

Melody Maker

3d INCORPORATING "RHYTHM"

WEEK ENDING FEBRUARY 3, 1945

IVY BENSON IN HARNESS AGAIN WITH SUPER-SHOW

AFTER TWO VERY SERIOUS OPERATIONS, WHICH AT ONE PERIOD THREATENED TO JEOPARDISE HER CAREER FOR A LONG TIME, POPULAR BANDLEADER IVY BENSON HAS MADE SUCH A SPLENDID RECOVERY THAT SHE IS ALL SET TO TAKE UP HER INTERRUPTED SZZACE TOUR AGAIN EARLY IN MARCH.

First date of Ivy's new tour will be the week commencing Monday, March 5, at the London Finsbury Park Empire. She will be presenting a very strong show, and already her bookings—arranged for her by Jack Fallon, of the Jack Hylton office—are fixed up for nearly a year ahead.

Fans of Ivy's, however, will be hearing her in a solo broadcast before the Finsbury Park date, for on Sunday, February 25, she will be appearing again as a soloist in the B.B.C. "Variety Band Box Programme," recorded at the London Queensberry Club.

This recording listeners will hear on the following Tuesday, with a repeat on the Sunday, and Ivy's thousands of admirers, who know just how advanced her style is on both sites and clarinet, will be delighted at this early chance of hearing her again in a solo capacity.

NEW DISCOVERIES

And now a few words about Ivy's new stage show. Dorey Ball, this will be a top-line production, beautifully dressed, thoroughly novel in style, and featuring—in the form of some brilliant young musicians—several sensational discoveries for whom Ivy's agents have been scouring the country for months.

Among these discoveries will be numbered 16-year-old Doris Ball, a young pianist who is already an amazing exponent of "boogie-woogie" style. Doris has already had two years' experience in a 12-piece all-male outfit.

The new discoveries will also include 15-year-old Margaret Hibberd, a very talented young lady on trumpet and post horn; and Betty Caddy (aged 15), already an expert on sax and accordion. Doris Ball's home is near Nottingham; Margaret Hibberd is from Hoyland, near Barnsley; and Betty Caddy comes from Wales.

There are to be two pianos with the Benson combo, and the other Ivories exponent is someone who is already well established and well known in the West of England. She is talented Julie Rogers, who will come over from the Regal Ballroom at Minehead.

All her fans will be glad to know that famous young vocalist Doris Knight, who has also undergone a very serious operation, is expected to be well enough by March 5 to resume her old place with the band.

Needless to say, the nine members of the old Ivy Benson Band who have been working up at Belle Vue, Manchester, by the terms of a special arrangement made by Belle Vue's managing director, Mr. Spence, will be resuming with Ivy, so that the band will include many of the old faces, as well as quite a smattering of new ones.

Touring with Ivy will be the famous stage comedy duo, Valerie and Dey, who are currently on tour with Henry Hall.

Finally, here is something specially for swingsters. Knowing the importance of appealing to this ever-growing body of enthusiasts, Ivy is having a number of special swing-band arrangements carried out by Wally Reid for seven instruments only.

RADIO RHYTHM CLUB COMING BACK IN MARCH

THE "MELODY MAKER" IS AT LAST ABLE TO ANSWER THE AVALANCHE OF QUERIES FROM READERS REGARDING THE FATE OF THE B.B.C. RADIO RHYTHM CLUB, WHICH HAS BEEN OFF THE AIR FOR NO LESS THAN EIGHT MONTHS. THIS WEEK THE OFFICIAL NEWS HAS COME THROUGH THAT THE PROGRAMME IS TO BE RESUMED OVER THE GENERAL FORCES WAVELENGTH AT 5 p.m. ON FRIDAY, MARCH 9.

The announcement sounds better than it really is, for the new series is scheduled for its Friday spot at fortnightly intervals, which means that it will alternate with Spike Hughes' popular "Swing Club" programme at present occupying that time.

This means that, while there are ostensibly two programmes catering for rhythm fans, they will, in fact, be getting no more than their old "utility" quota of jazz—the half hour per week which has been their ration on and off since the Radio Rhythm Club was launched in June, 1940.

CHILTON IN CHARGE

Nevertheless, the return of the programme is long overdue, and will be welcomed by the swing-minded readers who have deluged the Melody Maker with requests for information about the Club during its absence from the air.

Their main grouse is certain to be about the unfortunate time chosen for a programme which quite definitely makes its appeal to that section of the civilian public which, almost without exception, will be going about its work at five o'clock in the afternoon. Surely something better can be arranged for the jazz lovers' one programme of the week?

Charles Chilton will again be presiding over the new R.R.C. series, and tells the Melody Maker that he hopes to put over a series of programmes illustrating jazz roots. Named "The Foundations of Jazz," the series will present information and recorded examples of piano rags, blues, work-songs, marches and so on.

BAD TIME

These are to appear once monthly. The remainder programme being devoted to recitals on miscellaneous subjects.

The March 9 airing will be in the nature of a reunion, with Charles outlining his immediate plans and playing samples of the music.

The "Melody Maker," which has fostered the rhythm-club movement in this country, and which welcomed the formation of R.R.C., wishes it every success on its return, and hopes soon to see it reinstated as a weekly programme and broadcast at some more suitable hour, such as the 6.30-7 p.m. period, which it held down for some time before its suspension in June of last year.

JACK PAYNE SIGNS RECORD CONTRACT WITH H.M.V.

JACK PAYNE IS TO RECORD AGAIN.

After a long absence from the wax, during which time he has been fully occupied with broadcasting and touring his new stage show, he has signed a big contract this week with H.M.V., and his records will be issued regularly in the future.

The band will carry out its first session next week, and H.M.V. aims to issue the first Jack Payne records in the March supplement.

Jack Payne is at present very busy with broadcasting and other plans, details of which will be given later.

He is particularly excited about his new vocal discovery, 17-year-old Jane Lee, whom you can hear this Friday morning (February 2) in the half-hour programme which Jack is carrying out at noon on the Home Service.

Variety At Victoria Palace

THE name of Jack Hylton will once again be associated with a big theatrical venture when, on February 15, in conjunction with Lupino Lane, he presents a twice-daily season of Variety at the London Victoria Palace under the title of "Salute to Variety."

The mammoth bill to be presented includes Flanagan and Allen, Adelaide Hall, Teddy Brown, etc. Featured in it will also be "Freddy," the famous clowning musician who was such a big feature with the main Hylton band a few years ago.

The last time Variety was staged at Victoria Palace was in 1937.

Edmundo Filming

THE honours are piling up thick and fast for popular Edmundo Ros. Based on the heels of the big break he has received by signing a contract to go to America for five years, he has now appeared in a super Warner Bros. film called "Fiesta from Folly," starring Pat Kirkwood.

Not only do Edmundo and his boys provide plenty of sparkling Latin American music throughout, but Edmundo himself is featured singing and acting with Pat Kirkwood.

SOUTHERN

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DON BARRIGO LEADS BAND AT POTOMAC

TO-DAY (Thursday, February 1) marks the active return to West End musical life of famous tenor saxist Don Barrigo, who takes over the leadership of the dance band at the London Potomac and Princes Restaurants.

Don is taking the place held for the past year and more by tenorman Reg Dare.

Reg, who is also occupied with war work during the day, has to take a rest on medical advice, after which he will be reappearing in a new rôle in the West End—still, of course, under the aegis of band-manager Edward Sommerfield.

Fans will remember Don Barrigo as a member of Lew Stone's Band, and other top-line London outfits, in the days before he went into the Army, and will join us in wishing him the best of success on his return to the West End and his assumption of leadership.

Discharged from the Army some few months ago, Don has been busy with sessions, arranging, and other musical work, and has also just brought to completion the result of several years' labour, in the form of a new record, which he describes as being on absolutely new and novel lines, and which will be reviewed in the "M.M." shortly.

Several changes, by the way, have occurred in the Potomac Dance Band recently. Outfit which Don Barrigo will be leading consists of Harry Fields (piano); Sid Berman (trumpet); Roy Low (drums); Malcolm Mitchell (guitar); and Ted Braughton (bass); with Billie Campbell as the featured vocalist.

This outfit plays in both the Potomac and Princes Restaurants nightly, alternating with Francisco Condo and his Rumba Band.

Shearing Has "Found A New Baby"!

THE MELODY MAKER joins with his innumerable friends and admirers in the profession in offering heartfelt congratulations to famous pianist-bandleader George Shearing on the recent birth of a son and heir.

Both the infant Tatum and Mrs. Shearing are doing well. George and Mrs. Shearing are already the proud parents of a young daughter. The new arrival, who weighed 7 lb. 14 oz. at birth, is to be named David George.

CONGRATULATIONS to well-known London saxist-accordionist Mick Somers on the recent birth of a daughter, on January 15 last. Both Mrs. Somers and daughter are doing well.

BAD BALANCE OF AIR BANDS: ERIC WINSTONE TAKES ACTION

FOR some time now the Melody Maker has campaigned for better studio balance of dance bands on the air, many of whose performances have been spoilt in the past by inattention to this very important matter. Bandleaders have little time during a rehearsal and broadcast constantly to check how different orchestral passages sound over the microphone, and consequently they have to rely a great deal on the engineer-in-charge, who, competent as he might be, cannot be expected to hear an orchestral ensemble in the same way as an experienced musician.

B.B.C. MEETING

The score of a modern dance arrangement, with all its new complexities of voicing, calls for a trained ear if the correct effect and balance between the sections is to be obtained, and it is with great interest that we hear of at least one bandleader who has made a definite effort to improve

the relationship between the sound that is heard in the studio and the action to be taken by the listener via the loudspeaker.

Significantly enough, this move has come from Eric Winstone, one of the most progressive leaders in the profession, who, Monday last, arranged a meeting between himself and Peter Duncan and Jack Miles of the B.B.C. engineering section to listen to a private playback of one of his own recorded programmes.

With the aid of the scores used on the original session, Eric pointed out the different orchestral effects that had been lost in the studio, and difficulties on both sides were discussed with the utmost spirit of co-operation.

One of the chief troubles appeared to be the over-emphasis on dynamics on most radio performances, and on the B.B.C.'s side it was explained that an engineer cannot allow the volume of sound to go down over and below a certain reading on the controls.

In effect, this means that no matter how softly a band may play a pp in the studio, should the dial reading drop below the figure 2, then the balancer himself is compelled to increase the volume irrespective of the effect desired in the arrangement.

Conversely, should a ff jump the needle above the allowed maximum of six points, this output control is again exercised, often turning a well-balanced crescendo into an anti-climax.

It was decided that the solution to most problems depended on a closer relationship between the balancer and the bandleader achieved through the medium of the arranger, who could, by his presence in the control box, advise the engineer well in advance concerning the dynamics of each number.

Thus in the case of a long crescendo culminating in a loud double forte, the volume could be slightly decreased beforehand to allow sufficient elasticity in the control to build up the required volume without the necessity for a sudden cut-out before the end.

Whatever the outcome of this get-together may be, both the engineer's department of the B.B.C. and Eric Winstone are to be congratulated on this new progressive step, and it is hoped that this co-operation will result in many better and much-needed improvements in the balancing of dance music over the air.

CARNEGIE HALL AT WEMBLEY!

LONDON fans should be grateful to guitarist and nowadays also promoter Syd Cross for his "Swing Shop" concert, held at Wembley Town Hall last Sunday (January 28). Although the organisation of this first affair could hardly be called terrific, and although the red-hot atmosphere and enthusiasm of one of the famous Wembley Carnegie Hall concerts—which Syd had hoped to some extent to emulate—was lacking, there is no doubt that the show provided an opportunity for a good deal of classy playing, and gave the jazz-starved fans of the Metropolis a first-rate afternoon's fun.

One very soon pointed out—everything about the concert was extremely informal, from the typically late start upwards. The show kicked off with the stage occupied by a scratch combo which included Dick Katz (piano); Coleridge Goode (bass); Syd Cross (guitar and compere); Bertie King (alto); Freddy Grant and Norman Barbour (tenors); the latter is a well-known stylist from the "Canada Show" Band; Nat Temple (clar.); Kenny Baker and Dave Wilkins (trumpets); and Cyril Bass (drums).

This first outfit played, in the circumstances, very well, featuring some good solos from Katz, Baker, Wilkins, Cross and Grant. It was, in fact, becoming so well warmed up that it was definitely a psychological mistake to take a rest when it was getting into its stride, and when the fans' enthusiasm—especially for tenorman Freddy Grant—was becoming so manifest.

The next attraction, introduced by efficient compere Cross, was the George Shearing Quartet from Hutchett's Restaurant, with Shearing himself (piano); Alan Franks (trumpet); Roy Taylor, deputing for Johnny Gray (tenor); and Norman Burns (drums). Coleridge Goode remained on bass with this combo.

The outfit started with Jimmy

Lunceford's "I Got It," and we all felt that this quartet had got it, so far as the quiet, immaculate, eminently stylish stuff is concerned, when, after three numbers, the outfit gave place to another combo with Jack Parnell (drums), Kenny Baker, Joe Denis (guitar), George Shearing, Tommy Bromley (bass), and Dave Wilkins.

After this combo had done its stuff, with Kenny Baker in top form, Bromley playing first-class bass, and Parnell playing some terrific stuff, although Wembley Town Hall has a nasty echo which is a little unkind to exuberant drummers—famous American A.E. announcer Johnny Kerr, who had been introduced earlier, and given a great welcome, brought on Beryl Davis, singing quite a little bit below her usual form. Beryl brought the first half of the concert to a close.

KID KRUPA SCORES

The second half proceeded along the same lines, but with two high-spots. First, clarinetist Nat Temple, who played fine solo clarinet with a rhythm background, and then Victor Feldman—ten-year-old drum wizard who played "After You've Gone" with Barbour, Wilkins, Baker, Goode, Shearing, Denis, Kings and Temple.

This was followed by the drum-bass speciality "Big Noise from Winnetka" played for the first time in form, by Coleridge Goode, who had rehearsed it briefly before the show. This really killed the audience, who applauded loud and long.

Kenny Baker followed with a musically rendering of "I Can't Get Started," and the show wound up with the traditional all-in, with everybody on the stage jamming furiously.

All those who enjoyed the session, and many who missed it, will be delighted to know that Syd Cross is planning another show for the near future.

CALL SHEET

(Week commencing Feb. 5)

Les ALLEN. Hippodrome, Wolverhampton.
Nat ALLEN and Band.
Embassy, Peterborough.
Carl BARRITEAU and Band.
Empire, Hammersmith.
Johnnie CLAES and Clacipçons.
One-Night Stands, Midlands.
Billy COTTON and Band.
Empire, Creydon.
Gloria GAYE and Band.
Palace, East Ham.
Henry HALL and Band.
Grand, Doncaster.
Leslie ("Jiver") HUTCHINSON and his All-Coloured Band.
Pavilion, Weston-super-Mare.
Joe LOSS and Band.
Empire, Creydon.
Roy MARSH and Swingtette (presented by Eric Winstone).
Court Royal Hotel, Southampton.
Felix REBELSOHN'S Hawaiian Sereaders.
Pavilion, Liverpool.
Ronnie MUNRO and Orchestra.
Empire, Hackney.
Harry PARRY and Band.
Empire, Golders Green.
Oscar RABIN and Band.
Green's Playhouse, Glasgow.
TROISIE and Band.
Empire, Finsbury Park.

Franks Going Overseas

YOUNG London musician and swing fiddle stylist Johnny Franks has made the big decision to join up with E.N.S.A. and undertake a six months' tour of the Mediterranean area.

In undertaking this work Johnny is leaving behind some excellent prospects in London. He has been working with Johnny Denis' Novelty Sextet and with the London bands, and is already getting some excellent opportunities. However, Johnny feels that he will be doing an important war job, so these chances must wait until his return, when, for a start, he hopes to resume his old place with Johnny Denis.

E.N.S.A. show with which Johnny Franks will be travelling, and in which he will be a special feature with his amplified violin, is called "Rhythm Follies," and is a company of about 14 artists altogether.

Healey's Funeral

THERE were touching scenes at the funeral on Saturday, Jan. 20, of Johnny Healey, 35-year-old leader of the Bolton Palais Band.

Hundreds of girl patrons of the hall, many of them in tears, lined the approach to the cemetery.

Members of the band and bore the coffin to the graveside, while representatives of the Palais management, most of the local bandleaders and a big gathering of friends and admirers followed.

Wreaths were sent from many of Johnny's dance band friends in Manchester, London, from the Musicians' Union, from all the pro-bands, theatre orchestras, and most of the semi-pro bands in the Bolton district.

FOR CROONERS

BUDDING Bing Crossbys and Vera Lyans get a big opportunity next week, when well-known promoter Maurice I. Kinn is organising the heats and finals of the London Crooning Championships.

Next Monday (February 5) the first and second heats of the championship will be held at the Town Hall, Wembley, and these will be judged by famous singing star Danny Dennis.

Selected competitors will be eligible to enter the finals at Porchester Hall, Baywater, on the following Saturday (February 10), when Danny Dennis is the guest star and will select the winner of the championship.

In addition to the heats of this championship, Wembley Dancers will have the added attraction of Johnny Denis and his Novelty Swingtette, who will be featuring sax and clarinet star Derek Watkins. At Porchester Hall the dancing will be to Freddie Mirfield and his Garbage Men, and this combination, which is making a big name for itself, should certainly delight London swing fans.

Flixton (Manchester). New club in course of formation. Readers interested should communicate (with s.a.c.) to W. R. Wilson, Jun., 9, Mallock Avenue, Southgate, Flixton, Manchester.

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MAKING HAYES WHILE THE SWING SHINES!

EDGAR JACKSON'S Record Reviews

HARRY HAYES AND HIS BAND
 Five Flat Flurry (Hayes) (H.M.V. OEA10347).
 Needlenose (McKinney, Conniff) (H.M.V. OEA10348).
 (H.M.V. B9404-5s. 4id.)

10347.—Hayes (alto), with Norman Stenfalt (pno.), Archie Slavin (gitar), Tom Bromley (bass), George Fierstone (dm.). Recorded December 13, 1944.

10348.—Hayes (alto), with Kenny Baker (trp.), Harry Roche (tmb.), Bill Lewington (maritomb), rhythm section as above. Recorded December 13, 1944.

"O'ULL notice that "Five Flat Flurry" is not by the full band, but by Harry Hayes with just the rhythm section. This means that it's practically an alto solo, and I believe I'm right in saying that it's the first "full-length" solo Harry has recorded.

Its making was the result of an accident. An arrangement which it had been intended to record turned out, when tried over on the session, to be unsatisfactory, and something had to be substituted for it.

But what? No other arrangement for the band was on hand. Obviously something that could be recorded without parts was called for, and Harry chose his own composition, "Five Flat Flurry."

BENNY CARTER ALTO

If anybody in the rhythm section didn't know it, it would only take him a few minutes to learn it. After all, it wasn't much more than just a matter of remembering the chord sequences—mere child's play to boys who are used to memorising complete arrangements from often little more than two or three runs through.

So the impromptu stop-gap was fixed up, and, as is so often the case with such things, it turned out a complete success.

Switching from key to key as he makes successive choruses, Harry plays his alto in a way that not only reminds one of, but wouldn't have been a disgrace to, the one and only Benny Carter.

Now, although it may come as something of a shock to Harry's countless fans to find me saying so, this is a good deal more than can always be said for his playing.

For all its style, technique, and, I might even add, at times ingenuity, it has often been marred by a lack of (if I may use the word in polite

society) guts. There has been a flinckiness, an absence of abandon about it that has made it seem at times almost anemic.

But on this record Harry really gets going. Without losing any of his more—shall we say?—academic attributes, he cuts into the tune with a kick that is most refreshing. But he doesn't have things all to himself, not by a long chalk.

Pianist Norman Stenfalt takes a swell solo, and what the rhythm section, with Tommy Bromley's driving bass, doesn't give him and Harry by way of support is hardly worth bothering about.

For the slightly slower-paced "Needlenose"—the choice of which was, I suspect, inspired by the Artie Shaw record (H.M.V. B9291)—the full combination is, of course, used.

Here again Harry plays good alto, but as on the coupling, he isn't the only current in the bun.

Kenny Baker's trumpet shows up well as usual; Bill Lewington uses his baritone in just the way the instrument should be used to enhance the tone of a small swing band; Norman Stenfalt produces none the less of the swing which is always a feature of his touch, because he uses a short solo; and again the rhythm section backs up the front line admirably.

Harry Roche, who took the place of George Chisholm because once again George found it impossible to get away from his R.A.F. duties to make the date, has no solo.

But even if he is not a second Chisholm, in the ensemble he does nothing to prevent this from being another of the best swing sides turned out by a home-grown group.

VENABLES and the CONDON DISC

HAVING sat back for nearly a year and watched with mild amusement the late outcries against the issue of Eddie Condon's "Indiana" and "Oh, Babe," I now feel compelled to make one or two observations upon the whole question of this record and its rather sensational release early last year.

Rational criticism is always welcome, but Edgar Jackson prints such a one-sided picture of the true facts in his January 20 article that a little clarification now becomes essential. Mr. Jackson mentions the "historical significance" of many early jazz recordings, and it would be idle to deny the historical importance of these two Condon titles, not only because of the presence therein of the late Frank Teschemacher (providing one of his very rare appearances), but also because one side had never previously been issued, and the other only in Australia many years ago.

ENTIRELY UNIQUE

This Tesch-Sullivan-Condon-Kruppa quartet was entirely unique, definitely the only record of its kind in existence.

All right, then, on the score of historical importance and general interest alone the issue of these two sides was warranted, but ever since Bill Elliott and Sinclair Trail broadcast the record three years ago, the fans kept up a growing demand for its release.

Take heed of that fact, please, and also of the fact that "Oh, Babe" was later played to a wildly enthusiastic nightclub audience in London. In other words, most of the public demand was based on an actual hearing of the record in question—yet we know that Mr. Jackson attempted to show that we had nothing but "fabulous stories" on which to base our enthusiasm.

As for his vitally important revelation that he had been in possession of test pressings of both sides "all the while the outcry about not being able to find copies of these records" to dub from—well, as the master shells were located in the Parlophone archives several years ago, no necessity for dubbing ever arose!

One last point, perhaps the most important of all. Mr. Jackson declares that he nobly withheld these test



Many famous British stars will be recognised in this picture, snapped at the Wembley "Swing Shop" concert organised by guitarist Syd Cross (3rd from right). (See report on page 2.)

Kenyon Back To Cotton

AFTER a long sojourn with Billy Cotton, well-known altoist Stan Osborne has left the band to make way for Frank Kenyon.

Frank, it will be remembered, was one of the Cotton stalwarts before the war, and has just been invalided out from the factory work which has been occupying his attention since the outbreak of hostilities.

Stan is now keeping busy by doing a spot of promoting, and has put a seven-piece band into the classy Leas Cliff Hotel at Folkestone.

Derby Likes

Turner's Bunch

FOR some months now the name-fully band policy has been successfully carried out at the Plaza Ballroom, Derby, no small part of the proceedings having been played by the resident band there, directed by Ken Turner.

Ken's job has been no sinecure, as he followed into the job no less a personality than Bram Martin, who has held the fort for the past two winter seasons.

That Ken and the boys have come through with flying colours and still rate high in the affections of discerning Derby dancers is tribute enough, and the band's efforts were rewarded with a "Saturday Night at the Palais" airing not long ago.

The personnel at present is: Jack Davies and Alan Ross (altos); Len Garside and Fred Royale (tenors); Dave Crystal, Terry Lewis and Phil Faulkes (trumpets); Jack Hutchinson (trombone); Allan Davey (piano); Bill Joyce (drums); Benny Liberson (bass); and vocalists Helen Gibson and Gerry Dean.

Ken is at the helm again this Saturday (3rd), when Helen Gibson is again the vocalist.

Alto Wanted

A GOOD opportunity is going in a first-class ballroom in Scotland for a second alto player who would like a pleasant berth in an eleven-piece band, working under the most congenial and comfortable conditions.

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New Publications Reviewed

"Men of Popular Music," by David Ewen. The Ziff-Davis Publishing Co., Chicago and New York, 1944.

The recent spate of written musical criticism designed for the popular market shows without any doubt that jazz, in the broadest sense of the term, is to-day accepted by the men who matter, the critics, impresarios, musical study groups, and even progressive school boards.

Unfortunately, there is often confusion over exactly what constitutes jazz, so that a situation has arisen where one body attacks something called "jazz," another group defends it stoutly, and both may be thinking and talking about entirely different things. Nothing, it seems, can be done to alter this until the meaning of the word "jazz" becomes clearly defined in the minds of the people.

A new book by David Ewen, noted critic of "serious" music, whose published books amount to seventeen, embracing such subjects as Hebrew music, the work of George Gershwin, "Bach to Stravinsky," and modern-day composers, sets out to review the field of popular American music during the last forty years.

BROAD VISION

That he succeeds in his object must be conceded; but to say that he helps in clearing away much of the confusion, surrounding the identity of "jazz," would be to go too far.

In fairness to the author, it should be explained that he has essayed a compromise by means of a separate category, "Ragtime," into which conveniently fall the musical endeavours of Bolden, Oliver, Keppard, Morton and the Original Dixieland Band.

But with the advent of the Dixielanders in Chicago, he points out rightly, no doubt, that a new word was coined for the same music: "ragtime" became "jazz."

Then, when Whiteman and others dignified this gutter music with their thematic development, carefully worked out on paper they naturally took their place in Mr. Ewen's mind as Kings of Jazz.

So in "Men of Popular Music" we find everything lumped together as Jazz from "The Rhapsody in Blue" to Irving Berlin's song hits, although the author allows a sub-division named "swing" into which, of course, the music of Benny Goodman's Band is placed.

But with this reservation the work can be recommended to anyone interested in dance music, whether it be sweet or hot. Ewen approaches his subject by selecting one man to represent a style of composition or performance or an epoch; the choices are arbitrary and he disarms criticism by admitting this in his preface.

An idea of the book's scope can be gleaned from an enumeration of its chapters: King Oliver; Irving Berlin; Louis Armstrong; W. C. Handy; Meade Lux Lewis (with whom, since one is a composer-collector and the other primarily an executant); Duke Ellington; Paul Whiteman. Ferde

Grofé; George Gershwin; Jerome Kern, Rodgers and Hart, Cole Porter; Benny Goodman, Raymond Scott; and this, etc.

In itself, the broad vision is not at all a bad thing. No one interested in Jazz minds seeing it classified as "popular music," and the idea of breaking down some of the watertight compartments, into which music has come to be divided these days, is one that should appeal to all progressive minds.

Obviously, such a desirable relaxation of the "compartment system" (which is the outcome of scores of years of "legitimate" music criticism) will be achieved only by the enlightenment of the public on subjects like the history of music, the development of notation, the modest (almost

homey) origin of most of the themes used by classical composers, and the very real value of a good deal of popular music.

Viewed from this angle, "Men of Popular Music" has much to recommend it. True, the chapters on out-and-out jazz musicians are derivative to a point where I found myself thinking I've read all this before; as, indeed, I had in the books "Jazz" and "Swing that Music," "Jazz" and "The Real Jazz."

However, I think it safe to assume that the bulk of Mr. Ewen's readers will not have encountered those books; aided by his bibliography, their appetites whetted by his descriptions of New Orleans and its music, they may well satisfy a newly aroused curiosity by reference to Messrs.

"Transatlantic Jazz," by Peter Noble

(Citizen Press, 3s. 6d.)

Perhaps the most interesting chapter is the one on jazz in England. The subject is a neglected one, and all contributions are valuable. Now we have an account of what has been attempted here, though the fact of the birth of the Radio Rhythm Club are not quite as they are presented here.

Leslie Peronne was the originator of the R.R.C., not part of its staff, as Mr. Noble implies, and was responsible for most of the jazz programmes which came from the gramophone section of the B.B.C. before he was whisked into the Army.

More might usefully have been said on the subject of the Rhythm Club movement, which has been responsible for the starting of many now well-known instrumentalists on their careers.

I was glad to find a bibliography, which is comprehensive, but much of which is, unfortunately, out of print at present. An index would have been a welcome addition to the book, and would have been helpful to young collectors.

However, if the idea of the book is to present a glamorised version of modern dance music to the less critical members of the public, it certainly succeeds—and should command a very wide sale.—REX HARRIS.

"JAZZ QUIZ" is another piquant little addition to Ken Williamson's Pand's Publications, and at 1s. 6d. it is a ideal pastime for these bitter evenings or a long railway journey.

There are 500 questions on every aspect of jazz, 200 of them concerning British and the rest American jazz. So if you don't know the date of the first publication of the "M.M." or who was the band leader who certainly had musical education as a youth cost six guineas, then here's your chance to get enough jazz erudition to become an expert—and all for 1s. 6d.

There is a striking camera study of Bob Haggart on the front cover by American banjoist-turned-photographer Charles Petersen.

S. R. N.

"GUTTER MUSIC"

The Casa Loma Orchestra gets a paragraph of praise, though I admit qualified praise, while Teschemacher gets two sentences; Heiderbeck is mentioned in a string of names and Pee Wee Russell and Bud Livingston are both dismissed together in one short, curb comment.

This is not the place for a dissertation on "Jazz and No Jazz," but Mr. Noble's book is, and having read it, I am still in the dark as to what jazz is to him.

The essential part played by improvisation in this, as in most primitive and non-intellectual music, is hardly mentioned by him; and it seems to me that without this touchstone he falls to determine the central point of his book, which is, I take it, what jazz is.

If jazz is not a synecopated improvisation in an agreed key and on an agreed theme, usually a popular song, by one or more performers, then what is it? Mr. Noble does not tell us. He speaks, it is true, of the true jazz, but in it he includes the later records of Count Basie, which, for unique and unmusical repetition have yet to be equalled, and Spike Hughes' "Donegal Cradle Song," which is a pretty and talented piece of composition that has little to do with jazz.

This "gutter music," as the author truly calls it, reflects with painful clarity the terrible underside of our civilization. Much of this book deals with jazz after it has been prettied up for smart restaurants and the chambers, but this itself never gets past the Hay's Office or the Lord Chamberlain, and it is this self which is of interest to collectors, and to the large public which is beginning to be interested. It was first introduced to it by the powdered and lipsticked version of the kinema.

Charles Edward Smith, Frederic Ramsey, Hugues Panassie and others. To give an idea of the author's style would mean quoting copiously, for it fluctuates from pale to pale, more or less extreme examples are these:

"Now, with horns to their lips, their imaginations would once again wander unhampered soaring and expanding on wins of song."

That to describe the efforts of the pioneer jazzmen. But elsewhere his style is mature, rating as good-class reportage. How's this?

"New Orleans, Anally, was the corybant Saturday night dancing of the Negroes in Place Congo, where they would atavistically yield to the primitivism of the Bamboula, COUNJAI, or the Calinda."

David Ewen's message seems to be that with the advent of such talented composers as George Gershwin, Irving Berlin, Jerome Kern, and the rest, American popular music took on fresh musical significance. That is his main theme, and he is at his best writing about it.

He doesn't neglect the question of treatment, having special praise for Ferde Grofé, Raymond Scott, and Gershwin as an arranger as well as composer. Because of the knowledge that Grofé scored the "Rhapsody in Blue" many are inclined to overlook the fact that Gershwin orchestrated all his subsequent large works.

LACK OF SNOBBISHNESS

Ewen approaches the contributions of men like Gershwin with a refreshing lack of snobbishness. He considers the opera "Porgy and Bess" to have been Gershwin's greatest work, "an earnest of his ever-ripening creative powers," but he fully concedes the merit of George's best songs: "The Man I Love," "Embraceable You," "Somebody Loves Me," and "Lady Be Good."

One of the anecdotes with which his book abounds concerns the popularity of Gershwin's torbolen music in Nazi Germany. A high official confides: "Do you know there is not one of us who has not a Gershwin record in the bottom of a drawer, which he plays sometimes late at night?"

The book contains a wealth of information about Gershwin, Berlin, Kern, Porter and Scott. It is quite impressive to read of Berlin's triumph over poverty, the loss of his fortune in the Wall Street crash, and the way in which he steadily accumulated another by the exercise of his unassuming gift for creating melodies.

While I am not sufficiently well read to be certain that this material, too, hasn't been gleaned from standard sources, I have the feeling that Ewen is contributing something of his own here.

In any case, "Men of Popular Music" has value as a brief, but surprisingly thorough, survey of American popular music.

Like Howard Taubman's "Music On My Beat" (which was reviewed in the "M.M.," November 24, 1944), it suggests a healthiness of outlook prevailing among U.S. music critics which compares favourably with the rather staid pedanticism obtaining in local circles.

Like that book, it can be justly recommended for publication over here, where it would serve as ammunition for those whose aim it is to combat the "be lilty for Art's sake" ideals of the leisured minority.

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JERRY DAWSON'S NORTHERN NEWS

IN succession to George Chambers' All-Britain Championship Band at the Palais de Danse, Ashton-under-Lyne, altoist Hal Wood has assembled a line-up that bids fair at least to equal the popularity of the Chambers crew.

Hal was with Chambers practically through his contesting career, and others who have remained at the Palais with him are the tenor man and drummer, whilst pianist Raymond Woodhead is due to return this Saturday (3rd).

The current line-up of the band is: Hal Wood and S. Madfield (altos); A. Longden (tenor); J. Wilkes and L. Bewick (trps.); S. Falkner (tbl.); I. Deleman (pno.); S. Langley (bass); and Wilson Bowers (dms.).

A recent visitor to the Palais was one-time manager Syd Roberts, looking fit and well after a three-year sojourn abroad serving with the R.A.F.

He and the current manager, ex-band-leader Bob Peniston, celebrated the occasion in the traditional manner (or at least they did if I know them).

News again from vocal-air gunner Sergt. Jack Farmer, still out in the Middle East, this time of a seven-piece outfit in which he is featured and which is helping to while away the time out there, now that the war has rather passed on.

Leader of the band is Sid Holt, who plays alto, fladde and clarinet, with Bob Wenzler (tenor); Pete Fairfield (tbl.); Ted Woodhouse (pno.); Norrie Peck (bass); Tommy Hunter (dms.); and Jack playing guitar and singing.

Semi-pilgrims before joining the R.A.F., Sid Holt—so Jack Farmer assures me—is an outstanding stylist and one who should make his mark in the profession when he returns to Clivvy Street.

Early this month the outfit was heard via the local radio on E.S.B.—with more air dates to follow.

Cl. Al Drew (R.A.F.) is anxious to contact Manchester trumpet notability Stan Scholes.

Would Stan please write to him at his home address—830, Manchester Road, Millsbridge, Huddersfield?

Recently, L.A.C. Stan Smith—from Leeds—and his R.A.F. "Heralds of Swing" and two broadcast "one day" to the Forces in the C.M.F. via the local radio.

Nothing very unusual in that, I know, but what did impress Stan and the boys was the wonderful treatment and assistance they received from the staff at the studios.

The officer in command, Major Griffiths, was in peace time an officer of the Luxembourg-sponsored radio programmes, whilst his assistant, Lieut. Clifford Davies, was associated with George Black.

Also on the staff were ex-B.B.C. announcer Raymond Raikes and "the dance musicians dream complete" Canadian Rudy Harrold.

After a disturbing early-evening broadcast from an ice-cold theatre with a piano that was very sharp (apart altogether from the fact that several notes had "got their ticket"), the boys were not in a too happy frame of mind when they arrived at the studio for their later airing.

In no time, however, they were relaxed and completely at their ease to the skilful handling of every detail by the aforementioned staff.

Perhaps our own B.B.C. might find a moral in this little story.

Recently had a call from maestro Murray Sheffield, who for the past few years has been busy making a grand name for himself in Scotland, working the Mecca halls up there.

Having temporarily deserted band-leading, he has for several months been touring with Felix Mendelssohn's Hawaiian Serenades. Back again a week out, he was spending it in Manchester with his wife and family.

At one time one of my most regular correspondents, it is many months since I last heard from noted Stockport and Manchester drummer Jack Anderson, but last week—lo and behold (to coin a phrase)—along came a typical, cheery note with the news that he is still in England and is now with the band of the K.S.L.I.

Jack is still concentrating chiefly on arranging, and is in great demand in this line with both the military and dance bands. Able to play accordion as well as drums, he is a general

utility man with the band, and finds all his spare time fully occupied.

He has on hand one or two arrangements that he would like to offer to any bandleader who would like to feature exclusive arrangements, and if any enterprising leader would like to contact Jack with a view to doing some business, will be pleased to forward any letters.

Incidentally, Mrs. Anderson is shortly expecting a visit from the stork, for the first time.

From Macclesfield, trumpet L.A.C. Chas. Gottfrill, serving with the R.A.F. in N. Africa, comes the disappointing news that the R.A.F. "Maisonaires" outfit, with which he was featured, is now unfortunately broken up, due entirely to the various members of the band being posted an inevitable state of affairs.

Recently, with the assistance of a new man on the station who happened to play guitar, he managed to rope in one or two of the old boys and put on a show in the unit theatre which, whilst hardly up to London Palladium standards, was nevertheless highly satisfying to the audience of entertainment-starved airmen.

The net result of this impromptu show was the formation and immediate rehearsal of a snappy five-piece which will be able to serve a long-felt want in the particular part of the African continent that houses the boys at present.

Bumped into an old pal of mine recently in Harry Chabrun, who was carrying his tenor along to play a gig for Ralph Gothic.

In the early days of the war Harry joined the War Reserve Police in Manchester, and consequently has not been heard of to any great extent in the world of dance music, having relied upon occasional gigs to keep his hand in.

RHYTHM CLUBS

- 12.—Greenford. Thanks three bands who provided J.S. last mtg. Next mtg. Feb. 2, Sandy and his Girl Friend present "Mr and Mrs Jazz." J.S. Co-op. Hall, 7.30.
- 22.—Nottingham. Sund., Feb. 4, retd. on Eddie Condon; and Sund., Feb. 11, Luis Russell, J.S. All comms.: Bill Kinnell, 165, High Rd., Chilwell, Notts.
- 48.—Edinburgh. Club dance was great success. Sec. thanks all who made it so. Club's two groups were excellent. New members enrolling every Monday at 10.15 p.m.
- 74.—Glasgow. Recl. last mtg. was on "Teddy Bunn," presented by Jimmie Thorburn. Next mtg. Thursd. (Feb. 11), 7.30-9. Elmbank St. Usual features. All interested welcome.
- 74.—Cardiff. Mtgs. still held every Tuesd. evng., 7.30 p.m., Windsor-Olive School, Ely. Contact Sec., Stewart Williams, 2, Caeruo Park Crescent, Cardiff.
- 78.—Newark. Recls. by Boatfield, Don Biggar, Bill Kinnell, Asman, Moors, and other well-known collectors. Every Tuesd., 7.30 p.m., Harston's Music Shop, Stodman St., Newark. Contact Organizer, James Asman, 60, Milton St., New Balderton, Newark.
- 169.—Medway (Gillingham). At last mtg. (Jan. 28) own Jam Group was featured, comprisg. rhythm section, alto and trumpet, and included nice boogie plays by Arthur Greenleaf. Guest stars next mtg. (Feb. 1), Ken Oldham and Danny Deans.
- 180.—Chesterfield meets Feb. 8 at Trinity Institute, Newbold Rd., 7.30 p.m., for special Duke Ellington mtg. For full details write: P. C. Claxton, 6, Allport Tce., Barrow Hill, Chesterfield.
- 185.—Southall. Thanks Buddy Cawte for terrific retd. of his group and club group for grand J.S. Next mtg., Mond., Feb. 5, retd. by Phil Parsons, J.S. by club group. Best wishes from club on forthcoming marriage of our Sec., Pearl Gorman.
- Plymouth. Excellent attendance at last Sund.'s General Mtg., despite weather. Mtg. closed with best J.S. wartime Plymouth has seen, thanks to U.S. Navy trumpeter J. Frank L. Hooper, J. Horne, R. Jones, R. Catton, R. Steer, "Scats" Bowman. All servicemen readers of the "M.M." are welcome any Sunday evening at the Embassy Ballroom.
- Leicester. New club bng. started. All traders interested should contact H. Walton, 64, Durbury Rd., Oppingham Rd., Leicester.

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