INCORPORATING RHYTHM

WEEK ENDING DECEMBER 30, 1944

GLENN MILLER SMISSING

Plane Vanishes on Journey to Paris

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

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

LEN IN FOREFRO BLITZ-REPAIR

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

As is well known to everybody, provincial workers of every kind have been brought to London to lend their skill towards making habitable the houses damaged by flying-bombs.

They are located in hostels in various parts of the Metropolis, and the officials in charge of their welfarchave taken great pains to ensure that they get plenty of relaxation in their leisure hours, by providing them with the Mestops' Marco the south of the commortant entertainment factor missing—they want dance bands. They made an appeal to the officials-in-charge to get them bands so that they could hold evening dances, and the officials at once got in touch with the Mestops' Marco the south of the south

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

HAYES AIRING

A PROGRAMME that sounds as if it should be ideal for swing fans will be broadcast on January 2 (5-5.30 p.m., Forces), when Harry Hayes and his Band will be in the studios with a special offering of modern music. Band will be substantially the same as Harry's recording combo, with which he has waxed several sides for the H.M.V. label. Broadcast will be a non-vocal one, featuring all swing. Arrangements played will mostly be by that grand plano-stylist and clever young arranger, Norman Stenfalt.

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

Personnel of Bobby's outfit included Gelia Martei (piano and acc.): Terry Lynne (drums): Arthur Hawes (trombone): Stan Speneer (trumpet): Jan Castelli (saxes): Harry Goss (saxes): And Castelli (saxes): Harry Goss (saxes): Jack Fricker (piano): Fred Etridge (bass): and Nona Gaye and Bette Blyth (vocalists).

In addition, there are several other well-known dancers, singers, comedians, etc.

"Veteran" of the party from a musical viewpoint is Arthur Hawes, who, in his long service to the dance-music profession, almost rivals the record of Bobby Hind htmself, and whom many old-timers will remember as having been with the original "Midnight Follies" show under the baton of Jay Whidden.

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

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

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

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

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

JERRY GRAY DEPS. FOR XMAS SHOW

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

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

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

Orcnestra.

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

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

THE MELODY HIT

THE SWING HIT



BROADCAST BY

AMBROSE

THEY'RE WRIGHT OF COURSE!

(Week commencing Jan. 1)
Carl BARRITEAU and Band.
Royal Court Hotel, Southampton.
Johnnie CLAES and Claepigeons.
One-Might Stands, Midlands.
Billy COTTON and Band.
Hippodrome, Birmingham: also
Band of the Week, B.B.C.
George ELRICK and Band.
Neale's Ballroom, Coventry.
Gloria GAYE and Band.
Assembly Rooms, Tunbridge Wells.
Henry HALL, and Band.
Empire, Oldham.

Empire, Oldham. Felix MENDELSSOHN'S Hawaiia

Hippodrome, Keighley,
Harry PARRY and Sextette.
Palais de Danse, Hamme
Oscar RABIN and Band.
One.Night Stands One-Night Stands, George SCOTT-WOOD. Empire, Middlesbrough, TROISE and his Mandoliers. E.N.S.A.

COTTON IN KNOTS IN NOTTS!

"HECTIC" would seem to be the only appropriate word to use in describing the adventures of Bill Cotton's Band last Monday (Dec. 18)

in describing the adventures of Bill Gotton's Band last Monday (Dec. 18) in Nottingham.

The alarm was sounded at 12.30 p.m., when it was learned that all the band's stage equipment, including instruments, suits, etc., had, by some unfortunate missing equipment, including instruments, suits, etc., had, by some unfortunate missing equipment, including instruments, suits, etc., had, by some unfortunate missing equipment, including instruments, suits, etc., had, by some unfortunate missing equipment, including instruments, suits, etc., had, by some unfortunate missing equipment, including instruments, suits, etc., had, by some unfortunate missing equipment, including instruments, suits, etc., had, by some unfortunate missing equipment, including instruments, suits, etc., had, by some unfortunate missing equipment, including instruments, suits, and it is difficult to surmise just what the loan of several instruments, and, by dint of much borrowing and sorrounging amongst pit musicians at the Theatre Royal and the Empire and Les Thorpe's resident band to the Palais de Danse, enough were obtained to enable the band to open up at the first performance.

Even so, they took the stage with an improvised setting and clad in lounge suits, and it speaks worlds for the enthusiasm of this bright bunch to say that, despite all difficulties, the show was well up to its usual standard.

Regular Dances at

Stoke Newington

Well-known "M.M." dance-band concert of the inmakes who, incidentally included about fifty coloured boys.

Besides this, there was a camp theatre made with old tins, boxes, wrapping paper and so on, and back-reconstant of the inmakes who, incidentally included about fifty coloured boys.

Besides this, there was a camp the stream of the inmakes who, incidentally included about fifty coloured boys.

Besides this, there was a camp the stream of the prisoners, although comp authorities did their best to incure the prisoners occurred the summary of the prisoners, although comp and the prisoners occurred the summary

The BIGGEST CROWDS giving the LOUDEST APPLAUSE are

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

A FTER vague rumours of his death which circulated in this country during the German occupation of France, it will glaoden the hearts of jazz lovers to learn that Arthur Briggs, famous Negro trumpet player, is alive and well in Paris to-day.

Briggs has spent four long years in a prisoner of war camp at St. Denis, near the capital, from which he was released in September, 1944. He was in Paris when France fell, making no attempt to leave as neither he nor his wife expected the immediae arrival of the German Forces.

Soon after they did arrive he was told to prepare for internment, then the notice was withdrawn, and finally, on October 17, 1940, he was arrested and confined in the St. Denis camp.

Briggs had been in the camp no more than three days when he organised his first band. Since that day he has been the centre of a great day he has been the centre of a great day he has been the centre of a great day he has been the centre of a great day he has been the centre of a great day he has been the corner between Johnson officers, the German commandant himself becoming keen enough to attend rehearsals as well as concert performances.

ESCAPE

MAKING history during the past rew months has been the "Sun-rays" ENSA Company—in which is included the famous ex-Hylton xylophonist Harry' Robbins. They have been playing very close to the Far East front line; at times a bare five miles from the Japs.

At the time of the dispatch of Harry's last letter to the "M.M." it was the first time an entertainment to company had been so far forward to-in wards the Japanese lines and in a part of the world where no white girls had ever previously been seen.

Harry Robbins sends best wishes for 1945 to all his old friends in England, and is looking forward to getting back here after a few more thousand miles of travelling on this most adventurous trip of his whole career.

MELVILLE

A No orchestra currently making a big name for itself over the air is that of Melville Christie. Besides a resident job at the New Theatre Ball-room in Amesbury, Wilts, the band has some eighty broadcasts to its credit, including Dance Cabaret programmes, "Saturday Night at the Palais." "Music While You Work." and two radio series. "How dy, Folks." and "Wait For It." On December 14 they broadcast a The Dansant from the Regent Ballroom, Weymouth. In these days, when listeners seem to expect every

to expect every dance band airing to be emanating from London's West End regions, it is rather surprising to find such a regular broadcasting combination tucked away
in a small town,
although the New
Ballroom is, of
course, doing very
big business.
The explanation
is t hat Melville
Christie, who is, also
a qualified engineer,
war factory in the broadcasting combi

runs his own war factory in the district and therefore cannot move far away from Amesbury. The wat ended, however, Melville intends giving his many radio fans a chance to see the band in action.

FAMOUS RUGGER-PLAYER

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

Of a later date are his sides with Coleman Hawkins—"Blue Moon."
"Avalon" and "What a Difference a Day Makes"—and those with the Hot Club Quintet—"Smoke Rings" and "Avalon" again. Briggs is not prominent on all of these; but solos on "What a Difference" and the Quintet's "Avalon"
Now that he is back in circulation we shall hope to hear him on new records and perhaps over the air.

Needless to say, Melville has not built his outfit without great difficulty. Formed in 1940, the band gradually took shape, and Melville has taken pains to keep together a regular lineup as far as circumstances permitted. This factor has contributed largely to the band's great success in its relatively short existence.

Melville himself is an ex-Rugger player (Leicester and Sussex) who narrowly missed international honours, and he spent twelve years in the R.A.F. before entering the engineering trade and, subsequently, music.

Although a guitarist of many years' experience, Melville went into the dance band business only after the outbreak of war.

Personnel of the band is Tim Crane, Eric Hutson, Bill Shannon (trumpets); Sid Dale, Alf Watson (trombones); Bing Stern, Ben Tucker, Alf Freeman, Bobbie Crawford (reeds); Vic Charters (piano); Secton Weller (drums); and Les Brown (bass).

To Bing Stern, the deputy leader, goes a share of the credit for the band's successful career.

Finally, Melville tells us he is on the 'look-out for a first-class tenor stylist, and would be pleased to hear from any musiclans who might be interested. They can contact him care of the New Baltroom, High Street, Amesbury, Witts.

Howard Baker's Waldorf Season

London bandleader and gig king Howard Baker returned to the West End over the Christmas vacation, when Howard, with his full broadcasting band, appeared at the Waldorf Hotel, Aldwych, all over the holiday season.

The Waldorf has not, of recent years, gone in for a dancing policy, but made up for this by a big dancing programme during the festive season.

Robbins Near the Jap Front Line

RECENTLY we reported the reopening of the West London Rhythm Club at new premises. Now the club has had another move to comfortable quarters at the "Albion." Hammersmith Road, which is nearly opposite Cadby Hall.

Their next meeting takes place on Monday, January 1, 1945, when sceretary John Rowe presents some rare Armstrong recordings, and an auction and Jam Session conclude the evening's entertainment.

John and the committee send greetings to all club members and musicians.

In a railway goods yard and crashed head-on into a wall, yard and crashed head-on

EDGAR JACKSON'S Record Reviews

PRAISE OF THE BRITISH

Tiam dealing with three British combinations.

This is not because my conscience is pricking me for any neglect I may have shown home talent in the past. It is just a coincidental result of the random way I always pick whichever of the month's releases happen to be handlest for each week's review. Nevertheless, if you like to take it as a gesture, that will be O.K. by me. Certainly the local lads deserve one. That they do not get into this column more often is a good deal less their fault than that of the public for whom they have to cater.

In fact, considering the lack of support they get for any endeavours to do anything worthwhile in jazzfor which the B.B.C., as main source of public enlightenment. Is, I hope, blushing in shame—it is a wonder they get as far as they do.

Which reminds me that this might not be an inappropriate moment to hand a bouquet to our recording companies, too.

In the past it has been taken as more or less a sine qua non to malign there is testititions, and on the whole.

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

But may been given adequate credit, In addition to having kept up a very fair monthly output of American swing records, although flasour difficulties and limitation of supplies regulations have called for drastic curtain ments in other directions, the Edst three home groups have given a break to defail in addition to having kept up a very fair monthly output of American swing records, although flasour difficulties and limitation of supplies regulations have called for drastic curtain ments in other directions, the Edst three home groups and have given a break to defail obstactful tool—Vanaged to get off on obstactful tool—Vanaged to get off on the part of the part of

December 30, 1944

FOR this, the last week of the year, I am dealing with three British

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

Series releases so capably selected by Bill Elliott, and if they have not made any great speciality of those smaller British bands which usually get nearest to playing the best jazz, at least one must hand it to them for not having begrudged the money to enable such personalities as George Evans, Phil Green and Frank Weir to exploit their ideas on swing with as large and as good bands as they have wanted.

Also their support of George Shearing and Stephane Grappelly should not be overlooked.

With which nice polite remarks to open the New Year I hope everyone is happy.

HARRY HAYES AND HIS BAND

***EXEMPL LOW GIACK RUSSIN) (H.M.V.



the ones who hear . . .

ECHO OF A SERENADE

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

thera Music Publishing Co., Ltd., 8, Denmark St., London, W.C.2-TEM 4524

Boothroyd in Smash

CURRENTLY touring the provinces with Leslie "Jiver" Hutchinson and his All-Coloured Band, noted West End trombonist Dick Boothroyd recently had a narrow escape on the occasion of the band's visit to Rotherham.

Driving his car in a "strange land" with the dim-out lights not too good. Dick was misled by some lights in a railway gods yard and crashed head-on into swall yard and crashed head-on into swall yard and crashed head-on into swall yard and rashed shead-on into swall yard and rashed shead-on into swall yard and rashed shead-on into swall yard shaking and some rather nasty facial scars which proved very painful.

With the bridge of his nose covered with plaster, "Broken-Nose" Boothroyd was the name immediately "tagged" on to him!

Be is the brother of tenor-states and the Rath (which is month) Hard (which is month) Ha

A Review of Jazz in Belfast

)'S ESSENCE



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

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

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

what the occasion was I can no longer remember.

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

Unfortunately, Fleet Street must have been tipped off about the occasion, because while Bernard was still "extinguished" beneath his black cloth, two or three of the flash young men who run about for the photographic agencies—and who care nought for affectionate skill, speed being their only motto—rushed into the room, flashed off photographs with their synchronised hand-cameras, and dashed out again.

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

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

But read on in Jim's own words:

"While we were working on a quickstep. the swirl of dancers brought to the surface one particular American soldier who detached himself froin the throng and proceeded to conduct the band.

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

"At the end of the session I asked him if he played any instrument, to which he replied: 'Yeah, I play fiddle.' More than that, he produced a violin from somewhere and went to work on it. The produced a violin from somewhere and went to work on it. The famous American drummer, I couldn't refrain from querying: 'Do you know Gene Krupa: 'Do you know Gene 'I'll was: 'No, but how does it go?' 'I'll was: 'No, but how does it

sets of prints to anyone who doubts this statement.)

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

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



Paul Rave and his Band at Oddenino's, who figured in the adventures with Jack Marshall reported below. The boys are (left to right): Judd Solo (guitars and vocal); Paul Raye himself (trumpet); Jerry Alman (drums); Stanley Flome (saxes, clarinet and viola); and Harry White (piano).

(trumpet); Albert Brinkhuysen (trombone); Victor Bayens and Victor Ingeveldt (saxes); Jean Duchami, Inguitar); Roger Peigny (bass); Jeff Deboeke (drums); and Wally Sluyser (vocals).

According to Ted, the trumpet man both looks and plays like Tommy McQuater, while the trombonist's style (vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's style (and Geoff Watts as speciality vocals); McQuater, while the trombonist's sty

By JOHN DEAN

When, in 1939-40. Ken Smiley and Ioward Chamberlain took up trumpet and rlarinet respectively, Peter Leslie and PeterlBendlebury took over drums and guitar, and Cliff McKee filled the blane is tool, the "Original Carlton Five I was formed."

THE NEW WAY"

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

To explain the comparatively widespread interest which now exist there we must go back to the Tonic Ballroom, Bangor, in 1938, when an unknown combination called "The Satellites" made its first appearance. Young musicians reared on Bix and Louis record in gs, they were "pioneers" attempting to put over a whole programme of undituted improvisations, and to the public they came as something of a shock.

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

At different times, Terry Brennan and Norman Wilson (cits.), Billy Turner (tpt.), Ken Smiley (gtr.), droward Chamberlain (drums) and Herb Storey (pno.) were in the outfit—lit was usually a five-piece.

Now Terry is a Fit./Lt. Doctor in the R.A.F.; Norman Wilson was one of the famous Hurricane pilots of Malta; and Hother of the famous Hurricane pilots of Malta; and Hother (hard) after the Dandat to trumpet—and ken Smiley and this, and many approving Americans came to listen. John Cariter, sat in on piano on several occasions.

NEW ORLEANS STYLE

The Embassy finally changed to a swing music policy—Eddie Freeman turned from guitar to trumpet—and ken Smiley and the "Delta and Carry, Walter Spence with his tailgate trombone, and Stan Cox, on piano, Ken Smiley and the "Delta and Carry, were formed.

To say they were sensational now seems like understatement; the inter-weep like understatement; th

The Embassy finally changed to a swing music policy—Eddie Freeman turned from guitar to trumpet—and Ken Smiley rejoined Peter Leslie.

Along with Reggie Spence on alto and clarry, Walter Spence with his tailgate trombone, and Stan Cox, on plano, Ken Smiley and the "Delta Four" were formed.

To say they were sensational now seems like understatement; the interweavings of clarinet and trumpet, backed up nobly by the solid tailgate trombone and a driving rhythm, all were there. I can only say that this was the best New Orleans-style five-piece I have ever heard in the United Kingdom. Audiences at the American Red Cross, the hysterically enthusiastic members of Belfast's Rhythm Club, any who heard their too-brief broadcast on June 25, 1943, and the fans who followed them around to every engagement, all will bear me out.



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

JERRY DAWSON'S NORTHERN NEWS NOTES

(Continued from page 3)

U.S. JIVE JOTTINGS

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

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

Bing Crosby, on the other hand, was publicised as a
Dewey man, but in November 1 "Down Beat" denies
pro-Dewey feelings, side-tracking the issue with a statement that he doesn't think there should be an election in
war time.

ment that he doesn't think there should be an election in war time.

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

Affirment of the state and the state production of the

THOSE ELIZIALDES

RESEARCH for those special rinterval music at the "Intimate Revue" has, for the moment at any rate come to a full stop.

The Gramphone Company most courteously tried to trace files of the old Columbia Graphophone Co. for any details, but without success. Perhaps we can do no better than quote from their letter:—

"On behalf of Mr. Freshwater, to whom your letter was addressed, we cannot trace any Elizalde records in the catalogues. It is believed that back in the twenties he may have made one or two titles with a combination 'directed by Fred Elizalde,' but nobody can-trace this or be certain about it.

"In regard to the 'Intimate Revue,' Elizalde did make some private recordings at the Columbia studios, and it is possible that these were the ones used for this production.

"Sorry we cannot be more offinite than this, but we believe the latter explanation to be the right answer to your query."

Which leaves us in this position: has any reader heard or, better still, ever possessed one or more of these white label private pressings? I fos that we may get this cleared up.

DOWNER AND ELIZALDE

And, further to the Elizalde discography, Stephen Fox writes from Birmingham doubting the accuracy of Ken Downer's opinions on the Helen Morgan accompaniments. Says Steve:—

"On WNER AND ELIZALDE

And, further to the Elizalde discography, Stephen Fox writes from girmingham doubting the accuracy of Ken Downer's opinions on the Helen Morgan accompaniments. Says Steve:—

"ONNER AND ELIZALDE Morgan accompaniments. Says Steve:—

"In second with the Corner, so that we may get this cleared up.

DOWNER AND ELIZALDE Morgan accompaniments. Says Steve:—

"In second with the contract of the second with the corner, so that we may get this cleared up.

DOWNER AND ELIZALDE Morgan accompaniments. Says Steve:—

"In second with the corner, so that we may get this cleared up.

DOWNER AND ELIZALDE Morgan accompaniments. Says Steve:—

"In second with the contract of the contract of the contract of the contract of the contract

Steve:—

"I should like to point out that Bruns. 122 was issued on Nov. 1, 1927, while it is well known that Quealey arrived in England later on that month. Clearly his presence on the Morgan session (held presumably during Sept. or Oct.) is more than doubtful. Without having heard the disc.—I suggest that the is hearing Norman Payne (Quealey's predecessor), whose style closely resembles that of the latter gentleman."

Should their eyes fail on the above lines.

"COLEMAN'S BLUES"

Malcolm Rainer, of Dartford, Kent, suggests that when things are settled down in France and business life returns to normalcy, the question of "Swing" label releases in this country should once again be raised. Bill Coleman's "Blues" in disc.

Billoss.

sembles that of the latter gentleman."

The recent Elizalde articles obviously proved extremely popular, and two more of the letters bring to light further information on his recordings. George Heward, of Welwyn Garden City, informs us of two discs of which he has pressings, the first being "High High High Up In The Hills" "Muddy Water" by F. Elizalde and His Varsity Band, Ifrom the Quinquaginta Club, Cambridge), on Br.E. 1000, and the second is a Brunswick Medicy—a 12 in. disc containing a piano solo—"Mine." by Fred, with brother Manuel Joining in on alio for the last chorus. Br.E.20056.

Ken Downer comes along with another recording by F. E. and His Varsity Band, label stating "From the Quinquaginta Club, Cambridge." "Hurricane." on Br.E.1001.

He says: "The serial number 1001 mystifies me. I understand there is also another by the band on this serial, but have no definite confirmation as yet."

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

Well, the confirmation has already and thanks to both for helping to complete these particulars.

nost the soft of "Nobody's Sweetheart" "Singapore or "Nobody's Sweetheart" "Singapore" Side.

Tiny Stock. We have not been 'able to identify the violins and trombone player on the "Singapore" side.

Ter, A MYSTERIOUS DELEASE.

THOMAS AND THE PLOW

Re the controversy over "Song of the Plow" and the trumpet solo:

Interpolate the property of the Plow" and the trumpet solo:

James enthusiast, John R. Aistrop, who points out (as we recall Jeff Aldam doing long ago) the resemblance between James style of the trumpeter on the disc in question.

John adds that James learned quite a lot from Joe Thomas, and suggests lending an 'ear to Harry's "Feet Draggin' Blues," "Blue Mood" solo and others, when you will notice.

question.

John adds that James learned quite
a lot from Joe Thomas, and suggests
lending an ear to Harry's "Feet
Draggin' Blues," "Blue Mood" solo
and others, when you will notice
James playing in a style almost
identical with that of the "Plow"

identical with that of the Flow soloist.

"Added to that," he continues, "the fact that I've heard Thomas on broadcasts and various recordings, using phrasing and a vibrato which would lead nearly anyone to mistake him for H. J., then doesn't it seem likely that Thomas is, after all, the man on the Alex Hill platter?" SWAP AND BUY

We are frequently asked to value prized records belonging to readers, and we must state here that we are quite unable to do so.

For Instance, a Mr. Gillingham. Kent. offers for sale J. R. Morton's Red Hot Peppers' "Side Walk"/"Dead Man" on Victor 20252, and asks our opinion as to its approximate worth. That will depend on condition and demand.

That will depend on condition and demand.

Another suggestion made is that we print titles and not disc numbers. If we were to do this in every case, we should fill the Corner each week with S. and B.

Our policy is to print titles if they are few, or of particular interest, and either give label numbers or suggest that readers send s.a.e.s if the list is too long.

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

opportunity to ask readers of this column.

A last request before dealing with this week's S. and B., and that is:
PLEASE type your letters if possible, but if you write them, print your name and address in block capitals.

**

R. Stimson, 72, Fortess Rd., N.W.5. offers 30 swing discs (James/Parry/Basie/Lunceford) at 3s. 6d. each, or las great hopes of swapping them for a D.C. radio.

J. R. Ayres, c/o 254, Whickham View, West Denton, Newcastle-offers, offers any two of the following, or will pay good price for Yancey's "Bear Trap Blues"/"Old Quaker Blues," on Voc. 05490. Ven/Lang's. "Beale St.", "Someday," Delta Four's "Farewell", "Famous Door," Tea's "Junk Man ""Couldn't Take It," Wilson's "Blue Mood," Lux Lewis' "H.T.T. Blues"/"Whistling Blues."

Lewis', "H.T.T. Blues"," Whistling Blues."
Clarence Williams' Jazz Kings'
"High Society"," Lazy Levee" (Am. Col). Tampa Red's Chicago Five's
"Sweetest Gal"," Now That You've Gone" (Bluebird) for disposal. Wants: any Peetle Wheatstraws or small-label Dukes. also Wilbur Sweatman's "Regretful Blues" (Col. 2908); failing these, will accept best cash offer, either cash or records within ten days from publication. Norman Evans, 21, Winchester Rd., Reading. Ian Hawkins, 28, Alexandra Av., Gillingham, Kent, has a few swing discs and Waller's 12 in. "Honeysuckle." Wants Goodman's "Sing Sing, Sing," and any discs from the recently printed "Rex's Jazz Box." except "Mournful Serenade" and "Hello. Lola."
T. W. Johnstone, 54, Norroy Rd., Putney, S.W.15, has a nice bunch of discs to sell, including items by FJ. Henderson, Rosetta Sharpe, Armstrong, Bessie Smith, Lang, Rollini, M.O.B.B., Miff Mole, etc. They can be seen and heard any evening after 7 p.m.

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offers entertained. — Frank Bula (Streatham 3477).

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"Five Flat Fillity (Alto Bolo with I had	30	4	0
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