

Melody Maker

3d INCORPORATING "RHYTHM"

WEEK ENDING NOVEMBER 18, 1944



AMBROSE ON THE AIR AGAIN

GRAPPELLE ON THE STAGE: NEW PLANS

FAMOUS French fiddle stylist Stephane Grappelly is making a come-back to the stage. Fronting a full-sized dance orchestra, Stephane is embarking on a series of Sunday concert, one-night stand, and other dates in different parts of the country.

The band in front of which Stephane is appearing is a unit that is not only formed already, but which has been doing well with concert and dance dates on its own for a long time past. This outfit, in short, is Tommy Hunt's Band, well known both in London and the provinces as a most workmanlike dance orchestra.

The Hunt Band will support Stephane in these new appearances. Grappelly will conduct and lead the band, whilst Tommy Hunt himself will revert to his old love, the drums.

THE PROGRAMME

Both straight music and swing will be featured. Stephane Grappelly will be featured on piano, as well as on violin, and will play the piano score in a new modern arrangement of the "Rhapsody in Blue."

Vocalists will be Pat Cooper (Tommy Hunt's regular girl singer), John Eden, and Dave Evans.

New Grappelly venture kicks off next Sunday (19th) with a concert at the Odeon Cinema, Warley (Birmingham). This will be followed by a concert for the military in "Southern England" the following Sunday, and then the outfit will be at the Odeon, Newcastle, for Sunday, December 3, and at the Savoy, Swindon, for Sunday, December 10.

The next two Sundays the band will be featured at the Ritz, Wigan (17th), and the Capitol, Cardiff (24th). In January the band, with Stephane, goes to Weston-super-Mare for a week. Whole venture is being handled by the Rabin-Davis organization.

Harry Hayes Leads Own Wax Band

EVER to the fore in providing the swing fans with the best available fare, Wally Moody, of E.M.I., yesterday (15th) waxed several titles by a new eight-piece outfit got together and led by alto sax star Harry Hayes.

Waxings included two numbers specially written for the occasion by famous American pianist Jack Rusin (who played for Bing Crosby, over here). Numbers are "Sequence" and "My Love."

With Harry Hayes leading on alto sax, remainder of recording outfit consisted of George Chisholm (trombone), Kenny Baker (trumpet), George Fierstone (drums), Norman Stenfalt (piano), Tommy Bromley (bass), Archie Slavin (guitar), and Bill Lewington (baritone sax). Records will be issued, under H.M.V. label, in the December supplement.

AMBROSE IS TO BROADCAST AGAIN! Any news about Britain's most famous and most retiring maestro is always of the keenest interest to dance-band enthusiasts, but when we can announce that he is to be heard on the air again every day for a whole week, with a super hand-picked orchestra—well, that is news that will set fans by the ears, in every sense of the phrase!

Emerging from the Albany Street shell in which he hides his musical light under an impresario's bushel, Ambrose is picking up the baton to appear as the B.B.C.'s "Band of the Week" for the week commencing November 27.

Complete outfit which he will feature, including the vocal section, will be nearly 25 strong, with an extremely fine seven-piece brass section, every member of which is a star; a distinguished reed section; plus a section of strings and the usual four rhythm.

Heading the imposing trio of vocalists will be the band's guest star, the one and only Anne Shelton. Male vocalists will be stylish Benny Lee and popular Crosby-voiced Denny Dennis.

STAR-STUDED BAND

Personnel of the band, as arrangements stand at present, reads like a "Who's Who" of Britain's best dance musicians.

Among the stars already selected are Kenny Baker, "Chick" Smith, Leslie "Jiver" Hutchinson, and Dave Wilkins (trumpets); Leslie Carew, Harry Roche, and Jack Bentley (trombones); Harry Hayes, Harry Lewis, Bill Apps, Aubrey Franks, and Jimmy Williams (reeds); George Fierstone (drums); Tommy Bromley (bass); Archie Slavin (guitar); Pat Dodd (piano); Billy Munn (nova-chord); Reg Leopold, Syd Sax, and Charlie Katz (violins), etc.

Ambrose's first broadcast of the week will be on Monday, November 27, in the Home Service from 11 to 11.35 p.m. We shall be listening . . . !

VIC LEWIS IN HOSPITAL

THE "M.M." is sorry to learn that guitarist Vic Lewis, of the Lewis-Parnell "Jazzmen," has suffered a nervous breakdown and has to spend a recuperative period in a Services hospital.

Vic would like to hear from friends and fans during his enforced absence from the musical fold, and letters sent to his private address at 24, Oakfields Road, Golders Green, London, will be promptly forwarded.

In the meanwhile the "Jazzmen" have recorded a broadcast which will be heard next Tuesday (November 21), 5-5.30 p.m., G.F.P.

ENTRY of famous theatrical star her first tour on the halls—gives an excellent break to London dance-band pianist and well-known accompanist Jules Ruben.

Jules will accompany Jessie's songs, play some solo piano specialties, and also help on the arranging side. First date is November 20 week at Brighton; following which the act comes to Shepherd's Bush Empire (London). A broadcast has been arranged for this second week.

PETRILLO WINS U.S. DISC WAR

THE bitter two years' war in the United States between the American Federation of Musicians and the leading gramophone-recording companies, as a result of which famous bands have been kept off the wax, has ended.

It has resulted in a resounding victory for James C. Petrillo, king-pin of the A.F.M., who kept the fight going in spite of an appeal by President Roosevelt.

The gramophone industry now has to pay a fee to the A.F.M. members for every piece of music recorded, and it is estimated that this will bring the Federation about £1,000,000 a year.

The money will be paid into a special fund "to spread musical culture and give employment to musicians."

The Decca Co. and several small groups had already accepted Petrillo's terms, but the powerful Victor Co. held out. Now that they have given in, the "war" is over.

Title of this picture ought to be "misty morning." It shows the boys and girls of Joe Loss' famous Band, resplendent in their new E.N.S.A. uniforms, assembled in London at a surprisingly early hour (for musicians) ready to take the first step on their exciting journey to the Continent, which is described below. Joe Loss himself is not in this picture; suffered a nasty car accident the previous day, and finally arrived bruised and with sticking-plaster well in evidence. Band is otherwise complete except for 1st saxist Jay Farley, who seems to have got lost somewhere in the London murk.

GERALDO AND LOSS LEAVE FOR CONTINENT

BY the time these lines appear in print, two of Britain's most famous dance bands will be on the Continent working hard for the entertainment of the Allied Troops.

They are Geraldo's and Joe Loss' outfits, who have both seized the opportunity of bringing the sort of music they want to the boys over there.

Looking very smart in their militaristic E.N.S.A. uniforms, the boys and girls of the two bands told the "M.M." they were looking forward very keenly to the trip—and they will doubtless have some exciting stories to tell when they get back.

PRESENT THE 'HIT' WALTZ OF THE YEAR

IF YOU EVER GO TO IRELAND

THE LOVELY SLOW FOX-TROT

LOVELY DAY

SUCCESSOR TO "I WONDER WHY"

I'LL TRY

A 'JIVER' FOR THE BOYS

JIVIN' AT THE JAMBOREE

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GRAMS: CINEMUSE

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CALL SHEET
(Week commencing November 20)

Les ALLEN.
Hippodrome, Dudley.
Carl BARRITEAU and Band.
Neale's Ballroom, Coventry.
Johnnie CLAES and Cleopiegeons.
Gliderome, Boston.
Billy DOTTON and Band.
Empire, Chiswick.
George ELRICK and Band.
Green's Playhouse, Glasgow.
Gloria GAYE and Band.
Tunbridge Wells.
Phil GREEN'S Dixieland Band.
Empire, Croydon.
Henry HALL and Band.
Hippodrome, Wolverhampton.
Jerry HOEY and Band.
Samson and Hercules Ballroom,
Norwich.
Leslie ("Jiver") HUTCHINSON and
his All-Coloured Band.
One-Night Stands, Midlands.
Felix MENDELSSOHN'S Hawaiian
Serenaders.
Palace, Newcastle.
Ronnie MUNRO and Orchestra.
Empire, Nottingham.
Harry PARRY and Sextette.
Band of the Week, B.B.C.
Oscar RABIN and Band.
Empire, Edinburgh.
Monte REY.
New Theatre, Oxford.
George SCOTT-WOOD.
Grand, Bolton.
Lew STONE and Band.
Empire, Woolwich.
Billy THORBURN.
Empire, Swansea.
TROISE and his Mandolinists.
Empire, Glasgow.
Eric WINSTONE and Swingtette.
One-Night Stands, Home Counties.

U.S. HIT PARADE

HERE is the latest available list of the nine most popular tunes in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co. and broadcast in their "Your Hit Parade" programme over the O.B.S. network:

1. I'LL WALK ALONE (1-1-6-7-7-6)
2. IS YOU IS OR IS YOU AIN'T MY BABY? (2-4-5-9-8)
3. IT HAD TO BE YOU (8-9-9-6)
4. TIME WAITS FOR NO ONE (4-3-4-2-4-8-4-6-0-7-8-8-8)
5. SWINGING ON A STAR (6-2-2-2-3-3-4-2-5-9-6-7-0-9)
6. IT COULD HAPPEN TO YOU (5-7-8-5-8-9-8-9)
7. HOW MANY HEARTS HAVE YOU BROKEN? (7)
8. I'LL BE SEEING YOU (3-6-1-1-1-3-1-1-2-1-1-1-1-2-2-3-6-7-7-5)
9. TOGETHER.
Figures in parentheses indicate previous placings.

MUNRO DATED UP

EX-B.B.C. ace Ronnie Munro and his Orchestra are now settling down well, and going really strong on their stage tour which this current week has taken them to the Palace, Plymouth.

Next week the Band plays the Empire, Nottingham, this date to be followed on by an appearance at the Empire, Sunderland.

Band is lined up for a "Break for Music" airing on December 1. To play this from Sunderland will mean a 5 a.m. rising, but the boys are enthusiastic, and mean to make that date!

WRIGHT

HITS

MAY FAVOURITE DREAM

THE RHYMING-SLANG RIOT—
THE COCKNEY RHYMING SONG
WHEN WE DANCE AT

THE VICTORY BALL

THE WALTZ EVERYONE IS ASKING FOR

LAWRENCE WRIGHT MUSIC COMPANY LIMITED
Wright House, Denmark St., London, W.C.2 Phone: TEMple Bar 2141

THE FIRST BRITISH DANCE-MUSICIAN PLAYS INSIDE GERMANY

LEN TAYLOR is a well-known London pianist. He has played with many of the best-known West End leaders; he led his own outfit for a time at the "400" Club, and he is best identified with the piano-stool of Jack Jackson and his troops.

BUT THIS WEEK NEWS COMES THROUGH THAT PUTS LEN IN THE PEAK CLASS OF DANCE-BAND PUBLICITY, FOR TO HIM HAS FALLEN THE HISTORIC DISTINCTION OF BEING THE FIRST BRITISH DANCE MUSICIAN TO PLAY AS A FREE MAN INSIDE GERMANY.

Len is now pianist in Archie de Bear's E.N.S.A. production "Let's Pretend" which arrived in Normandy less than a month after a "Day". Since then it has worked continuously throughout France, Belgium and Holland, providing much-needed and much-appreciated entertainment for front-line troops.

ENTERING GERMANY

It was the first E.N.S.A. company to enter Nijmegen, S'Herogenbosch and Tilburg, but recently, in conjunction with a 14-piece swing band of a famous American division, it made history by entering Germany and giving a performance to a mixed audience of British and American troops.

Venue of this sensational "date" was a shell-battered house that formerly belonged to a cousin of Hermann Goering, and Len describes his feelings in a letter to the "M.M." in which he says:

"The actual entry into Germany was an eerie experience, with the realisation that the Jerry lines were less than 1,000 yards from the house in which we were playing. They certainly could not have failed to hear the band living away at 'Woodchoppers' Ball,' and we were well within range of anything they cared to send us...."

THE COMPANY

"However, maybe it was the first in-the-flesh spot of jazz they had heard since before the war, and they left us alone. Anyway, we got out in one piece, and I can claim the doubtful honour of being the first British E.N.S.A. pianist to play non-Aryan music on German soil!"

In addition to Len at the piano, the "Let's Pretend" company includes Jay Morris, Kay Graham, Connie Line, Erica Valda, and Phyllis Butler, and their performance in Germany was recorded and broadcast by the B.B.C. and C.B.S. with a commentary by Bill Downs. Newsreel cameramen were also present to film the event.

Incidentally, Len Taylor is a well-known member of the Musicians' Union and a founder-member of the Musicians' Social and Benevolent Council. His thrill can be imagined when he picked up this year's Jazz Jamboree on a set in a small Dutch farmhouse in the front line!

He is touring Europe for a further three months, and in the meantime sends his kindest regards to all his friends at home, with a special "Hello" to Van Phillips.

DICK VOYNOW PASSES

FROM Los Angeles comes sad news of the death of Dick Voynow, at the age of 44. Voynow died in hospital, where he was taken suffering from a kidney ailment, and his passing deprives us of yet another of the men who helped to shape the course of jazz.

Voynow is, perhaps, best remembered for that classic series of recordings by the Wolverines in which he participated, along with Bix Beiderbecke, Jimmy Hartwell, Min Leibrock, and the rest.

He was leader of the Wolverines and played piano with the group, but prior to his death he was employed by the Decca company on the West Coast in an executive capacity, and was no longer playing professionally.



This event, following so rapidly the deaths of such musicians as Jimmy Neume, Leon Rapolo, and Min Leibrock, underlines the losses which jazz has recently suffered.

Dick Voynow was a veteran of Gennett recording days, which means he contributed to one of the most exciting eras of jazz history. His name will be remembered by all who revere the music made by Chicago's pioneers of the early 'twenties.

WINSTONE ONE-NIGHTING

COMPOSER - BANDLEADER ERIC WINSTONE is undertaking a week of one-night stands commencing next Monday (November 20), and his appearances at provincial towns are arousing considerable interest.

Included in his eight-piece swing combination are vibraphone ace Roy Marsh; swing guitarist Frank Dent; tenor-sax stylist Jimmy Skidmore; and Hazel Bray, the up-and-coming singing star. Eric, of course, leads the band on accordion.

Towns where the swingtete are featured next week are as follows:— Monday, Town Hall, Cheltenham; Tuesday, Town Hall, Newark; Wednesday, Guildhall, Cambridge; Thursday, Palais de Danse, Leamington; Friday, Town Hall, Watford; and Saturday, Pavilion, Gillingham.

This series has been arranged by Maurice I. Kinn, and Eric's combination should provide plenty of variety for modern jive dancers.

"American Ballroom" Launched

A NEW dancing venture in the heart of the West End is the opening next Monday (November 20) of the American Ballroom at 100, Oxford Street, W.

Noted band-bookers and promoters Philip Mess-Vernon and T. V. Prior are behind this venture and will present dancing every evening from 7 p.m. to 10.45 p.m.

The band engaged is led by noted West End musician Pat Kay on piano, and, under the title of his New Orleans Rhythm, comprises Spike Hornett (tenor sax); Carlo Krahrmer (drums); Bert Howard (bass); Len Edwards (trumpet); and Lee O'Connor (vocalist and composer).

These premises are, of course, used on Sunday evenings for the Feldman Swing Club, so it is now possible to enjoy the jive there every night of the week. A particularly pleasing arrangement is that a percentage of tickets for every session at the American Ballroom is donated free to the Allied Forces.

SWINGING IN BEDS

SWING-MINDED elements in Luton, Beds, have for long been clamouring for their own club built along the lines of the famous Feldman Club in London; now they have it.

The Connaught Dance Club, which runs two dances weekly, has taken the lead, and, in co-operation with Luton's Rhythm Club (No. 84), has organised the Swing Club, which held its inaugural meeting on Monday, November 6.

A tentative promise has been obtained from some of the members of Major Glenn Miller's A.E.F. Orchestra to come over to the club and take part in its jam sessions from time to time, and Frank Getting, enterprising secretary of both the rhythm club and this new organisation, has high hopes of featuring other distinguished visitors.

In charge of musical affairs are "M.M." contest winners Geoff Stokes (alto, tenor and clar.) and Derek Tearle (drums), assisted by swing-pianist Peter Mullholland.

The Luton Swing Club meets every Saturday on Monday night at Connaught Hall, Upper George Street, Luton, from 8 p.m. till midnight.

"Jazz Jamboree": A Warning

THE Musicians' Social and Benevolent Council is alarmed because of the "pirating" of the title "Jazz Jamboree," to which the Council has the sole rights, and which, it is alleged, is being used to describe ordinary dances which are run by private promoters entirely outside the jurisdiction of the M.S.B.C.

In this connection the Council wishes to draw attention to the announcement which they, in February, 1943, caused to be inserted in the "M.M." and other papers circulating in the entertainment profession, and which reads:—

"SPECIAL NOTICE.—The Musicians' Social and Benevolent Council calls attention to rights which it possesses under Common Law to the title 'Jazz Jamboree' (the original name under which the Council's annual charity dance-band concerts have been presented)."

"The Council gives formal notice that in protecting its charitable objects it will take legal action to restrain anyone from using the title 'Jazz Jamboree,' which will thus damage the good will the Council has in this name."

WELL-KNOWN figure of the publishing world, John Costa, who for several years past has been on the exploitation side with Messrs. Ascherbergs, has transferred to the Latin American Music Company, where he is busily engaged in building up some of the latest rumba successes, under the genial guidance of Harold Patrick.

PAT SMUTS, ex-Harry Roy ace tenor sax and clarinetist, now in the R.A.F., will be on leave in London from this Saturday (November 18) to November 28. He will be glad to take on any jobs during this period, and leaders interested should phone right away to Tulse Hill 2551.

COLIN BEATON, pianist, formerly with Cyril Blake at Jig's Club, and recently with Cab Quaye at the Orchard, is now in the Royal Herbert Military Hospital at Woolwich, undergoing treatment for arthritis.

This is the third time Colin has been in hospital with this trouble, but he hopes to be able to resume his engagements in the London area very soon.

THE LOWDOWN ON D.P.T.J. O'SULLIVAN

EDGAR JACKSON'S Record Reviews

JOE SULLIVAN AND HIS CAFE SOCIETY ORCHESTRA

***Lady, Be Good (Gershwin) (Am. Vocalion WCO.26501).
***Solitude (Ellington, de Lange, Mills) (Am. Vocalion WCO.26500).

(Parlophone R2952-5s, 4(d).
Sullivan (pno.) with Edmund Hall (clart.); Danny Polo (tenor); Edward Anderson (tp); Benny Morton (trb.); Fred Green (str); Henry Turner (bass); John Wells (dms.).
Recorded February, 1940.

ONCE again, for the benefit of the many newcomers to jazz who today read the "M.M." I start off with a short biographical note on the main luminary of the record under review—Joe Sullivan.

Born in Chicago in 1906, Sullivan (whose real name, incidentally, is Dennis Patrick Terence Joseph O'Sullivan) was considered during the 1930's as one of the greatest white jazz pianists of the day.

Having started to learn piano when five years old, and later studied at the Chicago Conservatory of Music, on his mother's death he took up music as a career.

He was an intimate friend of the Eddie Condon-George Wettling-Krupa-Muggsy Spanier-Bud Freeman-Frank Teschemacher-Pee-Wee Russell crowd in Chicago, and, after 18 months in vaudeville, started, thanks to their introductions, to get plenty of work with the name bands of the moment, including Red Nichols's Enoch Light's, Roger Wolfe Kahn's, Russ Colombo's, Louis Panico's, Ozzie Nelson's and the Dorsey Brothers' and Count Sander's orchestras.

He also recorded with Red Nichols's Five Pennies, Benny Goodman's Orchestra (1933), various Eddie Condon groups (1929 and 1933), Billy Banks (1932), Joe Venuti's Blue Six, and Benny Goodman's Orchestra (1933).

Among his more notable solo records are those (in 1933) of his own compositions, "Gin Mill Blues".

SWING MUSIC SERIES

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Murder at Peyton Hall; Little Dip

B 9390

LIONEL HAMPTON

and his Sextet

Bouncing at the Beacon

Chasin' with Chase

(Drum Solo by Lionel Hampton)

B 9395

EARL HINES

and his Orchestra

Riff Medley

Ev'rything depends on you

B 9389



HIS MASTER'S VOICE

The Gramophone Co. Ltd., Hayes, Middlesex

(Parlo. P1686), and "Little Rock Getaway" and "Onyx Bringdown" (Parlophone R2006).

In 1936 he joined Bob Crosby's Band, but after a short spell contracted tuberculosis. However, treatment in California happily resulted in a cure, and by 1938 he was acting as accompanist to Bing Crosby.

He stayed with Bing for about 18 months, and then, after another short period with Bob Crosby's Band, he formed, in the autumn of 1939, his own first band at New York's Cafe Society.

BLITZED!

Originally it was an all-white band, but later Sullivan turned it into a mixed outfit and recorded for American Vocalion.

It is two of these Vocalions, issued by Parlophone this month, which are the subject of this review.

They were made at the same session as the band's "I Can't Give You Anything But Love" and well Low Down Dirty Shame," released by Parlophone on R2773 in their 1940 "Super Rhythm Stars" Album, compiled by yours truly.

Unfortunately, that album was among some 5,000 other records which comprised my jazz library and which were destroyed in a blitz some three years ago, so I have been unable to check up on how these two currently released titles compare with the earlier releases.

But, from what I remember, I should say not too well. Nevertheless, they are among the best of the not too brilliant assortment which constitute the E.M.I. swing issues for November.

They have a character, especially "Lady Be Good." It may be that in this hot version of the well-known Gershwin song the only soloists who qualify for highest honours are Sullivan himself and the coloured clarinetist, Edmund Hall.

But, for all that the arrangement doesn't get through the piece without descending to the inevitable riff, it is not uninteresting, and no one can fairly say that the band is not without a style of its own. One would recognise Edward Anderson and Benny Morton anywhere. Danny Polo also does well in his short solo.

The slower "Solitude" is none the more inviting because Sullivan's only solo spot is his four-bar introduction.

But Anderson, who has the first chorus to himself as well as the lead in the ensemble which closes the side, is more or less up to form in a fanciful but not mundane improvisation on this charming Ellington melody, and Edmund Hall is excellent in his short solo in the second chorus.

The only one who does not seem up to form is Benny Morton, at least not until he takes his second solo in the higher register in the second chorus.

RABIN FINDS 'EM

BIGGEST sensation of the Oscar Rabin Band these days is the new drummer, Bobby Kevin. Having from Johnny Healey's Band at Bolton Palais-de-Danse, this youngster gives a tremendously spirited performance, and is certainly all set to go places. Another sensational youngster in the Rabin outfit is trumpeter Henry Shaw, who has already made a reputation with the fans, and who was for a time with Teddy Foster. Henry is playing 1st trumpet.

Also new in the Rabin brass section is trumpeter Nat Garbutt, a player well known in the North of England, who has just been discharged from the Army. Frank Dowey (from Blackpool) joins the sax section on 3rd alto (doubling violin). He finds himself next to another saxist newcomer in the person of 2nd tenor Jimmy Power.



At the Annual General Meeting of the M.S.B.C. held on Saturday, November 4, the following members were elected to take office for the year 1944-1945: Chairman: VAN PHILLIPS. Vice-Chairmen: GEORGE HURLEY and CHARLES BOHM. Hon. Trustees: DAVID FISH and PAUL FENOULHET. Hon. Acting Secretary: RUBE BARNETT. Hon. Treasurer: ALFRED MORGAN.

The retiring Hon. Acting Secretary, Alfred Morgan, has, owing to the absence of the secretary, Fred Stone, in the Armed Forces, carried the Council and its affairs through the uncertain days of the last three years and the magnificent spirit and untiring effort shown by Alf resulted in the council's unanimous decision to dedicate "Jazz Jamboree 1944" to him.

Since the inception of the M.S.B.C. in 1939, the magnificent sum of nearly £20,000 has been handed over to the Benevolent Fund of the Musicians' Union from the proceeds of the "Jazz Jamborees," from 1939-1944, and donations, etc., received. "M.M." photo above shows the new Committee (l. to r.): George Hurley; Van Phillips; Paul Fenoulet; Charles Bohm; David Fish; Rube Barnett; and Alf Morgan.

SCOTTISH NOTES

By Hugh Hinshelwood

McDonald (drums); Johnnie Billa (alto); Bobbie McLeod (tenor); and J. King (trumpet).

BACK at Green's is George Elrick, with a band which has improved enormously since George re-formed his line-up and did those strenuous rehearsals in Glasgow.

There is an almost record number of boys in this combo with local associations.

Sax men Bert Tobias and Joe Elliot; trumpets Jimmy McCormack and Jimmy Watson; drummer Bobbie Foley and bassist Bill Leaning are all locals or near-locals, and, of course, vocalist Connie O'Neil must be included here.

George, Connie and Joy Conway supply the "words," and the band also has many fine arrangements, some by trumpeter man Jimmy Watson, and a great number by R.A.F. Johnnie Douglas, whose scoring has been mentioned here before, and who will continue to work with George post-war.

As well as looking after the music at F. and F. Ballroom, drummer George McGallum also supplies the band at the busy Tudor Ballroom over at Giffnock. There are regular public sessions here, but the majority of the work is done at private functions, for which the hall is in great demand.

The boys on duty at the moment are Bobbie McMichael (piano); Don

At the Palace, Bertini has another recruit, this time trumpeter man Stan Reynolds, who has been recently at the Princess Ballroom.

At the American Red Cross Club, swing on Sunday is available for the G.I.s, but, by way of a change, local boys provide the jive here. Cam Robbie and his Band getting big hands from the residents. Alto man Bert Roy, who has seen service with Harry Leader and George Scott-Wood, is now in the line-up at the Excelsior Ballroom.

Neil McCormack, whose Glasgow Musical Agency has been a feature for almost eight years back, has now opened a shop in addition to the agency, and can be found round the corner at 31, Cowcaddens Street, any day of the week, looking after customers and working away at the endless job of instrument repairs.

Another recruit to the ranks of musician-business men is Jimmy Halfpenny, who has opened up a shop for radio repairs.

F. & D.'s BIG HITS!

AND THEN YOU KISSED ME

THE SWEETHEART WALTZ

IT HAD TO BE YOU

DON'T BELIEVE EVERYTHING YOU DREAM

I'LL BE SEEING YOU

HOW BLUE THE NIGHT

Double Sided Orchestrations as above 3/2 Each
FRANCIS, DAY & HUNTER LIMITED
138/740, CHARING CROSS ROAD, LONDON, W.C.2. Phone: TEMple Bar 9351.

BRAND'S ESSENCE

DANCE BAND GOSSIP

One recent Friday, however, a stranger was observed being conducted to a lower ward by a uniformed attendant who carried his luggage. Obviously, a new patient—the only one I had ever seen enter the hospital. A tall, moustached fellow, he passed as I was being wheeled to the lift on a trolley.

I thought I recognised him as someone I had known before the war, but I dismissed it as imagination until I discovered that it was actually Bert Collier, famous West End brass exponent, and more recently teacher of the trumpet.

As you will have read on the front page recently, Bert is still battling with ill-health, and I can assure you he is having a very rough time.

Ever since that day I chanced to see him we have been trying to arrange a meeting, but, both being bed patients, we couldn't fix it up. However, beside chat about old times is being sought eagerly. Bert has lots to tell me, and I shall be all ears. And when he recovers his health I've a feeling the hospital is going to rock to the tune of his trumpet!

LITTLE has been heard over the B.B.C. vocalist Gerry Fitzgerald, and those who have concluded that his R.A.F. duties have prevented his appearance at the microphone are quite right—in a sense.

For during the past few months Gerry has been facing another mike—in the studios of the R.A.F. film unit, where he has been starring in the film "Journey Together."

In this he plays the part of a Canadian mid-upper gunner, with no time for singing but plenty to do—while he has been starring in Gerry's real-life job.

Though made by the R.A.F., this film is for general release to the public, and is expected to be completed before the end of this year. Watch out for it.

OUT in Italy, clarinettist Nat Temple, now with the band of the Grenadier Guards, is impatiently looking forward to two great events.

The first he shares with every one of his comrades—that of returning home to England, which he hopes to do within the next few weeks. But the second is a personal, proud and private one—the birth of heir (or heiress). And it is touch and go who gets the name—Nat or the baby!

Dreaming of home whilst feasting his eyes on the Isle of Capri, doubtless the associations conjured up by that old song led his thoughts (if they needed leading) back to Archer Street, and to amuse himself, and possibly many of our readers, he evolved a new type of "poll."

Stinks! Yes! What in your opinion are the things that "stink" most in the profession? Here is Nat's selection:—

- Maida Vale Studio No. 1;
- No-vibrato players;
- Touring;
- Commercial arrangements;
- Second altos to first altos (and vice versa);
- The "M.M.";
- The Union;
- Archer Street;
- The Profession;
- All big-timers;
- Charlie Katz's new £1,200 violin (Just a little expensive for sessions, opines Nat); and finally
- The B.B.C.

Thanks, Nat: I think that's just about enough to go on with!

OUT in West Africa, who should pop up at an E.N.S.A. show before one of our naval readers but ex-Ambrose trumpet-player Ben Dudley, leading a most stylish outfit in a manner that the audience did not need telling was good.

Clinging out with everything from "Indian Love Call" to "Tiger Rag," he was accompanied by a stylish young drummer from Glasgow by the name of Donald Passell.

AS the armies of liberation surge forward, so, every now and then, do the broken links in the chain of Continental jazz knowledge become renewed. And the latest name to be reformed into our jazz-edifice is that of the Belgian bandleader Fud Bandix.

First news of him came from drummer H. M. Constable, now a

corporal in the R.A.F. who was formerly with Ron Miller's Band when they won the all-England Contest at Trentham. At the time of writing, Constable was unable to tell us where Fud was operating. But then news came in from another drummer, Ron Foulds, of Sheffield, who is with the B.L.A. in Belgium.

Fud is leading at L'Heure Bleu Café in Brussels, and this band is, in Ron's opinion, the one band in the city that really swings out in the good old Dixieland manner, due in no small measure to the first-rate drumming of yet another Belgian musician of whom we have not heard for some time: Jef de Boeck.

RON himself is playing with the well-known "Rocketts" Dance Band. Formed over two years ago, it has played in Gibraltar and all over Southern England since D-Day. Its dates have been all over Northern France, and now into Belgium, where music for "gigs" is in demand in every town and village as they become liberated.

The outfit comprises Syd Ainsworth (tp.); Reg Symons (acc.); Harry Ward (2nd alto); Ron Foulds (drums); Bill Stocker (clar.); "Bunny" Springham (str.); Lieut. "Muccho" Marlow (tenor); Hughie (Robbie) Robertson (pno. and acc.); with a violin and 1st alto, whose names haven't yet come to hand.

Reverting to liberated Belgium, every café and theatre are plenty," says H. H. Constable—has a band of some sort, but the German occupation seems to have played havoc with the libraries.

"Tipperary" and "Hang Out The Washing" seem to be the most up-to-date numbers, and, suggests Constable, "what a chance for British publishers to get organised and supply a voracious demand. There is needed all the more by the B.L.A. clamouring for numbers that the inhabitants have never even heard of."

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OF interest to swing fans who like an occasional bluster will be the news that maestro Phil Green has recently acquired a racheuse. It is being trained as a hurdler and has been named, appropriately enough, "Basin Street."

By Beresford—Flying Irish, the gee-gee is at present in Paddy Prendergast's stable in Ireland, and now a yearling, it is probable that Phil will get home first—Nat or the baby!

Phil has always been interested in bloodstock, and Basin Street is probably only the first of a string that he hopes to acquire.

Incidentally playing Oldham last week, Phil found himself without a bass player, but was fortunate enough to secure the services for the week of local boy George Kitson, who will be well remembered as one of the cornerstones of the original New Oxford's contesting unit.

To quote drummer Johnny Marks' own words, "the boys were amazed at the high standard of musicianship George displayed."

BELIEVE IT OR NOT DEPARTMENT.—Recently a flying officer at an R.A.F. air station in Britain wrote to the B.B.C. asking to have a certain record—a pretty old one—played during the "Forces' Favourites" programme.

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The B.B.C. replied: "We are unable to accede to your request to play this particular record, since it is an American disc and has not yet been issued in this country!"

SEEN in London recently, going around all the places where the music is swung—old-time pianist-bandleader of Fred Elizalde's "golden era," Billy Mason.

Bill came down from Glasgow, "looking around"; denies that he is immediately interested in starting up again in Town, but says "you never know."

Since his last visits to the Metropolitan, Bill has been very busy touring for U.S.O. camp shows. Some of his time in London has been spent listening to the new Band which his old crony, Duncan Whyte, has at the Astoria, "having a bash" at the Feldman Club, etc.



WINTER DRAWS ON!

Directly we saw the photograph above, we knew it was one of those things we just HAD to put in the "M.M." Charming young lady, as you will have guessed, is in the vocal line. Her name is Linda Barric.

Originally a "straight" singer of some considerable note (her experiences included a Command Performance with Madame Clara Novello-Davies and her Welsh singers), Linda has come over wholeheartedly to the dance band side of things; has sung with Percival Mackey, Jack Leon, and, for quite a while now, with noted guitarist B.A. and leader Her Bailles.

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YOU ALL LIKE THE A.E.F. PROGRAMMES

Radio by "DETECTOR"

MY request to "M.M." readers to let me know whether they are able to receive the B.B.C.'s A.E.F. service on 514 m., so that the Editor could decide whether we should be justified in devoting space to a weekly programme schedule, has revealed a most surprising state of affairs.

Reports have come in from all over the country, including the counties of Berks, Bucks, Cornwall, Derby, Devon, Essex, Gloucester, Hampshire, Kent, Lancs, Leicester, Lincoln, London (all parts), Middlesex, Notts, Oxford, Somerset, Staffs, Surrey, Sussex, Warwick, Worcester and Yorks, as well as Scotland, all parts of Wales, and the Isle of Wight.

A few readers complain that reception is not so strong at night as in the day-time, or vice versa; others of interference from adjacent stations.

But judging from the great majority it seems that the programme can be heard strongly and clearly in all parts of England as far north as Yorkshire and throughout Wales, provided one has anything like an average good set.

Quite a few reports state that reception of the A.E.F. programme is as strong as that of the General Forces and Home Service.

ENTHUSIASM

But what has surprised me is the astonishing enthusiasm for the programme.

Comments such as:—"I have the A.E.F. on most of the day" (from Harry Cullan, of Derby); "Glad to see that at long last you are doing something about the 514 m. programme. It is the only one we are interested in at this household" (T. V. Jones, of Stroud, Glos.); "The A.E.F. is on most of the day with us" (J. G. Jones, of Canterbury, Kent, on behalf of six "M.M." readers within a radius of five miles); "I can't get the A.E.F., and am reduced to listening to the G.F.P.—and gnashing my teeth!" (Les Phythian, of Liverpool).

"I prefer the A.E.F. to the G.F. programme" (E. C. Payne, Birstall, Leics.); "We all enjoy this programme, with its grand American recordings"

(J. and M. Boden, of Cleethorpes, Lincs.); "It is quite the best service of the B.B.C." (Sheila Miles, of London, S.E.24).

It's worth putting up with atmospheric conditions and hearing something worth listening to" (S. J. Tims, of Staines, Middlesex); "Don't think that only a minority listens to this swell programme. It seems that everybody does" (Roy Lewis, of Ebbw Vale, Mon.).

"I wouldn't be without the A.E.F. broadcast for anything. Beats the Home and Forces into a cocked hat. When I went to camp with the A.T.C. to an R.A.F. station this summer, the N.A.F.I. and dining-hall sets were tuned to the A.E.F. since D-Day. They wouldn't listen to anything else" (Norman J. White, of Staines, Middlesex).

KEEP WRITING!

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Charming vocal celebrity Anne Shelton was twenty-one last Friday (10th). To mark the occasion and make sure that Anne remembers the day when she was first given the front-door key, a grand party was thrown at Hatchett's famous, Piccadilly Restaurant. Above "M.M." photographs taken at the height of the festivities, shows Anne at the head of the table surrounded by a host of friends celebrated in music and the show business. Among those on the left-hand side of the picture you will see Bert Ambrose (next to Anne); next to her Evelyn Dall; behind Anne her young vocalist sister Joy. Next to her is Mr. Arthur Rose, of Warner Bros. Pictures; and next to him E.B.C. Dance Band notably Stanley Black. Also on the left of picture are Leslie Carew and Alan Kane, of the Hatchett's Dance Band; and fiddler Charlie Katz, with an old family friend, David Land. On extreme left is M. Gerold, Hatchett's Maître de Hôtel. On right in picture are Hatchett's bandleader Chappie D'Amato; and bandleader-comper David Miller.

U.S. JIVE JOTTINGS

THE "Father"—Earl Hines—is to film at last, with a band from which he has mercifully dropped the strings. The Hines organisation has been on the road most of last month, with tremendously successful stops at Chicago and Tulsa, Oklahoma.

At Tulsa, en route for the Celluloid City, Hines confirmed that he was scheduled to make two movies: one a short, and the other a full-length film, which will have Earl's boys providing the music.

His Chicago session was in the nature of a reunion, for Earl hit the Windy City in the early twenties and has plenty of friends and admirers, who turned out to wish him well. In fact, his Sunday concert was played to over 4,000 people.

The beautiful Lena Horne, whose popularity probably exceeds that of any other septa songstress to-day, has recently concluded a tour of the Middle West, following it up with smash appearances in Detroit and at the Palace Theatre, Cleveland.

What interests swing fans about her programme is the presence of Horace Henderson at the piano. Horace, who has lately been leading a band at the Swingland, is said to be the reason behind Lena's astonishing musical successes.

He arranges her songs, accompanies her act, checks details of the engagements, directs the orchestra, and hands out the photos. In short, he is the perfect musical director cum road manager.

Jess Stacy is still without the band which for some months past he has been planning to form. He was last heard of filling the piano seat in Horace Heidt's outfit, although his bookers the GAG Agency insist that Jess will be fronting his own group in the near future.

King Cole's ever-popular trio invaded the Windy City last month to feature on the bill at the Royal Theatre. "Straighten Up and Fly Right," "Can't See For Looking In," "Realise Now," and "Gee, Baby, Ain't I Good to You?"—their recorded hit tunes—continue to storm the fans wherever they appear.

Supported by Benny Carter's Band and vocalist Savannah Churchill, the trio played Detroit's "Paradise," followed by a week at the Plantation in St. Louis, early in October. Recording news is that the Capitol concern has just released an album of their discs, including "I Realise" and "Gee, Baby," on Capitol 169.

Back in the news is pianist Claude Hopkins, until recently engaged on aircraft manufacture in an Eastern plant, who has reorganised his own this month. The Coleman Hawkins Quintet drew a crowd of over a thousand dancers to the Footguard Hall when Hawk played a one-night stand at Hartford, Connecticut, recently. Further example of the good music to be heard in Los Angeles these days is provided by Walter Fuller's small combo, which is scoring at the Last Word Club. . . . Also present in L.A. is ex-Eltingonian Herb Jeffries, who leads a larger band at the Elks Club. . . . Distinguished visitors to the West Coast resort include Lionel Hampton and Count Basie. Hamp returned to Town with a date at the famous Trianon Ballroom after three years' absence, and the Count opened the same week at L.A.'s Plantation Club. . . . Incidentally, when the team of Gootie Williams' band, Ella Fitzgerald and the Ink Spots toured the town's theatres, they broke records in every house except the Orpheum. That record is still held by the Luneford Orch. with Lena Horne vocalising. . . . Back to Chicago, where Louis Armstrong just played a date at the Royal Theatre. Reporters state that the King still blows a terrific trumpet, despite anything to the contrary from Feather. . . . Producer Dave Wolper has, unfortunately, shelved his idea of putting on Duke Ellington's own "Aesop's Fables" show this fall. . . . The Luneford aggregation is set for an airing on Jerry Lawrence's new programme, "Air Theatre," over W.M.O.A.

NORTHERN NEWS NOTES

By JERRY DAWSON

AM just back from a hectic couple of days in London, in which the small village I can swear time moves twice as fast as anywhere else. I managed to do just about one half of the things I intended.

Travelled up last Sunday week from Manchester with a couple of Forces boys—one R.A.F. Regiment, one Royal Artillery—both of whom were ardent swing fans. One, in fact, ran a rhythm club on his station for many months.

Naturally I had quite a lot to say on this subject—but they wondered who the devil I was. . . . First port of call was the Feldman Swing Club, where Jack Marshall, as usual, was presiding over a body of musicians and fans who were letting themselves go like mad.

Present was Manchester trumpettist Ian Howarth, who sat in with some of the boys during the interval of the resident band. After playing some indifferent trumpet, Ian gave out with some grand bits of piano in a group that included Russ Alano (bass), Johnny Roldans (drums) and Freddy Clayton (trumpet). Freddy is just about the most exciting jazz man around Town at the moment. A little wild, perhaps, but plays with a terrific urge, and really has something to say in music.

Had hoped that some of the Miller boys would show up, but my luck was out. However, I spent an enjoyable evening chatting to the many notabilities who popped in to say "Hello."

Amongst them were Johnny Claes and most of his boys, in Town for the day from Boston, Lincs (where they are burning 'em up at the Gilder-drome), Aubrey Franks, Kenny Baker, Harry Parry's Ken Oldham, Cab Quayle, etc., etc.

Dropped into the B.B.C.'s Variety department the following day to see Mrs. "Tawny" Neilson and Douglas Risk. Hoped to see Richard North also—he's now in this department—but I'm afraid I'll have to move much faster to catch up with Richard.

Heard the gladsome news of the broadcast from the All-Britain finalists, and adjourned to celebrate. We were joined by Eric Winston, with whom I afterwards returned to the studio to look in on his 45-minute broadcast.

Found myself parked with Vera Lynn, whose hubby, Harry Lewis, was leading the sax section, which included, in addition, Harry Conn (alto) and Aubrey Franks and Don Barrigo (tenors). What a section! The announcer was Joy Worth, and seeing her and Don Barrigo in the same studio reminded me of an occasion many years ago when Don was with Lew Stone and Joy was with the same band as a member of the Radio Three.

Lew was doing a broadcast from the Manchester studios, and one of the big numbers of the day was "Snake Charmer."

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DANCE Band impresario Eddie Cox numbers among his activities these days the job of looking after saxman Harry Hayes in his many new ventures, which have included guest radio appearances, recording, etc., and which augur some very big plans for the future.

Eddie is now anxious to contact musicians (several instruments) for new jobs both in and out of Town. Write him at 142, Charing Cross Road, London, W.C.2, giving all details of instrument, experience, etc.

COLLECTORS' CORNER by REX HARRIS and MAX JONES

THIS week a good deal of the Corner must be devoted to readers' letters—to quoting them, answering them, and trying to clear up some of the queries arising from them.

First of all, then, to the trumpet riddle of "Song Of The Flow." The matter must rest, we said, unless Cornerites had additional evidence to offer. Suggestions put forward for trumpet honours on the disc named Joe Thomas and Benny Carter; since then several letters have arrived naming Herman Autrey for the rôle. We still incline towards our original choice of Thomas. What have other collectors to say?

And now, over to India!

JAZZ IN INDIA

Letter from W.O. Brian Hartness, serving with the R.A.F. in India, who, in addition to reporting many fine discs he has dug there, advises us of the H.M.V. label position there.

He says: "Fortunately Indian record companies cater for our type of stuff, and I have accumulated a few discs, including a few English duplicates. H.M.V. out here have two labels over the usual English 'B' and 'BD.' Besides these two they have an 'N' and 'NE.'"

The discs issued in England come out on 'B' and 'BD' and non-English issues come out on 'N' and 'NE.' For instance, 'Shoe Shiner's Drag' by Hampton is here on 'N' label, whereas it is in the English special list. The 'NE' label also takes over H.M.V. reissues. Whole flocks of discs from Vietor and Bluebird come out on 'NE.'

"Two interesting issues on this label recently have been Ellington's 'Sentimental Lady'—a rhapsody for Johnny Hodges—and 'Passion Flower' by Hodges' Orchestra. Some of your excellent 'Sepia Series' are also out here."

FOR DISCOPHILES ONLY

In the course of a letter, collector Stanley Dance mentions that his scattered researches have revealed one or two interesting bits of disc data. First, he turned up the backing of "Gates Blues" by Jimmy Wade and his Dixielanders on Vocalion 1236. This recording has lately been re-issued in Am. Brunswick's Riverboat Album, backed by Albert Wynn's "Parkway Stomp" from Voc. 1220. Stan says the original reverse of 1236 was "Mississippi Wobble" by Wade's Dixielanders.

Then Stan has located another coupling by Victoria Spivey on which she is accompanied by the "Chicago Four." As this is the only one of Vic's records, besides the "Hollywood Stomp" ("Detroit Moan" disc, to be so credited, Stan assumes the presence on it of Lee Collins (trpt.) and "Mr. Freddy" Shayne (piano).

Titles are "Any Kind-a-Man" ("I Ain't Gonna Let You See My Santa Claus" on Voc. 0356). The session lines up with the Hollywood disc which definitely features both Collins and Shayne, though the latter cannot be distinctly heard; therefore it seems certain Stan is right. Has any reader heard the disc? If so, is the fabulous Mr. Freddie's work audible?

A letter from Pte. G. Goodlife reminds us of an earlier "M.M."

comment that Django Reinhardt was composing a piece called "Castle Of My Dreams." This number has been recorded on Swing 156 (Manoir de mes rêves), and G. Goodlife gives the personnel as: Reinhardt (solo guitar); Eugene Veas (guitar); E. Soudieux (bass); Hubert Rostaing (clar.) and an unknown drummer.

While on Continental subjects, we have to thank L.Bdr. P. J. Boer for a catalogue listing recent issues over there. They include a number of discs by Django, both with his own group and with Stan Brenders' orchestra, and also six sides by Alex Gombelle. It would be grand to hear these records, although we have a presentiment that without the influence and inspiration of the great coloured musicians who used to play in Paris the standard of French jazz must have suffered.

On hand are several inquiries about the line-up of Henry Allen's "I Found A Dream" issued locally on Panachord 25809. The personnel is omitted from H.D. and is as follows: Henry Allen (trpt. and vocal), J. G. Higginbotham (trmb.), Gene Mitchell (alto), Joe Garland (tenor), Edgar Hayes (piano), O'Neill Spencer (drums), Elmer James (bass), Lawrence Lee (trpt.).

George Hofer, in a recent Down Beat, returned to the now famous discussion over the clarinet player on Freddy Keppard's "Stockyard Strut" ("Salty Dog," reissued on the U.H.C.A. 73-4). Drummer on the date, Jasper Taylor, told Hofer that the clarinet was definitely played by Johnny Dodds. It would seem to settle the matter.

R. Hartwell, of Exeter, asks if it is true that a record of Leo Reisman's featuring the late Bubber Milev was issued in this country. The answer is yes, indeed: the disc in question being H.M.V. B5610—"Puttin' On The Ritz"—on which Bubber's incisive solo leaps out from a muddy background of reeds and fiddles, scored, alas, down to the last man.

And finally two queries: Can any reader supply information on a side called "Masses" by Charlie Johnson's orchestra? It may not have been issued.

Buddy Cawte, of 4, Radbourne Avenue, S. Ealing, W.5, wishes to know details of "Jelly Bean Rag," "Rock And Crave," by Skillet Dick and His Frying Pans on Champion 40085, which he avows to be "extremely good examples of the real thing."

MAX'S MONTHLY RECOMMENDATION

"Hard Time Blues" and "Take Him Off My Mind," by Ida Cox and her All-Star Band (Parlo. R2948). There has been ample time to digest the record output for October, and decide that the disc of the month is the Ida Cox coupling. Not that long was needed: one listening left me with a feeling that here was music of a quality hardly likely to be duplicated in the local lists.

This is powerful blues singing with orchestral support which, though modern, is by no means poor. Cornerites who've not yet bought the record will probably have Ida's earlier re-

leases—"Last Mile Blues"/"I Can't Quit That Man," on R2837. In which case they will know what to expect: homespun music unadorned save for the simplest tricks of blues singing. Ida's style is less jazzed up even than Bessie Smith's, a little in the vein of Ma Rainey, but smoothed of Ma's roughness and without some of her vitality.

"Hard Times" is a poverty blues in the old tradition. You feel that Ida Cox knows what she's singing about when she grieves: "I never seen such real hard times befo' as I'm never seen such real hard times befo'."

Says never seen such real hard times befo' De wolf keeps walkin' all aroun' mah do'. Dey howl all night long, an' dey moan till de break of day; Howl all night long, an' dey moan till de break of day. Dey seem to know mah good man gone away. I can't go outside to mah grocery store; I can't go outside to mah grocery store. I ain't got no money, an' my credit doan go no mo'. Won't somebody please try an' find mah man for me. Won't somebody please try an' find mah man for me. Tell him I'm broke an' hongry, lonely as I can be. If he didn't like my potatoes, why did he dig so deep? If he didn't like my potatoes, why did he dig so deep?

In his mother's p'tater patch, five an' ten times a week. Obsolete to each of the first four verses is played in this order by Ed Hall, low-register clarinet, Higgy on trombone, Chris Page on trumpet, and Charlie Christian, guitar. Higgy is over the line over-embroidered for accompaniment, but the rest get somewhere, and the concluding riff chorus adds considerably to the effect of the whole, an example of how the riff can be employed without impoverishing a performance.

On the reverse an exactly similar routine is used. Lyrics are pleasant and not too familiar, the soloists (in the same order) provide adequate backgrounds; indeed, Lips Page plays with unusual intensity of feeling, and Ida Cox delivers her words with an expressiveness and perfection of timing which show she is the possessor of instinctive discrimination.

I can recommend both sides without reservation. Originally issued on Am. Vocalion 05203.

SWAP AND BUY

Ralph Venables is in urgent need of the following Brunswicks: Dave Rubinoff's "Stringin' Along" (3843), Benny Merolf's "Lonesome Old Town" (Armsstrong's), "Melancholy" (02001), "Georgia Bo Bo" (02065), "Drop that Sack" (02502), any Garland Wilsons and Joe Sullivan, and any items from the two "Classic music" Swing Albums. Anyone who has any of these and cares to name their price to him at "The Moors," Tilford, near Farnham, Surrey, will be welcomed. State condition of disc(s).

L. A. Topp, 2, Romborough Way, S.E.13, has a number of Vocalion discs, including "Call of the Wind," "When Lights are Low," for sale.

Request from R. Hawes, FX 108694, Naval Air Squadron No. 886, c/o G.P.O., London, for any jazz or swing discs, as he is unable to buy any where he is stationed.

P.O. Neville, J. N., of the R.C.A.F., Dumfries, Scotland, is on the look-out for any Goodman discs of the 1932-35 period. He particularly wants Goodman-Tengarden sides, and is offering cash. Write him at the above address.

For disposal, Allen's "Body and Soul", Armstrong's "Lonesome Road", Banks' "Marie", Carter's "Swingin' It", "Blue Lou", Condon's "Indiana", "Madame Dynamite", Ellington's "Awful Sad", Herman's "Elise", Lunceford's "Nana", Nichols' "I Got Rhythm", Page's "Call of the Wind", Whitman's "Changes", and any deleted Millers or U.S. recordings, also Slack's "Cow-Cow"—W. M. Whyte, 13, Gwill Rd., Hakin, Milford Haven.

To the highest bidder, the Duke's "Echoes Of Harlem", "Black And Tan", "Running Wild", "Blue Goose", "Awful Sad", "I Must Have That Man." Write: 12, Northfield Avenue, Osslet, Yorks. K. F. Slater. Wanted: Shaw's "Begin The Beguine" and Dorsey's "Sunny Side of the Street." 1145816 Cpl. Plant, H., D/F, Station, R.A.F., Woolfox Lodge, Oakham, Rutland.

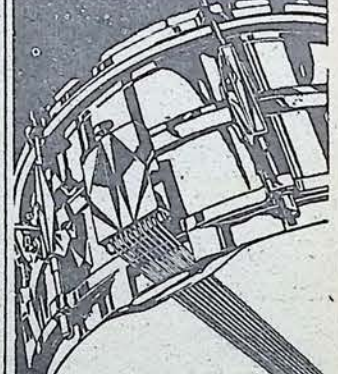
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