling work of Forces entertainment, which the boys have concentrated wholeheartedly upon whenever the exigencies of their Service duties allowed them to be all together as a band.

FAR-SIGHTED

In this connection, the thanks, both of the boys in the Band and the Forces to whom they have played, are due in no small measure to the far-sightedness of Commodore Duke, R.N., who, realising both the qualities and the great moral-raising powers of this outfit, has often made it possible for the boys' duties to run so that they have been able to get together ashore and put over more of the Forces' concerts which have raised them to such a peak of popularity among the Services.

It is safe to say, despite all this, that the "Blue Mariners" are nowadays playing better than ever—and those who have heard them in the "Mediterranean Merry-Go-Round" and the other radio programmes that they have occasionally had time and opportunity to perform will agree with us on the very high standard of the Band.

Just to remind you, the regular boys in the Band are: George Crow (leader, piano); Freddy Gardner (alto sax); Reg Pink (tenor sax); Hugh Ratcliffe and Billy Farrell (trumpets); Ronnie Clitheroe (trombone); Al Jennings (bass), and Fred Latham (drums). Two additional members making the Continental trip will be the well-known vocalists, Telegraphist Ivor Pye and Petty-Officer Hector Hall.

THE Central Britain Open Crooning Championship, organised by Arthur Kimbrell, for the Oscar Rabin Cup, was won by Flight/Sgt. Stone, of Sheffield.

Miss Joyce Weatherill, of Sheffield, was second; John Spencer, of Stoke-on-Trent, third.

During the heats and the final 242 was collected for the Red Cross.

HERE is a real VE-Day offer, made in the true Victory season spirit by Leonard E. Hicks, of Hayes, Middlesex.

Leonard has for disposal a number of "Melody Makers" (about a couple of hundred in all) which he would like to send to the first serving man from whom he receives a letter. Write to Leonard Hicks, at 44, Mildred Avenue, Hayes, Middlesex.

Simone Leaves H'smith Palais: Drummer Amlot Leads

CONSEQUENT upon the resignation of well-known violinist-leader Syd Simone from Hammersmith Palais, drummer Jack Amlot has taken over leadership and directorship of the band as from Sunday, April 29.

Jack Amlot originally had a great share in the formation of the band. Formed in a hurry, the outfit over which Syd Simone presided consisted in part of Jack Amlot's Band, suitably augmented, and Jack came in not only as a drummer, but as the manager.

With Jack drumming and also doing all the announcing, band includes Chris Condon (first alto, clarinet and flute); Oscar Birch (alto and clarinet); Wally Moffatt (tenor and clarinet); Ken Lamb (tenor, clarinet, baritone and vocalist); Dave Reid (first trumpet); Fred Stanley (second trumpet, vocalist); Bill Brown (trombone); Maurice Reed (bass and violin); and Eddio Farrow (piano and accordion).

Ted Weatherford Passes

A CABLE from Ken Brown, received as we were going to press, announced that the famous coloured pianist, Teddy Weatherford, died in Calcutta on April 25. He was 43 years of age.

Teddy, who has been referred to in India as "Terrible Teddy Weatherford—the Demon Piano Player," died in the Presidency General Hospital of cholera.

Fuller details of his life and recording work will appear next week.

ORGAN ROBIN'S SWING

THE vexed question whether organists are able to "swing" or not has never been satisfactorily solved, but one man who has a definite answer to it—in the affirmative—is Robin Richmond, famous broadcasting and theatre organist usually domiciled at the Paramount Cinema, Tottenham Court Road, London.

After a long period of campaigning for his own special feature on the air, the B.B.C. have at last given way to Robin, and he starts his first swing spot on May 17, under the title "Organ Grinder's Swing" (12.15-12.30 Home).

Playing Hammond organ, Robin Richmond will be supported by Archie Slavin (guitar); George Fierstone (drums); Roy Marsh (vibes); and Benny Lee (vocalist).

WRIGHT HITS

HE'S THE IMAGE OF YOU
AND
DOWN OUR WAY
DOUBLE S.O. 3/-

THE ANGLO-AMERICAN HIT STILL AS POPULAR AS EVER
I'M GONNA LOVE THAT GUY
S.O. 3/- (DOUBLE NUMBER)

HAVE YOU YOUR NEW ARRANGEMENT OF
STAR DUST 3/6 PER SET

LAWRENCE WRIGHT WRIGHT HOUSE, DENMARK ST.,
MUSIC COMPANY LTD. LONDON, W.C.2. TEM. 2141

£10,000 BRITISH MUSIC CORP. FORMED

COINCIDENT WITH THE END OF THE WAR IN EUROPE COMES IMPORTANT NEWS OF THE FORMATION OF A \$10,000 COMPANY INSTITUTED FOR THE BETTERMENT OF THE WHOLE ENTERTAINMENT PROFESSION IN THE PEACE-DAYS TO COME.

The company is the Music Corporation (Great Britain), Ltd., which will provide every type of business service to members of the entertainment business, and the list of directors includes the following very well-known names in dance music:

Pat Dodd, George Evans, Ted Heath, Joe Jeannotte, Mantovani, Lou Preager, George Melachrino, Charles Bohm, Reg. Leopold, Frank Wallr, Billy Munn, Ivor Mairants and Les Lambert.

These directors have appointed Charles Bohm as the first managing director, and those who know his fine work as member of the Executive Committee of the Musicians' Union for eight years, and then for four years as Joe Loss's manager, will know that he will carry out his new position with efficiency and understanding.

MANAGEMENT & PROMOTION

The objects for which the corporation has been established are "to carry on business as producers, managers, promoters and agents, either alone or jointly with other companies or persons, of bands, artists, entertainers, musicians, playwrights, musical directors and other persons connected with the musical or theatrical profession."

Secondary objects are "to present, produce, manage and to make arrangements for the presentation, production or performance, either alone or with some other company or person, of concerts, dances, variety entertainments and other musical and dramatic performances."

The corporation will also act as agents or registration bureaux for artists, bandleaders, entertainers, etc., and it aims at the businesslike centralisation of the various technical services required in the production and distribution of public entertainment by musicians and artists.

As things stand at present, bandleaders—to take an example—have to run their own offices and employ their own staffs, irrespective of the financial returns that such a service can give.

Under the new corporation, it will be possible for such bandleaders to utilise all the facilities of a well-run £10,000 concern.

It is important to note that the scheme is national in its ramifications, and the services of the corporation are open to any accredited member of the entertainment profession in any part of Great Britain.

We are also asked to make it clear that members of the company have power to transact any or all of their private business in a professional capacity with the company, or with any outside agent or promoter they desire.

Offices are now being taken, and when further details are available of this interesting project, they will be given in the "M.M."

Good Wishes to Wharton

HERE'S offering hearty Victory season congratulations to noted pianist Les Wharton, whose wife gave birth to a baby daughter on Friday last (May 4). Both mother and daughter are doing well. The baby is to be named Melody.

Les, by the way, is nowadays living out at Denham (Bucks), where he has resided ever since his breakdown in health.

He is finding the country air extremely beneficial, and although not fit to do a regular job yet, is always ready for the right kind of gig—whenever there are any going, and hopes his old friends in the profession will remember him. Leaders in nearby Uxbridge may be glad of Leslie's services.



HERE is the picture of another historic occasion, for it shows the two famous bandleaders, Leslie ("Jiver") Hutchinson, and Vic Lewis, of the Lewis-Parnell "Jazzmen," signing up with the Countess Mala dola Marr and theatrical producer Clifford Webb to appear, with their bands, at the first of the Swing Celebrity Concerts at the London Winter Garden Theatre on June 3. Vic Lewis (left) is signing his contract with the Countess; Leslie Hutchinson is examining the document he has just signed; and Clifford Webb is on the extreme right.

Another great innovation at these concerts is to be the presentation of some of the star semi-pro instrumentalists who are being featured in the Phil Green weekly air series. Appearing at the first concert will be young London clarinet stylist Johnny Dankworth and pianist Ken Moule—suitably supported by musicians from the other bands present. Already announced for this great event, besides "Jiver" Hutchinson and his All-Star Band and the Lewis-Parnell "Jazzmen," are Lauderie Caton and the Caribbean Club Trio and the famous S.E. London outfit, George Webb and his Dixielanders. The whole show will be compiled by that doyen of dance band radio compres, the one-and-only David Miller.

COMMERCIAL DUKE

EDGAR JACKSON'S Record Reviews

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA.

***I Don't Mind (Strayhorn, Ellington) (V by Ivie Anderson) (Am. Victor (OA071891).

***What Am I Here For? (Ellington) (Am. Victor (OA071890). (H.M.V. B0416-55, 41d.)

Ellington (piano) with Otto Hardwick, Johnny Hodges, Harry Carney, Junr., Ben Webster, Barney Bigard (reeds); Rex Stewart, Wallace Jones, Ray Nance (tpits.); Joe Nanton, Juan Tizol, Lawrence Brown (tubs.); Fred Guy (gitar); Alvin Karpis (bass); Sonny (William Alexander) Green (dms.). Recorded February 25, 1942.

AFTER months of no Ellingtons, H.M.V. have managed to produce the above.

But they are strictly "commercial" —at any rate, "commercial" for Ellington—and maybe they won't go so well with the swing fans. But this time you can't fairly blame Wally Moody.

The dispute between the A.F.M. and the U.S. recording companies led up practically all gramophone recording in the States from the Spring of 1942 to the autumn of last year, and with none of the new Ellington sides made since the dispute was settled having yet reached this country, H.M.V. are left with nothing but a few of the Duke's more "commercial" offerings.

But whether or not these two sides impress those who would allow the Duke to make only swing titles, they have gone more than somewhat well with me.

The numbers, you will notice, are both by the Duke himself, and there is usually something delightful about his tunes, even when he is not applying to write anything more ambitious than sentimental belted foxtrots such as these.

But as usual when the Ellington band is on the job, tunes become of secondary importance to the way they are treated and played.

The band has a way of doing things that can be and has been the making of many worse pieces.

For one thing, there is probably no other sax team in existence that can produce such a lovely rich sonority as the Ellington reed section, and for another there is the highly personal character of the band, both individually and collectively, which never fails to impress itself on anything it may tackle.

You will hear this glorious tonal blend and colour of the saxes impressively used in the first chorus of "What Am I Here For?"

Later there is some exquisite tenor playing (7 Ben Webster), the high notes of which are none the less intriguing because they have a curious flute-like sweetness more like a clarinet than a tenor.

Note, too, the wa-wa trumpet and the lovely tone of the trombones in the first chorus and the swell spots by the trumpet and Hodges's alto in the following movement.

But high spots as these features are, they are but parts of a record which is conspicuous throughout for the immaculate way a most seductively melodious arrangement is played.

Much the same remarks apply to "I Don't Mind," which presents, in addition to Ivie Anderson's always acceptable singing, Lawrence Brown's sweet-toned trombone and a superb spot of Harry Carney's inimitable baritone.

No matter whether it be sweet or swing, it seems there is one band that still leads all others in most things that matter—Duke Ellington's.

Victory Swing for Feldman Club

A GREAT Victory swing night is being arranged for this Sunday (May 13) at the Feldman Club (100, Oxford St., W.). The celebrations will continue from 6 p.m. until midnight, and there will be continuous dancing to the music of three bands.

Visiting guest stars will be Buddy Featherstonhaugh and his Radio Rhythm Club Sextet. This little outfit is playing enormously well these days, especially since the inclusion of Malcolm Lockyer (piano) and Alan Metcalfe (guitar). These two boys are a tower of strength in an already excellent combo.

Next on the list, England's own wizard drum prodigy, Victor Feldman, supported by his two brothers Robert (clarinet) and Monty (accordion), with other stars included to bring up the combo to a sextette similar to that with which Victor records for Parlophone.

Third band on this historic night will be resident bandleader Carlo Kraemer's usual Feldman Club combination, specially augmented for the occasion. Once again, dancing is 6 p.m. to midnight, Sunday next, May 13.

Swing Music 1945 Series

HARRY HAYES

and his Band

One, two, three, four, jump;
Merely a Minor - - - B 9413

DUKE ELLINGTON

and his Famous Orchestra

I don't Mind - - - } B 9415
What am I here for? - - }

MEZROW-LADNIER QUINTET

If you see me comin' - - } B 9416
Royal Garden Blues - - }

BUDDY FEATHERSTONHAUGH

and the Radio Rhythm Club Sextet

Blues in my heart - - } B 9406
Good enough to keep - - }



HIS MASTER'S VOICE

The Gramophone Co. Ltd., Hayes, Middx.

F. & D.'s TERRIFIC HITS!

THERE GOES THAT SONG AGAIN

AND
WE'LL BE WALKING TOGETHER

THE LITTLE THINGS THAT MEAN SO MUCH

AND
NO ONE MAKES LOVE LIKE YOU

SHINE ON HARVEST MOON

AND
SOME OTHER TIME

Double-Sided Orchestration as above 3/2 Each
FRANCIS, DAY & HUNTER LIMITED

138/140, CHARING CROSS ROAD, LONDON, W.C.2. Phone: TEMple Bar 9351

VE-BRAND'S ESSENCE

DANCE BAND GOSSIP



Fl/Lt. Jim Smalley, D.F.C., photographed by Jack Marshall in the "M.M." offices this week. Now compare it with...

IN years to come we shall all remember the scenes of events in our own lives immediately prior to and leading up to VE-Day. In this connection, there is one occasion I certainly shall not forget (writes Jack Marshall).

It took place on Friday evening, May 4. I want you to imagine the scene. A crowded theatre—the Winter Garden, to be exact. The stage is packed for the whole of Leslie Henson's Galettes' company assembled with Leslie at their head, to take the final curtain call; and in the pit, Carroll Gibbons, whose band has just played the show through in really marvellous style, is waiting, the baton at the ready to crash into the opening bars of the National Anthem.

But Leslie Henson has stepped forward, his hand raised for silence. In a voice that quite literally trembles with emotion, he says:

"Ladies and gentlemen. This is an historic night. It may well, indeed, be the most important night in our lives for the past twenty-seven years. News has just come through from the surrender of all the German armies in North-West Germany, Holland, Denmark, the Frisian Islands, and practically everywhere. It is indeed almost... So let us all give a cheer at this great moment, and then let us, more fervently than we have ever done before, sing the National Anthem."

And then—the whole house is ringing with thunderous cheers, as the old trouper, obviously deeply moved, steps back into line, and audience and cast alike raise their voices in "The King."

There are both laughter and tears among all the people around me as we crowd for the exits afterwards. Some laugh and cheer, others weep at the sheer snapping of nearly six years' terrific tension. The girl friend weeps on my shoulder, and I can see, even some of the cast with their handkerchiefs out—and, frankly, I can understand why.

Then we hasten round to the stage to congratulate Carroll Gibbons on a wonderful band and the cast on a grand show; and to join with them in a celebration of the crowding events of the times, which is another of the things I shall never forget.

WELCOME visitor to the "M.M." offices during the week was Fl/Lt. Jim Smalley, D.F.C., who—as we reported in our last issue—conducted Gerald's Orchestra at the Swing Club Concert in his own composition written while he was a prisoner of war in Germany.

Jim is 26 years of age, and ten years ago sent his first compositions for review to the MELODY MAKER. We said they weren't so hot—a criticism with which he now agrees, although he was very much discouraged at the time.

At the age of 17 he enlisted in the R.A.F., so he has been in altogether nine years. When war broke out he was, of course, one of the first R.A.F. pilots to go on operations—first in bombers and then in the Photographic Reconnaissance Unit.

anxious to concentrate on this type of work. Bandleaders and publishers who would be interested in helping him on his way with his arrangements can contact him c/o the MELODY MAKER. He can also take on bass-playing in the evenings in London.

Barrie the other day, and that reminded me (writes Ray Smith) that I spent some of the worst London blitzes in his company. He is a little younger than I am, and therefore I envied him a lot because his quick supple joints enabled him to cling himself to the floor much quicker than I was able to do!

Well, he is now drumming for Carroll Gibbons in the Galettes' show at the Winter Garden Theatre, and I am still pounding away at my old typewriter, and there's VE-Day in the air as I write—so I can now look back to our previous association with more equanimity than I at one time believed possible.

It is typical of modest Syd that he didn't come in to talk about himself but to tell me of his pal, well-known sax and fiddle player, Cliff Cadman, now in the R.A.F. and who wrote Syd in the heart of Germany.

Cliff before the war played with Ray Noble's Orchestra, with George Melachrino at the Cafe de Paris and in a round Town, and he wrote Syd to tell him that he was enjoying some good live sessions with some musical pals in between their duties.

Names of the other boys who give out with the music are Jack Ward (drums); George Whale (guitar); and Syd Taylor or Arthur Lord (piano).

Arthur Lord was a pro cinema organist before the war, and I rather liked very good and lively time is had by all when the live starts jumping.

Several people who read Harry Francis' very interesting account of sax player, Ken Baker's appointment as Advisor on Labour and Trades Union problems to the Governor of Mauritius in last week's "M.M." have been asking me what has happened to Harry himself lately.

Well, after serving four years in the N.F.S. (it was, of course, the A.F.S. when Harry joined it) well-known drum man Harry Francis is discharged, and when I last saw him a few days ago, was resting and getting himself completely fit before plunging back into the position he used to hold in the world of dance music.

He is building up now with sessions and jamming, and he is also doing a lot of looking out for the ideal post to suit him in Town.

If you want to know why some convalescence has been necessary, let me remind you that Harry was badly injured and shaken up by a flying-bomb concerting extent some months back when a flying-bomb struck the building in which he was on duty.

These injuries have, in fact, greatly hastened Harry's departure from the service, and when he did get out it was to find himself in such shape as to need a long period of rest before getting back to the strenuous band work.

During his time in the service, Harry has had some grand experience in that fine outfit (now, of course, disbanded) the London Fire Force Dance Orchestra, before the war, he will be remembered in several of the leading London dance bands.

In addition to his sterling work at the drums, Harry is also known as an indefatigable worker on the Musicians' Union, and he can claim four years of constant activity on the London Branch Committee before the war. He is again devoting considerable time to union affairs now his Arcman days are done.

REGGIE BEARD, noted bassist with R.R.C. Sextet, has recently been discharged from the R.A.F. on health grounds. He is at present enjoying a holiday before getting back into full working stride in the profession.

He will probably start by carrying

out a few sessions and gigs until his health is completely restored, and then hopes to get back into a full-time job in Town.

In the R.A.F. about five years, Reg joined up with Featherstonhaugh six months ago, and his bass plucking has been so much to the liking of the tenor sax maestro that Buddy is continuing to use Reggie on all his radio dates, recordings, concerts, etc.

Before the war, Reggie will be well remembered as one of the "regulars" in the Jack Hylton organisation; he was also with the Billy Ternet outfit shortly before donning the R.A.F. blue. You can always find Reg, by the way, at Seven Kings (Essex) 5184.

ADJUDICATOR: Edward Pogson, Edgar Jackson.

WINNERS: JOHNNY DANIKWORTH QUARTETTE (alto, clarinet, piano, bass, drums). All coms.: K. J. Moule, 140, Westward Road, South Chingford, E.4. (Phone: LARKSWOOD 4132.)

Individualists' awards for: Clarinet (Johnny Danikworth); piano (Ken Moule); bass (Peter Huggett); drums

Individualists' awards for: Alto (Arthur Kimbrell); Piano (Percy Mullins); Guitar (Gerald Gopham); Bass (John du Dock); Drums (Christopher J. Hewitt). Special award for best "small" band.

Some doubtful harmonies were played by the bass in the slow fox-trot, and the drum must be careful not to stomp his fill-ins, but this is about the worst that can be said of a little swing group that, with its outstandingly good pianist and driving guitarist, showed itself to be in every way well above average.

Second: VIG BEANEY'S GROSVENOR DANCE BAND (alto/clarinet, piano, bass, drums). 54, Southfield Road, High Wycombe, Bucks. (Phone: HIGH WYCOMBE 153.)

Individualists' award for: Clarinet (George Watkins); Piano (Lionel Humphreys); Guitar (Edward Watkins); Trombone (Reg Shepherd).

Owing to a typographical error, the name of the winner of the Alto prize at the South-West London Championship at Footing on April 15 was given as Arthur Hawkhurst. It should have been Arthur Farkhurst.

Seven bands competed, but it must be said that the entry list was more conspicuous for satisfactory quantity than quality.

Only the performances of the winning band, the Chris James Quintet, from Staines, who stood out head and

shoulders above the rest—and Vic Beaney's Grosvenor Dance Band, who were the runners-up, prevented the standard from being the lowest heard this season.

But the customers didn't seem to mind. They liked their bands big and loud, and the bigger and louder they were the more enthusiastically they cheered them.

The evening ended with a jam session played by Harry Hayes, who after helping to judge the contest, joined up with Chris James' Quintet, and the way the crowd cheered Harry suggests that if they weren't so sure about what isn't good, they certainly know what is.

ADJUDICATOR: Don Berry, Harry Hayes, Edgar Jackson.

WINNERS: CHRIS JAMES QUINTET (alto, piano, guitar, bass, drums). All coms.: C. J. Hewitt, 25, Fenton Avenue, Staines, Middlesex.

Individualists' awards for: Alto (Arthur Kimbrell); Piano (Percy Mullins); Guitar (Gerald Gopham); Bass (John du Dock); Drums (Christopher J. Hewitt). Special award for best "small" band.

Some doubtful harmonies were played by the bass in the slow fox-trot, and the drum must be careful not to stomp his fill-ins, but this is about the worst that can be said of a little swing group that, with its outstandingly good pianist and driving guitarist, showed itself to be in every way well above average.

Second: VIG BEANEY'S GROSVENOR DANCE BAND (alto/clarinet, piano, bass, drums). 54, Southfield Road, High Wycombe, Bucks. (Phone: HIGH WYCOMBE 153.)

Individualists' award for: Clarinet (George Watkins); Piano (Lionel Humphreys); Guitar (Edward Watkins); Trombone (Reg Shepherd).

Owing to a typographical error, the name of the winner of the Alto prize at the South-West London Championship at Footing on April 15 was given as Arthur Hawkhurst. It should have been Arthur Farkhurst.

Seven bands competed, but it must be said that the entry list was more conspicuous for satisfactory quantity than quality.

Only the performances of the winning band, the Chris James Quintet, from Staines, who stood out head and

shoulders above the rest—and Vic Beaney's Grosvenor Dance Band, who were the runners-up, prevented the standard from being the lowest heard this season.

But the customers didn't seem to mind. They liked their bands big and loud, and the bigger and louder they were the more enthusiastically they cheered them.



This picture of Jim Smalley, which was taken by the Germans on the day he was captured after being shot down over Germany four years ago.

out a few sessions and gigs until his health is completely restored, and then hopes to get back into a full-time job in Town.

In the R.A.F. about five years, Reg joined up with Featherstonhaugh six months ago, and his bass plucking has been so much to the liking of the tenor sax maestro that Buddy is continuing to use Reggie on all his radio dates, recordings, concerts, etc.

Before the war, Reggie will be well remembered as one of the "regulars" in the Jack Hylton organisation; he was also with the Billy Ternet outfit shortly before donning the R.A.F. blue. You can always find Reg, by the way, at Seven Kings (Essex) 5184.

ADJUDICATOR: Edward Pogson, Edgar Jackson.

WINNERS: JOHNNY DANIKWORTH QUARTETTE (alto, clarinet, piano, bass, drums). All coms.: K. J. Moule, 140, Westward Road, South Chingford, E.4. (Phone: LARKSWOOD 4132.)

Individualists' awards for: Clarinet (Johnny Danikworth); piano (Ken Moule); bass (Peter Huggett); drums

Individualists' awards for: Alto (Arthur Kimbrell); Piano (Percy Mullins); Guitar (Gerald Gopham); Bass (John du Dock); Drums (Christopher J. Hewitt). Special award for best "small" band.

Some doubtful harmonies were played by the bass in the slow fox-trot, and the drum must be careful not to stomp his fill-ins, but this is about the worst that can be said of a little swing group that, with its outstandingly good pianist and driving guitarist, showed itself to be in every way well above average.

Second: VIG BEANEY'S GROSVENOR DANCE BAND (alto/clarinet, piano, bass, drums). 54, Southfield Road, High Wycombe, Bucks. (Phone: HIGH WYCOMBE 153.)

Individualists' award for: Clarinet (George Watkins); Piano (Lionel Humphreys); Guitar (Edward Watkins); Trombone (Reg Shepherd).

Owing to a typographical error, the name of the winner of the Alto prize at the South-West London Championship at Footing on April 15 was given as Arthur Hawkhurst. It should have been Arthur Farkhurst.

Seven bands competed, but it must be said that the entry list was more conspicuous for satisfactory quantity than quality.

Only the performances of the winning band, the Chris James Quintet, from Staines, who stood out head and

shoulders above the rest—and Vic Beaney's Grosvenor Dance Band, who were the runners-up, prevented the standard from being the lowest heard this season.

But the customers didn't seem to mind. They liked their bands big and loud, and the bigger and louder they were the more enthusiastically they cheered them.

The evening ended with a jam session played by Harry Hayes, who after helping to judge the contest, joined up with Chris James' Quintet, and the way the crowd cheered Harry suggests that if they weren't so sure about what isn't good, they certainly know what is.

ADJUDICATOR: Don Berry, Harry Hayes, Edgar Jackson.

WINNERS: CHRIS JAMES QUINTET (alto, piano, guitar, bass, drums). All coms.: C. J. Hewitt, 25, Fenton Avenue, Staines, Middlesex.

Individualists' awards for: Alto (Arthur Kimbrell); Piano (Percy Mullins); Guitar (Gerald Gopham); Bass (John du Dock); Drums (Christopher J. Hewitt). Special award for best "small" band.

Some doubtful harmonies were played by the bass in the slow fox-trot, and the drum must be careful not to stomp his fill-ins, but this is about the worst that can be said of a little swing group that, with its outstandingly good pianist and driving guitarist, showed itself to be in every way well above average.

Second: VIG BEANEY'S GROSVENOR DANCE BAND (alto/clarinet, piano, bass, drums). 54, Southfield Road, High Wycombe, Bucks. (Phone: HIGH WYCOMBE 153.)

Individualists' award for: Clarinet (George Watkins); Piano (Lionel Humphreys); Guitar (Edward Watkins); Trombone (Reg Shepherd).

Owing to a typographical error, the name of the winner of the Alto prize at the South-West London Championship at Footing on April 15 was given as Arthur Hawkhurst. It should have been Arthur Farkhurst.

Seven bands competed, but it must be said that the entry list was more conspicuous for satisfactory quantity than quality.

Only the performances of the winning band, the Chris James Quintet, from Staines, who stood out head and

MORE VICTORIES—

But At "M.M." Contests This Time!

1045 NORTH-WEST LONDON CHAMPIONSHIP, Wednesday, May 2, 1945. Town Hall, Hornsey.

WITH no "Underground" station near the hall, this contest, ably presented by Syd Beams and his associates, was without doubt more or less seriously affected by another of those London "bus and trolleybus strikes which had started unexpectedly early in the day.

Nevertheless, at over 550 the attendance was nearly 50 more than last year and the evening, with Stan Davis and his American-Style Orchestra acting as "house" band, was one of the brightest the hall has seen during the war.

Feature of this contest, won by the BAND of North Quartette, was the number of small combos (there was only one band of more than six players) and the commendable understanding they showed.

Even groups whose young players still have to earn the benefit of experience showed that they not only had the right idea, but that by wisely refraining from over-exercising their somewhat limited techniques, could play with taste, thereby making the best of themselves.

JUDGES' REPORT. Adjudicator: Edward Pogson, Edgar Jackson.

WINNERS: JOHNNY DANIKWORTH QUARTETTE (alto, clarinet, piano, bass, drums). All coms.: K. J. Moule, 140, Westward Road, South Chingford, E.4. (Phone: LARKSWOOD 4132.)

Individualists' awards for: Clarinet (Johnny Danikworth); piano (Ken Moule); bass (Peter Huggett); drums

Individualists' awards for: Alto (Arthur Kimbrell); Piano (Percy Mullins); Guitar (Gerald Gopham); Bass (John du Dock); Drums (Christopher J. Hewitt). Special award for best "small" band.

Some doubtful harmonies were played by the bass in the slow fox-trot, and the drum must be careful not to stomp his fill-ins, but this is about the worst that can be said of a little swing group that, with its outstandingly good pianist and driving guitarist, showed itself to be in every way well above average.

Second: VIG BEANEY'S GROSVENOR DANCE BAND (alto/clarinet, piano, bass, drums). 54, Southfield Road, High Wycombe, Bucks. (Phone: HIGH WYCOMBE 153.)

Individualists' award for: Clarinet (George Watkins); Piano (Lionel Humphreys); Guitar (Edward Watkins); Trombone (Reg Shepherd).

Owing to a typographical error, the name of the winner of the Alto prize at the South-West London Championship at Footing on April 15 was given as Arthur Hawkhurst. It should have been Arthur Farkhurst.

Seven bands competed, but it must be said that the entry list was more conspicuous for satisfactory quantity than quality.

Only the performances of the winning band, the Chris James Quintet, from Staines, who stood out head and

shoulders above the rest—and Vic Beaney's Grosvenor Dance Band, who were the runners-up, prevented the standard from being the lowest heard this season.

But the customers didn't seem to mind. They liked their bands big and loud, and the bigger and louder they were the more enthusiastically they cheered them.

The evening ended with a jam session played by Harry Hayes, who after helping to judge the contest, joined up with Chris James' Quintet, and the way the crowd cheered Harry suggests that if they weren't so sure about what isn't good, they certainly know what is.

ADJUDICATOR: Don Berry, Harry Hayes, Edgar Jackson.

WINNERS: CHRIS JAMES QUINTET (alto, piano, guitar, bass, drums). All coms.: C. J. Hewitt, 25, Fenton Avenue, Staines, Middlesex.

Individualists' awards for: Alto (Arthur Kimbrell); Piano (Percy Mullins); Guitar (Gerald Gopham); Bass (John du Dock); Drums (Christopher J. Hewitt). Special award for best "small" band.

Some doubtful harmonies were played by the bass in the slow fox-trot, and the drum must be careful not to stomp his fill-ins, but this is about the worst that can be said of a little swing group that, with its outstandingly good pianist and driving guitarist, showed itself to be in every way well above average.

Second: VIG BEANEY'S GROSVENOR DANCE BAND (alto/clarinet, piano, bass, drums). 54, Southfield Road, High Wycombe, Bucks. (Phone: HIGH WYCOMBE 153.)

Individualists' award for: Clarinet (George Watkins); Piano (Lionel Humphreys); Guitar (Edward Watkins); Trombone (Reg Shepherd).

Owing to a typographical error, the name of the winner of the Alto prize at the South-West London Championship at Footing on April 15 was given as Arthur Hawkhurst. It should have been Arthur Farkhurst.

Seven bands competed, but it must be said that the entry list was more conspicuous for satisfactory quantity than quality.

Only the performances of the winning band, the Chris James Quintet, from Staines, who stood out head and



"M.M." expert Max Jones, photographed at the Woodlands School, Gillingham, Kent, where he is seen giving a lecture on jazz to the Glass Leaders of the Kent Association of Girls' and Mixed Clubs.

U.S. JIVE JOTTINGS

AT the time of writing these notes, there has been no announcement of the complete cessation of hostilities in Germany, although everyone realises that the end must come in a day or two if not in a matter of hours. And so I write in the usual way of events which took place in the States recently, most of them last month.

But I can hazard a guess at the effect which that announcement will have, and may be having by the time this appears, on the American public. In particular this column is concerned with the activities of jazz and swing musicians and the welfare of them and their music.

Of late the midnight curfew has been curtailing business along 52nd Street and parallel thoroughfares in other large cities; I don't know if the curfew is to remain until the finish of the war against Japan, but one thing that seems certain is the temporary lifting of this ban on after-hours entertainment so that U.S. citizens may demonstrate their victory feelings in the customary fashion.

Night-club operators over there have given free expression during the last few months to a fear which haunts them daily. They dread the possibility of governmental prohibition on all organised night life during the V-Days. There seems little reason to suspect that such a ban will be imposed. In any case, it could only result from excessive manifestations of joy after the style of rioting on a serious scale. In which event, it would obviously be in the interest of nitery-owners to close down for a spell.

Latest report about Sam Donahue and his merry men says that a good many of his Navy bandsmen feel disposed to remain under Sam's leadership in peace time. Those of us who have heard the band's performance know that if this comes off, the established orchestras are in for serious competition.

Mayor LaGuardia has certain set plans for New York's V-Day celebrations. They include a scheme whereby center-tainers from stage screen and dance-band world will be invited to assist with "mammoth all-day and possibly all-night" celebrations "in the city's largest parks, namely, Central and Prospect Parks.

Frank Robertson and his band, of Earley (Berks) were placed the prize for the best Tenor (Lionel Humphreys) and his band came fourth and won the Individualists' awards for: Trumpet (George Watkins); Piano (Lionel Humphreys); Guitar (Edward Watkins); Trombone (Reg Shepherd).

Owing to a typographical error, the name of the winner of the Alto prize at the South-West London Championship at Footing on April 15 was given as Arthur Hawkhurst. It should have been Arthur Farkhurst.

Seven bands competed, but it must be said that the entry list was more conspicuous for satisfactory quantity than quality.

Only the performances of the winning band, the Chris James Quintet, from Staines, who stood out head and

shoulders above the rest—and Vic Beaney's Grosvenor Dance Band, who were the runners-up, prevented the standard from being the lowest heard this season.

But the customers didn't seem to mind. They liked their bands big and loud, and the bigger and louder they were the more enthusiastically they cheered them.

The evening ended with a jam session played by Harry Hayes, who after helping to judge the contest, joined up with Chris James' Quintet, and the way the crowd cheered Harry suggests that if they weren't so sure about what isn't good, they certainly know what is.

ADJUDICATOR: Don Berry, Harry Hayes, Edgar Jackson.

WINNERS: CHRIS JAMES QUINTET (alto, piano, guitar, bass, drums). All coms.: C. J. Hewitt, 25, Fenton Avenue, Staines, Middlesex.

Individualists' awards for: Alto (Arthur Kimbrell); Piano (Percy Mullins); Guitar (Gerald Gopham); Bass (John du Dock); Drums (Christopher J. Hewitt). Special award for best "small" band.

Some doubtful harmonies were played by the bass in the slow fox-trot, and the drum must be careful not to stomp his fill-ins, but this is about the worst that can be said of a little swing group that, with its outstandingly good pianist and driving guitarist, showed itself to be in every way well above average.

Second: VIG BEANEY'S GROSVENOR DANCE BAND (alto/clarinet, piano, bass, drums). 54, Southfield Road, High Wycombe, Bucks. (Phone: HIGH WYCOMBE 153.)

Individualists' award for: Clarinet (George Watkins); Piano (Lionel Humphreys); Guitar (Edward Watkins); Trombone (Reg Shepherd).

CHAPPELL'S
—The House of Great Songs present
JEROME KERN'S
MORE AND MORE
COLE PORTER'S
DON'T FENCE ME IN
IVOR NOVELLO'S
WE'LL GATHER LILACS
LOVE IS MY REASON
50, NEW BOND STREET, LONDON, W.1

The Drum with the Highest Secondhand Value
DOMINION ACE
As much as £35 and £40 has been offered for a used Premier Ace S.D.—sensational prices, even for today and final proof of the supreme worth of this great drum.
If you are lucky enough to own an Ace—guard it. If you're still looking for one, don't be put off with a substitute. If you cannot find a used one, remember there will be Victory (Regd.) Aces coming along!
Used out of nine ten.
Premier
PREMIER DRUM CO. LTD.
Premier House, Golden Square, LONDON, W.1 Phone Gerrard 2327

V-E COLLECTORS' CORNER

by REX HARRIS and MAX JONES

SO here is at last, after five and a half years of hopes and fears, elation and disappointment, separations and tragedies.

The Editor wants a special "Victory Corner," and since the bearded half is the only half available at this last moment before going to press, he is seated at his typewriter trying to produce for you some coherence from his very naturally chaotic and jumbled emotions on this long-awaited day.

It is in a spirit of thankfulness and deep gratitude that the Corner sends greetings to all readers; to those who have fought by sea, land and air, who have suffered privation, separation from their loved ones, loneliness and horrors; to those who have had to renounce their own personal world and have been pitchedforked into a life of regimentation and long hours of boredom away from home and the music they love.

Jazz seems such a petty, inconsiderable trifle at a moment like this. It seems an impertinence to mention the word. But nevertheless there are thousands to whom it stands as a symbol of the life they knew before they were plunged into the nightmare of these last few years. A symbol of freedom of expression; a right to enjoy the simple things of life without hindrance and without fear.



As you probably know, jazz was once stigmatised by Hitler as "a barbaric and bestial music of the sub-human Negro exploited by Jewish capitalists." It is a fine thing to remember that in those dark days when France was occupied, it was our music which was adopted as a symbol of freedom amongst the French patriots, and the words: "Are you swing?" meant "Are you anti-Nazi?" It was my privilege to collaborate with M. Franck Bauer during 1943 in sending out jazz and swing programmes from the B.B.C.'s European Services to the French people.

It can now be revealed that the programmes were received with joy and gratitude by many hundreds of young French men and women, to whom the strains of our signature tune, Horace Henderson's "Happy Feet," meant fifteen minutes of release from the ever-present shadow of the hated invader.

Remember, too, before these days fade into hazy recollections, that the penalty for listening to broadcasts by the British Broadcasting Corporation was death.

Perhaps, then, it is not so impertinent to mention Jazz at this moment. A music for which people will risk their lives can hardly be "barbaric and bestial."

This jazz of ours seems to have been a touchstone of sanity at a time when the very props of civilisation were cracking. Much has been said about the debauchery and lunacy of jazz by those who were least qualified to judge it.

On the contrary, its very spontaneity, its acceptance by the many



faces of the world show it to have been a factor of international good will which transcended the boundaries of language and ideologies.

Hot Clubs were kept going secretly in many of the occupied territories of Europe, and it was a thrilling moment when I sat at the microphone on the 1st of September, 1944, and said: "This is the Hot Club of London calling the Hot Clubs of Europe."

I could imagine little groups gathered around their carefully softened radios in attics and cellars listening to the new Bunk Johnson discs, the old King Olivers, and many of the favourites which had been denied them for so long.

Only a quarter of an hour once a week, but those of you who have been parted from your collections for months or years will realise the anticipation of those fifteen minutes.



M. Panassé wrote "The Real Jazz" on onion-skin manuscript and smuggled it out to America. M. Delaunay produced a new version of "Hot Discography." Django Reinhardt kept his brilliance and recorded much. McPartland came to England, rumours of Pee Wee Russell and the Cotton boys flew around—that they were to visit us; the late Glenn Miller brought his big swing band, a band which, if not accepted by jazz lovers, was perhaps one of the finest heard in this country for its precision and section work. . . . yes. . . . jazz has played its part in helping to carry us through the darkest days.

Jazz, whether we were playing it, listening to it, or writing about it.

After the storm of battle, the calm of a gramophone record! These four American soldiers are shown as they take time out to listen to a record on a portable machine they found in Coblenz after the U.S. Third Army had taken the city.

described as a very real (what I had best serve as a catalytic agent.

The word has swum up from my old chemistry days, and means an agent, which assists in a chemical process but which itself remains unchanged.

And I hope sincerely that it will always remain unchanged. This may be a conservative viewpoint, but there is always room for swing to evolve along its own lines; to develop new ideas; to travel its road of progress or the reverse. But jazz, by its very nature, must always be jazz—a simple and unaffected music which was born among a simple and primitive people.

To those of us who appreciate simplicity it is a mutual bond. May we hope that the future will prove it to be as successful in peace in fostering a brotherhood of man as it was in war.

VICTORY HOLIDAYS

To hand as I write comes a letter from Louis Watkins, of the Portsmouth Rhythm Club, which seems to fit in neatly with present events. Briefly, he outlines a "Holiday for Jazzmen" scheme, which should prove unique and successful.

He says: "We have acquired a little bungalow quite near the sea which is a perfect jazzman's haunt—chiefly in that it has no neighbours, although it is near shopping centres, bus routes, etc. It has all the usual amenities—beds for six, electric cooker, constant hot water, bath, etc. It is hoped that parties (up to six) will get together on this. Visitors will have a perfectly free run of the place, but we will provide record sessions, jam sessions if there are any visiting musicians, or 'show them the town' and generally help them to enjoy their holiday.

"We cannot, unfortunately, supply food, but will give all assistance in obtaining it. Incidentally, if any experienced musicians visit us, we will be only too pleased for them to sit in with the Jazz Club Band (Bill Cole and his Clubmen), which plays each night for dancing.

"If you or any of your friends are interested, please drop me a line, stating how many there would be and the dates. I will then send further details."

There you are, boys, you've earned a brief holiday at last, and if the idea appeals to you, drop a line to Louis Watkins at 4, Notlecombe Avenue, Southsea, Hants.

Good luck to you all, and to those of you whom I have met in my E.N.S.A. travels all over the country, I say "A quick and happy bowler-hatting," and hope to see you again soon in London.

SALE OF SAXOPHONES

ALTO SAXES

- 347 BOOSEY, S.P. BEGINNERS MODEL, Cheap.
- 363 PENNSYLVANIA, S.P. Latest. Solved.
- 336 SELMER ADOLPH PERM. GOLD, Latest.
- 341 BUESCHER, TRUE TONE, S.P. Bargain.
- 320 KING, GOLD PLATED, Bargain.
- 280 CONN, S.P. RECENT, BIG VOLUME.
- 354 HOLTON, S.P. As New, Bargain.
- 358 SELMER SUPER, S.P. Perfect.
- 359 LEWIN by MARTIN, GOLD LAC. Equal New.
- 364 BUESCHER ARISTOCRAT, S.P. As New.
- 365 BUESCHER ARISTOCRAT, S.P. Solved.
- 361 SELMER SUPER, GOLD PLTD. As New.

TENOR SAXES

- 145 PAN AMERICAN (CONN), GOLD LAC. As New.
- 144 MARTIN, S.P. Late Issue, Perf.
- 146 MARTIN COMMITTEE, GOLD LAC. New.
- 138 SELMER SUPER, S.P. Perfect. As New.

Selmer

114/116, CHARING CROSS RD., W.C.2
Temple Bar O444

DICK SADLER'S
Diagrammatic Self-Tutor for Guitar 4/-
HARRY PAHENE'S
Arr. of 7 Nos. for Hawaiian Guitar 3/-

GEMS OF JAZZ
Book of 15 Hot Nos., arr. for Piano, Violin, C. Melo, Sax., Uke and Voice ... 4/-

JELLY ROLL MORTON'S
Book of 9 Blues & Stomps for Piano 4/-

THURBAN'S
Simple Treatise for the Bass Side Accordion ... 2/6

HOT HARMONY
Hot style simplified ... 4/-

LOUIS ARMSTRONG'S
125 Jazz Breaks for Trumpet ... 4/-
Hot Choruses (44) for Trumpet ... 4/-

MELROSE
Sax. and Clarinet Folio ... 5/-
For Eb Bb and C Melody Sax., Clarinet with Piano accom. containing 12 Nos.

From all Music Dealers or direct from:
DAREWSKI MUSIC PUBLISHING CO.
9-10, NEW COMPTON ST., LONDON, W.C.2

CARLTON



Send 6d. for pre-war catalogue

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

THE SAXOPHONE SHOP

OFFERS

SELMER, BAL. ACTION, ALTO, GOLD LAC. PERFECT CONDITION. £75.
VANDREN REEDS. OUTSTANDING SELECTION ALL INSTRUMENTS, SAX-CLEAR OVERHAULS and ACCESSORIES. DRUMS.

4, BOND ST., OXFORD ST., W.1 DER 2402

PETER MAURICE TRIO IN ONE CLUB

**I'LL REMEMBER APRIL
WHAT A DIFF'RENCE
A DAY MADE
MY BEAUTIFUL SARIE MARAIS
DO YOU EVER DREAM
OF TOMORROW**

PRICES—Small Orch. 24/-. Full Orch. £1.12.0. TRIO P.C. (and any other two parts) 16/-. Extra P.C. 13/6. Other parts 4/-. Piano Solo (song copies) 13/6

**TWO GREAT SWINGAROS!
MY GUY'S COME BACK
THE COSSACK PATROL**

Piano copies 1/- each. 3/6 per set.

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.

GREATEST STOCK OF HIGH-GRADE SOLO-TESTED INSTRUMENTS

Please state requirements and the approximate price you wish to pay
Bb Soprano Sax, simple system, h.p. 38
C Melody Sax, Beecher, newly overhauled 130
C Melody Sax, Hudson, simple system, h.p. 114
A Clarinet, Alto system, low price 112
Bb Clarinet, h.p. patent, C sharp 47
Bb Clar. Hawker XX Century, metal, h.p. 112
Bassoon Buffet, h.p., fine instrument 58
Bb Soprano Sax, Connexion Paris, s.p., l.p. 214
O Trombone, Hewson Prototype silver plated 212
Concert Flute, Hewson, lowing system h.p. 110
Eb Clarinet, Hawker, Albert system 47
A Clarinet Buffet H.P. Albert system 51

TRUMPETS—Besson International, Beecher, Besson Prototype, Edner, Besson Proteau, Martin Troubadour, Besson, left-handed playing, Holton, U.S.A., newly gold lacquered, Hawker Cuperton, rotary change and many others. TRUMPET CORNETS—York, Conn. Boosey N.Y.A., Conn gold lacquered.

ALEX BURNS LTD. 116, Shaftesbury Ave., London, W.1 (Hours: 10-5 Daily) 10-1 Sats.

CLARINET PADS Albert System 4/6 Boehm System 9/1

PIANO ACCORDIONS, 120 bases, push coupler, Olanau, 4 voices. Bobber Venell IV, 4 voices. X Seltimo Soprani Cardinal, 4 voices. Paolo Soprani, 4 voices. Scandall, Scott-Wood, 4 voices, carved keyboards. Scandall Symphony. Font, 4 voices. Walford, 4 voices. Lutes model. Seltimo Soprani, Cardinal Grand, with 3 push couplers. Bellini, with 3 push couplers, and very many others. ANY INSTRUMENT IN PART EXCHANGE. Tutors, Seltimo Soprani, 5/-

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

STYLISH DRUMMER open for gigs or perm.—M. Nyman, 14, Durham Rd., E. Finchley, N.2. Tudor 4224. BASS PLAYER, transport first-class work only.—Harold Kerridge, 35, Dunloe Ave. West Green, N.17. Tottenham 2600. DOUBLE BASS available good-class work, own transport.—Gladstone 6022 (after 4 p.m.). PIANIST, S.P., seeks good gigs, experienced, reliable.—Eddie Maitland, St. 1573.

FIRST-CLASS alto sax, dblg. clar., London only.—51, Bonhurst Road, Willesden, N.W.11. Wil. 3416. TENOR SAX, fair reader, wishes join local band; rehearse, evgs. only; exempt.—27, Palermo Road, N.W.10. TRUMPET, expd., reliable, now avails to join good S.P. band; willing to rehearse.—Box 8082, Melody Maker. PIANIST seeks gigs or perm.; read, busk; library.—Putney 8320, after 6.30 p.m.

TENOR SAX, dblg. piano and drums, open for engagements; read or busk; Monmouthshire.—Box 8080, "M.M.". BASSIST, top-liner; a reminder ring this number for gigs.—Bergey, Prim. 2754. FIRST-CLASS Pianist, pro. des. change; library; could supply band; good offers only.—Box 8079, "M.M.". PIANIST REQUIRES gigs, read or busk; own amplification.—Phone: Forest Hill 1806. PIANIST, restaurant club, Palais experience.—Rodney 4787.

ALTO CLARINET open for gigs, read and busk.—Art Barugh, phone Wimbledon 2832. YOUNG, STYLISH drummer open for res. or tour, first-class reader, sold on tempos.—Eddie Ferguson, 40, Richardson Rd., Carlisle. DRUMMER, lato "Au-Bijou," Pica-dilly, Cossy Nook Club; exc. stylist; reader, broadcast and recording exp.; work anywhere with stylish band.—Reg Swain, Ealing 4074. TRUMPET, exp. S/d, variety, fin. term Scottish Palais, open perm.—N. Elder, 43, Main St., Dundee. BRILLIANT Pianist, expd. all branches, avail. London and district.—Write, Box 8086, "M.M."

INSTRUMENT REPAIRS

FORWARD YOUR Accordion reed blocks by post for replacement of broken reeds; tuning to "Masters" money refunded in full if not satisfied.—Accordion Repairers, 8a, High St., Barnstable. LEWIN BROS., band instr. makers, famous for plating, overhauls, saxes, hts., clarits., 100 per cent. satisfaction guar.—Bring or send instrument; 84, Berwick St., London, W.1; for free estimate phone Gerrard 8082. ACCORDION REPAIRS—Quickest and best service in London; spares stocked, accordions bought for cash.—Wilmot's, 30, Elmsdale Road—Walthamstow, E.17. Lar. 4752. GRAFTON LT. ENG. Co., Ltd., overhauls, repairs, replating all brass instruments, 6 months' professional standard guarantee.—Alto sax, 24 (incl. ins. and carr.), complete overhaul, Expert at 85, Tottenham Ct. Rd., W.1. to 6 p.m., Mrs. 0268. OLDHAM AND DISTRICT Drummers please note, "everything for the modern drummer," repairs, replacements a speciality.—write or call, Geo. Mellor, 215, Park Rd., Oldham. REG WHEELER for first-class sax and clarinet, overhauls, finest quality brown pads, 6-day service, 6 months guarantee.—16, Park Avenue, Ilford, Val. 2823. BRING YOUR instrument troubles to Dance Band Instrument Suppliers; our Repair Department cannot be beaten for prompt service and reasonable charges.—D.B.I.S., 24, Rupert St., London, W.1. Gerrard 7486.

MUSICIANS WANTED

SEMI-PRO. musicians required to rebuild dance band (young pref.); 1st and 2nd alto saxes, tenor sax, 1st or 2nd trumpet, bass.—Apply, 71, Cherrywood Lane, Morden, Surrey. TENOR SAX, dblg. clar., modern style, urgent.—Harry Leader, Astoria, Charing Cross Rd., W.C.2. STRING BASSIST, brass and violinists, for Pioneer Corps dance band; other instr. and vocalists write details, incl. clar.—Box 8070, "M.M.". 1ST ALTO CLAR., and tenor clar., good readers, top wages.—Rube Sunshine, Victoria Ballroom, Nottingham. ALTO, dblg. clar., for Regal, Edmondton, reg. Sat. and Sund., most Frid.—Phone after 6.30 p.m., Lab. 6112. JERRY HOEY requires lead trumpet, 2nd tromb., vocalist instrumentalist, for res. position; only first-class players apply.—Send parties, salary required, to 34, Bishopgate, Norwich. LEAD ALTO, tenor, trombone, required, South Coast, resident; good money right men.—Box 8083, "M.M.". BLANCHE COLEMAN req. first-class lady musicians, all instruments; exc. salary.—Opera House, Covent Garden. PIANIST for trio, Hammond organ, piano, drums; pref. young, interested in turning pro. in near future, prepared rehearse evgs., etc.—Basil Tye, The Cottage, Blackhall Lane, Sevenoaks, Kent. Seal 26, after 8 p.m.

SOLOISTS on clar., tpt., tromb. and sax req. at once for Staff band of Royal Corps of Signals; applicants must be willing to sign on for Regular Army; perm. station, band pay, reg. broadcasts and other emgmts.—Apply, Box 8089, Melody Maker. KEEN PIANIST, lady or gentleman, for dance band; able to read music; references.—Box 8088, Melody Maker. FIRST-CLASS ALTO, dblg. clar. and violin, also tenor, dblg. clar.; good money.—Harold Ryder, Casino Ballroom, Birmingham. TENOR SAX dblg. clar., good reader; perm. job.—Billy Smith, Grand Casino, Birmingham. VIC ARNOLD requires dance musicians for new band.—Write, Manager, Charles Dennis, 98, Tynewood Road, Mickleham, Surrey.

GOOD MUSICIANS wanted.—Johnny Birks, Croydon Palais. 1ST AND 2nd trumpets, trombone, and baritone sax wanted.—Write, stating age, experience and terms, to Bertini, Palais, Edinburgh. S.P. DRUMMER wanted, must be reader and willing to rehearse.—Apply, 50, Ockendon Rd., Islington, N.

VOCALISTS

GIRL VOCALIST free, London and suburbs; good offers only.—Pinner 3283; 42, Deane Croft Road, Eastcote, Middx. EXPERIENCED VOCALIST available for engagements London and district.—Write, Box 8085, Melody Maker. MOUTHPIECES QUANTITY of Mouthpieces, alto, tenor, clar. and trumpet, for sale.—Greenwood, 27, Dudley Ct., W.1. OTTO LINK tenor metal M.P., 4 star, original lay, untouched; best offer secures.—Crawford, c/o Orchestra, Palais, Gay St., Dundee. WOODWIND clar. M.P. orig. lay, 36-C8, as new.—MacNamara, 25, Church Rise, Oshington, Surrey. DANCE HALLS DANCE HALL to let in North-West London suburb, modern hall, dance 350; would let Sat. and mid-week only if desired.—Apply principals only, Box 8051, Melody Maker.

BANDS VACANT

BILLY LAWRENCE and His Band, holder "All Britain" 3 years, and broadcast by B.B.C.; first-class dates only.—16, Ruskin Court, London, N.21, Pal. 4773. LAURIE DAVIS and His Band now open for engagements.—Gla. 1653. FREDDY MIRFIELD and His Garage Men, as playing in Geraldo concert. Always a Draw.—82, Sewardstone Rd., South, Chingford, E.4. Silverthorn 1022. H. W. DOUGLASS' 4.7-piece first-class band, own transport; also straight trio or quartette avail., dinners, concerts, etc.—6, Keyes Rd., Crickelewood, N.W.2. Gla. 6022. JOE HART and His Music, 5-10 piece, N.E. London champs, 1944; avail. first-class dates, concerts, etc., anywhere own trans.—147, Hedge Lane, N.13. Palmers Green 2364. FRANKIE BROWN and Orch., featuring "Elaine," Billy Lang and "The Five in Swing," open for engagements, anywhere.—Inquiries, Simmons, 33, Melbourne Ave., W.13. Ealing 3564. DU PRAGER'S Ambassadors Band, exclusive emgmts. only.—Lou Prager's Presentations, c/o H.B.E., Ltd., Suite 20A, 26, Charing Cross Rd., W.C.2. Tem. 7662; Val. 4043. THE LES PETERS Swingette have some vacant dates; would consider res. emgmt.—17, Circle Gdns., Lond., S.W.19. Liberty 2850. WALS BIGGS Band for ballroom dancing at Min. of Food, B.B.C. etc.; few vacant dates.—Write, Winterstoke House, Wills Grove, N.W.7. STAN DAVIS' Ork., latest success Tribute to Swine, Stoll Theatre, Rhapsody in Jazz, etc.; one-night stands or week ends.—Ferne Pk. Rd., N.8. Mon. 9509. THE METRONOMES, est. 6 years, avail. Whitson onwards for res. or first-class gigs; also dep. work during summer coast only.—Pal. 1377. WELL KNOWN established Palais band desires change; rhythmically modern and melodious; look for good, sound good, tempos good; can be heard working; good resident offers only.—Box 8084, Melody Maker. WALLY WHITE and the Dance Band for all social functions; 5-15 piece.—For vacant dates write, 22, Froine Street, Islington, London, N.1. JACK (DRUMS) AMOTT and his Palais band available for good engagements.—Phone: She. 1771. JACK ENGLAND'S Band, dances, concerts, anywhere in Britain; star broadcasting names for publicity; bands, exhibitions, cabarets avail.—52, Sutton Ct. Rd., W.4. Chis. 6309. 5-PIECE band req. res. emgmt. on Kent Coast, expd. hotel, Palais and stage work.—Box 8087, "M.M."

CLUBS

THE FELDMAN SWING CLUB, 100, Oxford St., Sundays only; next Sunday, May 13, Buddy Featherstonhaugh and Sextette.—S.A.E. for application forms, 9, Oakleigh Gdns., Edgware. BEXLEY HEATH R.C. S. East Lond's No. 1 Jazz rendezvous; reg. sessions by Geo. Webb's Dixielanders; rec. rctls., etc.; meetings Mondays, 7.30 p.m., "Red Barn" Hotel, Barnehurst, 2 min. Barnehurst (S.R.) Station. Sec., Bill Jenner, 50, Wentworth Drive, Dartford, Kent. WEST LONDON R.C. meet next Mond., 7.30 p.m., "The Abion," Hammersmith Rd.; members records; J.S.; don't forget Riverboat Shuffle, 10th June, George Webb's Dixielanders. AMERICAN JAZZ SOCIETY (British Branch) invites new members; photos, jazz news, discog., etc.—Write, Sec., 41, Gloucester Close, London, N.W.10.

FOR SALE

8 UNIFORM BAND BOLES, 6 blue, 1 red, 1 green, £10.—Warren, Roundwood Rd., Willesden. DINNER SUIT, purchased 1938, worn once only, jacket lined heavy white satin, chest 38 in., waist 36 in., inside leg 26 in., no coupons. Offers?—Mixon, 32, Church Rd., Burton Joyce, Nottingham. 1944 CHAPPELL and Victoria S.O.'s, new, piano solos, albums, blues; autogr. copy of Arranging by Arthur Laye, new; also classics; pre-war Oakley Banjolele. S.A.E. list, callers next Wed. and Thurs. 3-6.—Embe, 37, Belgrade Rd., N.16. 150 COPIES of "M.M." from 1942 to Dec. 1944; what offers?—K. Fox, 17, Portland Grove, Clapham, S.W.8. JAZZ BOOKS for sale.—Send S.A.E.; Bryce 71, Woolwich New Rd., S.E.18. Phone: Woolwich 3214. 45 ALTO SAX solos with pno. accompaniments, including Eric Coates, Wiedoeft, Dorsey, Farraris and Victor Sylvester; best offer over £4/15.—Marks, 6, Colium Pl., Cardiff. DRUMS DRUMS BY AN EXPERT.—Zilco and Rassem cymms; all sizes canvas b/drum and tom covers; drummer's adjustable stool; 14in. white d.t.t.com, with cover.—Bert Jackson, 6, Clarendon Road, London, W.11. Park 6512. DEPP SNARE DRUMS, hi-hats, hi speeds, Zildjians, all bass drum figs., super slunk heads, giant spurs, etc. S.A.E.—Johnny Frost, 5, Normanton Ave., Wimbledon Park, S.W.19. Wim. 4594. RECORDS WANTED ACCOMPANIMENT—records wanted, "Honeysuckle Rose," "Dinah," "Ain't Misbehavin'," etc., for cash.—8, Gaveston Road, Leamington Spa.

INSTRUMENTS WANTED

LOW PITCH B flat clar., in good cond.—W. Davies, 82, St. Helens Rd., Abergavenny, Mon. BASS WANTED; also tenor for sale, Berger, 139c, Finchley Road, London, N.W.3. Pri. 2754 (eves.). SAXOPHONE wanted, alto or tenor, H. or L.P.—25, Lucien Rd., Wimbledon Park, S.W.19. Wilm. 3692.

MISCELLANEOUS

NEEDLE SHARPENERS.—The new improved model, Universal Pointer, 9/6 each, including postage.—Charles Perritt, Ltd., 242, Freeman St., Grimsby. MAKE YOUR dance floor like ice with the new Forrest-Day floor wax, 5/- pckl., 4/- for orders of 4 lb. or over.—Forrest-Day, 23, Denmark St., London, W.C.2.

Choose from these accessories!

Table listing musical accessories and prices: New Tropical Stainless Steel Guitar Strings... per set 8/2, Cathedral Giant Guitar Strings, Monel wound... per set 7/10, Diana Steel Guitar Strings... per set 5/6, Keech Ukulele Strings... per set 5/6, George Formby Ukulele Strings per set 4/-, Roy Smeek Ukulele Strings... per set 3/6, Kink Electric Guitar Strings... per set 8/6, Tortolin Plectra, Hand Bevelled each 1/6, Hawaiian Guitar Steels, Round or Kidney Shape... each 6/6, Guitar Capodustra... each 3/-, Marius Plastic Clarinet Reeds... each 6/6, Marius Plastic Alto Reeds... each 7/6, Marius Plastic Tenor Reeds... each 10/-, Saxophone Slings... each 5/9, John Gey Alto Sax Mouthpieces each £2/10, Collapsible Wire Brushes... pair 12/9, Wire Brushes, Plated Wire... pair 8/6

FRANCIS, DAY & HUNTER LTD 138, CHARING CROSS RD. W.C.2 TEL: TEM BAR 9351

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: GERRARD 3995

LARGEST STOCKS IN LONDON OF FINE CALF DRUM AND TYMPANI HEADS

L. W. HUNT DRUM CO.

DRUMMERS' EQUIPMENT EXPERTS THE DRUMMERS' HEADQUARTERS ARCHER STREET WORKS, 10-11, ARCHER ST., LONDON, W.1 GER. 8311/2/3. Night Service: TER. 4517 For faster and better Drumming get "THE DRUMMERS' DAILY DOZEN" BY L.W.H. Price 5/6 post free. L.W.H. WIRE BRUSHES are the world's finest—12/6 per pair. PDST 9d. 24-HOUR SERVICE ON ALL HEADS

Traders buying and selling here-
under must observe the restrictions of
New York C. S. & O. 1942, No. 558.

INSTRUMENTS FOR SALE

140 BASS 5 coupler Franchinelli
(octave model); 140 bass 3 coupler
Paolo Soprani; 120 bass 4 coupler
Co-operative de Luxe; 120 bass 3
coupler, Settimio Soprani C.G.—
Osborne, Accordion Repairers, 9a,
High St. Barnstable.

BOHEM CLART. York trumpet.
Simple system clarts and other musi-
cal instruments at bargain prices.—
A. Perrest, 123, Broadway, Wimbledon,
S.W.19. Liberty 1523.

HAWKES ALTO, S.P.L.P. full con-
cert model, case, etc. £30; another,
£25; Lewin clart, all holes covered,
sax fingering, B flat, L.P., near tips
and rollers, £18; all exc. cond.—Jen-
nings, 119, Maiden Ln., Crayford, KI.

SCANDALI. 2 treble, 1 bass cou-
pler; Carlo Rossi, 3 treble, 1 bass;
Dallape, 7 coupler, 140 bass; all first-
class cond.—Write or phone, The
Accordion Shop, 10, Winchester Rd.,
N.W.3. Prim. 2311.

SIDE DRUM. 14 x 6 1/2, chrome, as
new, stand, tommy blocks, sticks,
brushes, etc., £15 10s. the lot.—
Archer, 3, Free Mantle Ave., Ponders
End, Middx.

CONN ALTO, £45; Buescher tenor,
£55, S.P.G.B., L.P.; tenor M.P., new,
£2.—Croucher, Rosedale Villa, Liss,
Hants.

BONGO for Rhumbas, £7 10s.—
Phone: Harvey, between 6-7 p.m. Eus.
2552, 1, Mornington Crescent, N.W.1.

BESSON TRUMPET concert, S.P.B.G.
exhibition model, as new, case, £26; 4-
string bass, swell back, brass machine
heads, powerful tone, £45.—Ward, 62,
Burbage Road, S.E.24. Bri. 4366.

HOHNER MORINO, in exc. cond.,
41/120, treble and bass coupler, £80;
Scandall, Scott Wood 4, curved key-
board, £40.—Fenton, Flat 15, 122,
Southampton Row, London, W.C.1.
Hol. 1596.

DRUMMERS' instruments, Zala, 134,
Block F, Rothschild Dwellings, Thrawl
Street, Commercial Street, E.1.

TRUMPET, B flat, Ebbelwhite, rot.
change, spare slide, mute, 2 M.P.s.
case, rec. used, £25.—Keep, 41,
Bounces Road, N.9. Tel. 3542.

PIANO-ACCORDION, "La Paloma,"
60 bass, with case, in perf. cond.,
20 gns.—Write, Mrs. Morley, 84,
Shoat-up Hill, N.W.2.

CLARINETS, 2 B flat, S.S., £28/10
ea.—Laker, 13, Vale Road, Mitcham,
Surrey.

PIANO ACCORDION by Scarlitti,
120 bass, in perf. cond., £70.—Green,
14, Beaman Lane, Hayes, Middx.

BASS BOX, strong, perfect condi-
tion, £12.—Write, R. Sheeran, 56,
Marina, St. Leonards, Sussex.

TRUMPET, Boosey and Hawkes,
satin s. sn. with G.B. quick rot.
change, H. and L.P., slides, shaped
case, fitted mute and lyre, exc. cond.,
£30, nr. offer.—Tunnell, Petersgate,
Dilton Corner, Datchet, Bucks.

HARPPHONE by Footie, 21 oct.,
complete with stand, beaters and
case, as new, £10.—Russell, 27, New
Street Hill, Bromley, Kent.

JOHN GREY trumpet, B flat, with
rotary change to A, case and M.P.,
£13.—Thompson, 22, Gordon Street,
Scarborough, Yorks.

SUPER hi-hat, plated, brand new,
with cym., guaranteed, £8/15.—Plan,
32, Colston Rd., Southfields, S.W.18.

GORNET Higham, B flat, S.P. with
case, £13.—Edwards, 7, Prothero Gar-
dens, Hendon.

GENUINE MARTIN covered hole
L.P. B flat sax fingering clart.: first-
class cond.—Wheeler, 16, Park Ave.,
Hford, Val. 2823.

PREMIER b.d., 26x15, brand new
cond., £19.—Wallington 5988.—Davies,
33, Clyde Road, Wallington, Surrey.

Selmer presents the "JIFFY" SAX STAND
Built from 1 1/2 sq. steel tube.
Hinged padded crook rest.
Blackbeech chair, perf. single
thumb screw adjustment,
folds to fit sax, bell,
alto or tenor.
Complete in
bag.

114, CHARING CROSS ROAD, W.C.2

INSTRUMENTS FOR SALE

KEN STEARN: Rhythmic cym., 2
gns.; string, 23 6; Chinese swish, 3
gns.; Burmese rongs, 30/-; tall cym.
holders, 15/-; foot stool, 15/-;
trap cases, 4 gns.; b.d. covers, gns.—
113-115, Longwood Gdns., Hford.

SELMER TRUMPET, Nat Gonella
Special, S.P.G.B., absolutely as new,
had little use, owner abroad, fine case,
best offers over £35.—Wilson, Stage
Door, Hippodrome, Dudley.

TROMBONE, Antoine Courtols,
small bore, in leather case, perf. cond.,
£30, or near offer; dress suit, shirts,
fit man 5 ft. 5 in.—Russell, 16, West
Court, North Wembley. Phone:
Arnold 5407.

HI HATS, tunables, spurs, cym.
arms and everything for the modern
drummer.—Eus. 3520 Jolley, 176,
Gower St., London, N.W.1.

PIANO ACCORDION, Hohner Verdi
114, £35; "G" banjo, £23; Soprano
sax, £14; trumpets, £15, £20, £22 10s.
L.P., S.P., in black leather case, cond.
bows, £2, £3.—Thompson, 33, Home-
field Rd., Wembley, Arnold 3428.

HI-HAT, as new, folding stand,
chrome finish, complete with 12 in.
high-pitch cym., £12.—Warren, 104,
Roundwood Rd., Willesden.

6-STRING double bass and cover,
fine old Austrian model, perf. cond.,
genuine professor's instr., tremen-
dously powerful tone, sell or part ex-
change.—H. Kerridge, 35, Dunloe Ave.,
West Green, N.17.

TRUMPET, Selmer, De Luxe outfit,
£25; Conn tenor sax, £65; Conn metal
Boehm clart, new, £30; French S.S.
tenor sax, £30; all L.P.S.P.G.B. fine
cond.—Jack Jackson, Broxholme
House, Reddenhill, Torquay.

PRO. SWING drum set, Carlton,
with tun t.t., hi-hat, high-speed ped.,
etc., £52; also Selmer B.A. tenor sax,
£83; sax fingering clart, £23.—Smith,
44, Sydney St., Brighton, Brighton
3895.

B FLAT TRUMPET, S.P. case, £23.
—Palmer, 320, Roman Road, London,
E.3.

MIKE AND GUITAR amplifiers,
new and second-hand, S.A.E.—A.
Busfield and Co., 57, Lingfield Ln.,
Eastbourne, Darlington.

GENUINE Kennedy cello, £70 or
nearest offer; Withers guarantee with
cello.—Tury, 9, Bairdrow St., Preston.

KING TRUMPET, B flat, L.P.
original case, M.P., as new, £65, or
near offer.—Ealing 6882, Lack, 9,
Lawn Gardens, Hanwell, W.7.

HOHNER STUDENT III acc., perf.
cond., leather case, worth £10; what
offer?—Brooks, 47, Stoneleigh Road,
Carshalton, Surrey.

CELLO, canvas case and bow, £12.
—Hamerton, 48a, Oxford Road, Chis-
wick, Phone: Chis. 1476.

3 1/2-IN. TURKISH type cym., beau-
tiful tone, ideal for rhythmic playing,
£2 each, £5 10s. the 3.—Witham,
"Farm House," Maiden Lane, Cray-
ford, Kent.

CLARINET B flat, full Boehm sys-
tem, L.P., exc. cond.; offers?—Burgess,
65, Chantry Rd., Chessington, Surrey.

TRUMPET, by Royce, Toronto, G.L.
with large American type case, new,
£25; cornet, £6; D flute, £2; clarinet
case, new, 30/-; Currie, 803, Fulham
Road, London, S.W.6.

LEW DAVIS
SIX REASONS WHY IT PAYS YOU
TO SELL US YOUR UNWANTED
INSTRUMENTS NOW:

* We pay more.
* We pay spot cash.
* We buy anything.
* We reply at once.
* We pay return carriage if no deal.
* We pay half rail expenses.

"A STRAIGHT DEAL GUARANTEED"

DRUMS AND ACCESSORIES
Jazz Drum, 25 x 14, 10b. Ten., white, new, £22
Bass Drum, 24 x 15, 10b. Ten., black, new, £22
Snare Drum, 14 x 7, 10b. Ten., bk., new, £17.10
Snare Drum, 14 x 7, 6.Dh. Ten., black, new, £13 15
12 in. brass cymbals, 23-, 11 in. 10 6, 10 in.
15 7. Sticks and brushes 0/- pr. Tap boxes
and holders 13/-. Good quality white S.H.
Heads 18 6. Cell 49 6. Taped to own hoop
4/- extra. Hot pump harness 13 6. Bass
Drum Pedals, Junior 22, De Luxe £32s. Krupa
Cymbal Anna 17 6.

AMPS
Selmer Elementary Trpt., Clar. Sax. 8/-
Roller Sulfur, 8 0; 2nd Harmony, 4 0;
Fingert Accordion, 7 6; Drummer's Daily
Duet (Ten Horn) 6 0; Looche for Drummers
(Piano) 5 0; Octavo 25/6, 5 6. Orlere.

STRINGS
Selmer H.O. No. 6000, 8 0 cel. Black
Label Autograph H.O., 5 0 cel.

AMPLIFIERS
Selmer Transistor, 15 watts, AG DC twin tubes,
£24. 2x12, 4 x 6, 2 x 10, 2 x 8, 2 x 6, 2 x 4,
R.S.A., 15 v. Universal, 2 speakers, M.C. 44 gns.

134, Charing Cross Rd., London, W.C.2
Tel. 6562

FELDMAN'S THE HOUSE OF HITS!

In the Press
SWEET DREAMS, SWEETHEART
From Warner Bros. Picture, "HOLLYWOOD CANTEN"

Too-ra-loo-ra-loo-ral
THAT'S AN IRISH LULLABY (Waltz)

LET THE REST
OF THE WORLD GO BY (Waltz)

(Kindly note that no new subscribers can be accepted for Club, owing to paper restrictions.)
B. FELDMAN & CO., 125-7-9, Shaftesbury Ave., W.C.2
Telephone: TEMPLE BAR 5532 (4 lines)

ALL THE PUBLISHERS' ORCHESTRATIONS NOW IN STOCK

SELECTED LIST OF MODERN ARRANGEMENTS

Ain't Misbehavin'	3 6	Goodbye Blues	3 6	Short Snorter	4 6
Alex. Ragtime Band	1 5	Harlem Nocturne	3 6	Sunset Strip	3 6
California Here I Come	3 6	Honeyuckle Rose	3 6	Say Si Si	3 6
Avialon	3 6	Honky Tonk Train	3 6	Sixes Six	3 6
Bare	1 5	I Cried For You	4 6	Solitude	3 6
Barrel House Boogie	3 6	Ida	3 6	Someday Sweetheart	4 6
Bugle Call Rag	3 6	I'll Always Be In Love	3 6	Sons of India	4 6
Dash Bl. Blues	3 6	In Pielog's Footstep	3 6	Southern Fried	3 6
Black & Tan Fantasy	3 6	Irish Jig	3 6	Stardust	3 6
Canadian Capers	3 6	In the Mood	3 6	Sonata Serenade	3 6
Japanese Sandman	3 6	Jazz Me Blues	4 6	Strictly Instrumental	3 6
Cherokee	3 6	Kansas City Blues	3 6	Sweet & Lovely	3 6
The Champ	4 6	King Porter Stomp	4 6	Sugar Foot Stomp	4 6
Grand Central Getaway	4 6	Limehouse Blues	3 6	Strutting With Barbaque	3 6
Corsack Patrol	3 6	Memories of You	3 6	Sophisticated Lady	3 6
Creole Love Call	3 6	Mood Indigo	3 6	There'll Be Some Changes	4 6
Disah	3 6	My Guy's Come Back	3 6	Undecided	3 6
Singin' the Blues	3 6	Nobody's Sweetheart	3 6	Undecided	3 6
Everybody Loves My Baby	3 6	On Sunnyside of Street	3 6	Wednesday Night Hop	3 6
I Found a New Baby	3 6	Overnight Hop	3 6	Who's Sorry Now	3 6
Exactly Like You	3 6	Rose Room	3 6	When Day is Done	3 6
Pen It	3 6	Roza	3 6	At Woodchoppers Ball	3 6
Parade Blues	3 6	Sales Talk	3 6	Yancey Special	3 6

SEVEN AND EIGHT PIECE ARRANGEMENTS

Dames	2 6	Blister Charles	2 6	Tishomingo Blues	2 6
Pico Luce Louise	2 6	Marjio	2 6	Tootin' Around	2 6
Goodnight Sweetheart	2 6	The Sheik	2 6	Treadin' Light	2 6
Jazz Band Jump	2 6	Sirius St. Strut	2 6	Who's Sorry Now	2 6
In for Jan	2 6	Time On My Hands	2 6		

ARTIE SHAW ARRANGEMENTS

Mainly My Own	3 6	Night and Day	3 6	Special Delivery Stomp	3 6
Summit Ridge Drive	3 6	Softly as in a Morning	3 6	When the Quail Comes	3 6
Dr. Livingston I Presume	3 6	Peanut Vendor	3 6	Back to St. Quentin	3 6

NET PROFESSIONAL PRICES
G. SCARTH LTD., 55, CHARING CROSS RD., LONDON W.C.2
GER. 7241 OPEN TO 5.30 P.M. EVERY SATURDAY

BESSON
World Famous for
Military Brass and
Orchestral Instruments
ACCESSORIES REPAIRS.

New West End Service Depot:
15, West St., Charing Cross Road,
W.C.2 (opp. Palace Theatre)

LEN WOOD
The Drummer's Paradise
59, FRITH ST., W.1. Cor. 1386
DRUM SETS from £35 (20 sets in stock).
Hi-Hats, Krupa Cymbal Holders, Sticks,
Spurs, U.S. Style Tom-Toms, Cassettes
from 28. Trap Trays, Side Drum Heads,
Best Calf, returned same day 35/-.
WE HAVE THE BEST REPAIR SERVICE.
Write Your Drum Requirements
EVERYTHING FOR THE
MODERN DRUMMER IN STOCK
CONSOLES ARE CHEAP
Write for Lists

THE HOUSE OF HITS! CAMPBELL CONNELLY 10 DENMARK ST. LONDON W.C.2 Temple Bar 165

BRITAIN'S No.1 BEST SELLER

MY DREAMS ARE GETTING BETTER ALL THE TIME

THE SUN NEVER SETS DREAMS ON MY DREAMS

AND AMERICA'S No. 1 BALLAD HIT WAITING

Introducing our "STREAMLINE" Series: Modern Arrangements
by FUD LIVINGSTON for Piano 3 Sax. Trumpet. Bass. Drums
GOODNIGHT SWEETHEART - TIME ON MY HANDS
2/6 PER ORCHESTRATION