

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY FRIDAY Vol. XVIII No. 455

GREAT U.S. GUITARIST DIES AT 26

THE "MELODY MAKER" REGRETS TO ANNOUNCE THAT CHARLIE CHRISTIANS, BRILLIANT COLOURED GUITARIST, HAS DIED AT SEA VIEW HOSPITAL, STATEN ISLAND, NEW YORK, AFTER A LONG AND PAINFUL ILLNESS. BY HIS DEATH, JAZZ HAS LOST ONE OF ITS MOST PROMISING YOUNG MEN, FOR IT WAS ONLY IN LATE 1939 THAT WE FIRST HEARD CHRISTIANS' GUITAR IN BENNY GOODMAN'S SEXTET DISC OF "ROSE ROOM," AND REALISED THAT HERE WAS A NEW STAR.



CHARLIE CHRISTIANS

Neck-and-Neck Excitement In Our All-Star Band Poll

FOLLOWING our publication of the first placings in our Merchant Navy All-Star Bands competition last week, the "M.M." readers showed their interest and appreciation by sending in shoals of letters and votes to help the scheme on its way.

You now have only till first post next Tuesday morning, April 14, to send in your votes for the best (a) Swing, (b) Commercial bands in this country. Write at once to the MELODY MAKER, 93, Long Acre, W.C.2, enclosing as many stamps and P.O.s as possible as a donation to the Merchant Navy Comforts Service. At the time of going to press the placings were as follows:—

SWING BAND

Trumpets (three places)			
Wilkins ..	713 Hutchinson ..	441	
M. Quater ..	487 Gonella ..	425	
Baker ..	463		
Trombones (two places)			
Chisholm ..	684 Phillips ..	661	
Clarinet			
Barriteau ..	472 Parry ..	469	
Piano			
Shearing ..	544 Stenfalt ..	241	
Pollard ..	257 Thompson ..	237	
Guitar			
J. Deniz ..	503 Mairants ..	262	
Caton ..	364 F. Deniz ..	247	
Drums			
Cummings ..	438 Burman ..	270	
Midgley ..	282		
Bass			
Bromley ..	477 Short ..	419	
Alto Saxes (two places)			
Hayes ..	724 Neville ..	308	
Gardner ..	457		
Tenor Saxes (two places)			
Franks ..	595 Feather-		
Dare ..	557 stonhaugh ..	392	

ANALYSIS

A quick comparison with last week's placing shows that Dave Wilkins, George Shearing, Joe Deniz, Jack Cummings and Harry Hayes have steadily gone ahead in their respective sections, and barring a very heavy turnover are now sure of top place. A real fight is going on in the trombone and clarinet divisions, however, with Chisholm ousting Woolf Phillips from last week's first place, and Parry cutting down Barriteau's lead to a mere three votes; while Reg Dare is giving Aubrey Franks a good run in the tenor sax section.

COMMERCIAL BAND

Trumpets (two places)			
Wilkins ..	359 McQuater ..	337	
Goldberg ..	339 Gonella ..	298	
Trombones (two places)			
Heath ..	395 Breeze ..	341	
Chisholm ..	347 Macaffer ..	303	
Alto Saxes (two places)			
Hayes ..	440 Roberts ..	363	
Crossman ..	364 Hines ..	267	

Tenor Saxes (two places)			
Evans ..	501 Impey ..	309	
Franks ..	317		
Guitar			
Mairants ..	494 Collin ..	371	
Drums			
Burman ..	384 Fierstone ..	245	
Cummings ..	267		
Bass			
Bromley ..	379		
Piano			
Black ..	337 Munn ..	265	
Thompson ..	297		
Vocalist			
Anne Shelton ..	392 D. Carless ..	291	
Beryl Davis ..	298		

In this section, Anne Shelton, George Evans, Harry Hayes, Ivor Mairants, Tommy Bromley and Maurice Burman look fairly safe, but anything can happen in the brass teams.

Still, it all depends on you which players go into the Decca studios to make our all-star disc, so grab pen and ink now, and let us have those final votes and donations.

TOFF LIGHTS ON SHEET MUSIC!

DAVE TOFF, who left the job of song-plugger at Southern Music Co. in October, returns there on Monday next as General Manager.

To take up this important post, he gives up the Metronome Music Corporation, which he has been running, and this will in future be looked after by Miss Nash, whom the profession will know from her long and successful association with Anglo-American Enterprises, Ltd.

The position at Southern is that, since General Manager Billy Boughton went into the A.F.S., he has had very little time to devote to songs, and now Dave is coming in full-time to control the destinies of such hits as "The Whistler's Mother-in-Law," "Time Was," etc.

Previous to going into the song-business, Dave was manager to Billy Cotton, Billy Merrin and Mantovani, so it is not too much to say that he knows the game from all angles. His many friends will wish him good luck in his new and august berth.

JERRY HOEY, with his band and stage entertainment, "Piccadilly Playtime," with which he has recently concluded mammoth E.N.S.A. tour, commences in Variety next Monday (13th) at Aston, Birmingham. This show, the latest dance band addition to Variety, will be under the aegis of Jack Hylton.

Born in Texas in 1916, he was one of a family of four brothers, and, strange to say, he was the only musical one. He taught himself guitar, and at the age of 20 was leading his own Texas outfit. His chief 21st birthday present was a new guitar bought by himself out of years of savings, and with this new instrument he moved to Oklahoma City and assembled a new combination.

A SENSATION

The fame of this got back to New York, and John Hammond earmarked Oklahoma for a trip as soon as possible, but reports from Mary Lou Williams and Teddy Wilson, who played one-nighters in the district, sent Hammond out there post-haste, and in the summer of 1939 he brought Christians back with him to be featured guitarist with the Benny Goodman Orchestra and Sextet.

Without doubt, he was an overnight sensation, and the strains of his guitar starting a solo was the signal for a rush to the bandstand on the many one-night stands that Benny played.

Christians was a simple guitar player, putting a wealth of feeling into his work and at the same time generating a terrific swing both as a soloist and a section player.

Listen to his imaginative playing in "Gone With What Wind" on Parlophone R2752, and the delicacy of his solo in "Soft" (Continued on page 2, col. 2)

MACKEY TOURS

NEXT Monday, at the Kilburn Empire, Percival Mackey and his Orchestra resume the series of variety dates which were interrupted by his recent spate of film work. Highly interesting aspect of the fresh tour is the fact that ex-Jack Payne vocal star Georgina will be featured with the band.

Monti Ryan, singing and dancing, and diminutive show-stopper Geoff Watts, will complete the production's vocal part. Other variety dates for the Mackey outfit are pencilled in. Hammer-smith Palace for the week commencing May 4 is down for certain, and in the meantime "Mac" has a number of Sunday concert dates.

AFTER Al Tabor's varied show at the Regal, Marble Arch, last week, George Eriek is packing them in there this current week. Maurice Winnick is the next attraction, and then the Ambrose Octet will be starred.

"K.P." 19th STAR PARCEL

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GELDRAY FOR BIG SWING SHOW

SUNDAY week (April 19) is the day of Geraldo's sensational Swing Concert at the Stoll Theatre, Kingsway, W.C., and the enthusiasm of all fans is reflected in the news that all 2s. 6d., 5s. and 7s. 6d. seats have now been sold.

Only seats at 10s. 6d. remain, and applications for these should be sent off AT ONCE to the Metronome Music Corporation, 73, New Bond Street, London, W.1. All envelopes should be marked "Swing Club."

Owing to contractual obligations, Stephane Grappelly will be unable to appear, but in his place there will be the brilliant harmonica swing of that outstanding Dutch mouth-organist Max Geldray.

With Britain's greatest jazz stars all combining together in swing and jam of every kind, this is a concert which should definitely not be missed. So send in for your tickets now!

CALL SHEET

Week Commencing April 13

AMBROSE Octet, Empire, Finsbury Park.
ARCHIE and Band, Theatre Royal, Edinburgh.
Big Bill CAMPBELL and Band, Royal Theatre, Hanley.
Billy COTTON and Band, Recording and Broadcasting.
Herman DAREWSKI and Band, Empire, Nottingham.
Adelaide HALL, Royalty Theatre, Chester.
Henry HALL and Band, B.B.C. Band of the Week.
Jackie HUNTER, Broadcasting.
Charlie KUNZ, Hippodrome, Bristol.
Joe LOSS and Band, Empire, New Cross.
Vera LYNN, Recording.
Percival MACKEY and Band, Empire, Kilburn.
Harry PARRY and his Sextet, Hippodrome, Ilford.
Oscar RABIN and Band, Empire Theatre, Croydon.
Billy THORBURN and Band, Empire, West Hartlepool.
TROISE and his Mandoliers, Hippodrome, Bristol.
Maurice WINNICK and Band, Regal, Marble Arch.

PLASTIC REEDS FOR THE SAXIST

Reviewed by MICKEY LEWIS

Christians' Death

(Concluded from p. 1)

Winds" on Parlophone R2761. Hear him lift and drive the entire Goodman band in the exciting "Cocoanut Grove"—Parlophone R2767.

The American public were not slow to recognise a great player, and in 1940—less than a year after he came to fame—he won the guitarist's award in the "Metronome" All American Band Poll. He won it again last year, and this was a great tribute, for he had already been in hospital six months when the poll took place, and the public usually has a fickle memory for names not constantly before their eyes.

Christians' death at the early age of 26 is the severest blow jazz has had for some time. Jazz will miss him.

U.S. HIT PARADE

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

1. **BLUES IN THE NIGHT** (x-x-x-3-8).
2. **DEEP IN THE HEART OF TEXAS** (x-x-x-10).
3. **I DON'T WANT TO TALK WITHOUT YOU** (x-x-x).
4. **WHITE CLIFFS OF DOVER** (x-x-x-1-1-1-x-1-2-x-0-9).
5. **ROSE O'DAY** (x-x-x-2-3-5-x-0-10).
6. **HOW ABOUT YOU** (x-x-x).
7. **SHRINE OF ST. CECILIA** (x-x-x-7-7-7-x-10).
8. **EVERYTHING I LOVE** (x-x-x-5-5-6-x-9-7-x-0-0-10).
9. **REMEMBER PEARL HARBOUR** (x-x-x).
10. **SOMETIMES** (x-x-x).

Figures in parentheses indicate previous placings. X—placing uncertain owing to unfavourable reception conditions.

ONE of the greatest difficulties which is assailing saxophone and clarinet players today is the ever-increasing shortage of cane reeds. In these circumstances the introduction of plastic reeds on to the market seems to be fulfilling a very definite want.

I recently had an opportunity of trying some of these reeds. These were my impressions. The first reed I tried was the one known as "The Autocrat," marketed by Messrs. Rose Morris, Ltd.

I was pleasantly surprised at the results. This reed definitely has great possibilities, and in the event of cane reeds ever becoming actually unobtainable, would be a more than useful substitute.

There is no variation of pitch, and, except for a slight buzzing on the lower register, the tone was quite pleasant. This buzzing, by the way, may not occur on another mouth-piece, or with a different grade of reed. I can only say that it happened to be slightly noticeable with the one test which I made.

In my opinion, these reeds need getting used to, in the way that a new mouth-piece does, but in any case there can be no doubt that the plastic reed will prove a great boon.

My second test was with the "Betcha" plastic reed, a product of Messrs. Dallas. This also seemed to produce that "buzz" on the lower notes to which I have already referred. Whilst this reed would take quite a little getting used to, there is no doubt that the trouble would be well worth while if the ultimate result were successful.

These reeds are practically indestructible, so that, once mastered, they would solve the instrumentalist's reed problems almost for ever. I understand that this type of reed is already used quite extensively in America.

Simone Leads

LONDON'S latest dance restaurant is Manetta's, in Clarges Street, W., a small and exclusive establishment in which the quiet-type music is provided by Syd Simone, one of the best-known fiddlers in the West End, and his outfit of four players.

Assisting Syd are Cyril Juschau (piano), Wally Weston (guitars) and Sam Webber (drums).

CONTEST NEWS

MR. AND MRS. LEWIS BUCKLEY, of 107, Broadway, Royston, Oldham, Lancs (phone: Oldham (Main) 1431), are organising the following "M.M." Dance Band Contests: West Riding (Unity Hall, Wakefield), on April 24; North-West Yorks (Municipal Hall, Keighley), on May 12; and All-Cheshire (Parr Hall, Warrington), on June 12.

Mr. Arthur Forrest, 83, Clarence Road, Wimbledon, S.W.19, is the organiser of the Surrey Contest at Wimbledon Town Hall on May 5.

A FEW weeks ago we appealed for some music on behalf of the boys of the 94th Field Regt. R.A. Several good sportsmen have kindly responded to this appeal, but now, owing to a technical difficulty, we are uncertain as to which camp to send this music.

Will the boys of the 94th Field Regt. Band therefore drop us a card immediately, with exact instructions as to how to write them, when the music will be forwarded at once.

150, Ilford and East Ham meet on Apr. 14, when Tommy O'Callaghan gives a reel "In Memoriam," and a J.S. will conclude.

174, Putney meet on Apr. 16, when Eric Preston discusses Chu Berry, and a J.S. with Rossi and Morandi concludes.

TRUMPET TIPS

ONE of those details that make all the difference to trumpet technique is the angle of the fingers on the valve tops. Many players depress them with the middle of the finger, or even the first joint. This is quite wrong.

The fingers should be bent into a half circle, and the fleshy part of the ball of the finger used to depress the valves.

If the lower part of the finger is used, the speed is slowed down considerably, and there is no flexibility. There is, moreover, the risk of only partly depressing the valves.

Do not, on the other hand, arch the fingers as much as a violinist does, because this allows for no free up-and-down knuckle action.

Kid Krupa is 8

OUR Kid Krupa, young Victor Feldman, is eight years old this week, and his appearance at the second meeting of the "Challenge" Rhythm Club on Sunday, April 12, at the Holborn Hall at 5.15 p.m. (doors open 5 sharp) will be in the nature of a birthday party for the sensational drum wizard.

Victor will take part in the usual Feldman Trio show, with Derek Hawkins (from Fred Hedley's Band) taking the place of clar. Bob Feldman, who is unable to be present.

Also taking part in the "live" jazz show are Johnny Claes and his Band, and a group of players from the Ilford Rhythm Club, while an all-in J.S. will conclude the meeting.

John Vyse is presenting the record recital entitled "Glad Rags," while an interesting feature is the "Brains Trust," in which Albert McCarthy, Eric Preston, John Vyse and a guest star will answer questions from the audience.

The whole show is being organised and presented by Max Jones, and for the benefit of suburban visitors the Holborn Hall is at the junction of Grays Inn Road and Theobalds Road.

Big R.A.F. Show

THE No. 1 R.A.F. Dance Orchestra, Sergt. Jimmy Miller's bunch of aces, will fulfil one of their most important and interesting dates on Sunday, May 3, at the Odeon, Uxbridge, when from 9-11 p.m. they will play a two-hour concert, the proceeds of which will be given to the No. 14F Uxbridge Squadron Air Training Corps.

Fans who retain a vivid impression of the fine show which this outfit put over at the London Coliseum recently will be looking forward to a smashing entertainment from this colossal group.

MELODY MAKER

Incorporating RHYTHM

Week ending APRIL 11, 1942

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M.M. 11/4/42

THE CASE OF CLAES

JOHNNY CLAES AND HIS CLAE-PIGEONS

***The Whistler's Mother-In-Law (Stevens, Wagner) (V. by Benny Lee) (Eng. Columbia CA18896).

***Watch The Birdie (Film: "Hellzapoppin'") (De Paul, Raye) (V. by Irene King) (Eng. Columbia CA18895). (Columbia FB2774—3s. 0½d.)

Claes (tpt.) with Harry Hayes, Jerry Alvarez (altos); Andy McDevitt (solo clar., 1st ten.); Aubrey Franks (ten.); Norman Stenfalt (pno.); Ivor Mairants (gtar.); Charlie Short (bass); Carlo Krahmer (drums). Recorded January 15, 1942.

FOR the last three weeks somebody has been sending me a copy of *Challenge*, sub-titled "Britain's Youth Weekly."

Whoever he is, I thank him. The paper runs a "Rhythm Club" column. It's not only fostering the right outlook on jazz among the young; it's something which might well be noted by many who are older.

Last week it included a letter from a Mr. Henry Day.

He says that 1941 and 1942 "have been remarkable for the terrific boosts given to certain British artists. If we are to believe some people, a new era stretches before us and our local jazz musicians are not so far behind their American brothers.

"The thought is a happy one," he goes on, but sagely adds that it might be wiser "not to indulge in such sentimental vapourings, and face the facts.

"Real jazz," he says, "is essentially music of the people, and has its roots in the folk music of the coloured people.

"I would ask the boosters of British musicians to tell me, without any verbal acrobatics, how people 3,000 miles away from the source of jazz, and without any intimate contact with its sources, can possibly be expected to equal those whose life is spent in intimate contact with these surroundings?"

PUBLIC TO BLAME

The answer, Mr. Day, is that there is no answer. In the main, you're right. The most that can be said is that, with so many American records available, British jazz ought to be better.

But I don't think you're quite fair in putting all the blame on our musicians. The real fault lies with the public. Our musicians can, and are always striving to, give it something better. They hate the commercial tripe as much as you and I do. But the public just can't appreciate anything better. We haven't had enough people like you or enough papers like *Challenge* to spread the gospel, as it were.

Continuing, Mr. Day says: "Let us now consider the three groups which have primarily called forth the flood of optimistic meanderings—namely, Harry Parry, Johnny Claes and Cyril Blake.

"Parry's Radio Rhythm Club Sextet is, in my opinion, about the biggest bluff ever perpetrated on a long-suffering British fan.

"Johnny Claes can be passed over in silence. To term himself the English Ziggy Elman is more damaging than anything I can say!

"Cyril Blake is the most serious contender of honours. Strangely enough, when I have heard him, he has been bad, and everyone tells me I should catch him in form elsewhere. "I regard his good form as a will-o'-the-wisp. At the No. 1 Club he treated us to an exhibition of tap dancing and high notes, and even a tenor singing 'Solitude' was thrown in.

CLAES

New Swing Discs Reviewed by EDGAR JACKSON

"His first record is nothing to rave about, and I shall have to hear a lot better before I am convinced."

Well, well, well! It's certainly tough on poor Mr. Blake that he should be slated for doing a spot of tap dancing, because if tap isn't anything to do with jazz musically, at least it played its part in the entertainment associated with jazz in the early New Orleans days.

But on the whole Mr. Day has the right ideas.

And, if you think that his letter has nothing to do with record reviews, I now want to take him up on what he has to say about Johnny Claes.

It's certainly news to me that Johnny has ever attempted to publicise himself as the "British Ziggy Elman."

As a matter of fact, he is one of the sincerest jazz musicians we have.

As a technician he may leave something to be desired. His tone isn't perfect, and his execution sometimes a little uncertain.

But that he feels jazz is obvious to anyone who cares to study his style.

ENCOURAGEMENT

If his records and broadcasts are not the most uncompromising jazz, you can blame the B.B.C. and the recording companies. If he made his band play as he'd like them to, he just wouldn't get a date, because he hasn't a flair for the showmanship and trickery which are the only things our dear public sees in jazz.

But even in such "commercial" titles as these now under review—obviously chosen because Claes had to select numbers acceptable to Columbia—you find a good deal more of the jazz character than in many records which even fans have raved about.

I admit you'll have to look for it behind the surface of "popular appeal," but it's there, not only in Claes' own trumpet playing, but also in the healthy thump of the rhythm section with Charlie Short's bass and Carlo Krahmer's steady drumming, and the excellent way in which the sax section phrases its well-scored parts.

All this is not an excuse, for it is not my policy to excuse anybody or anything, though goodness knows there's plenty in these records which needs excusing.

Rather is it a plea for a little justice and a little encouragement for boys who know what's right and are fighting against almost impossible odds to give it.

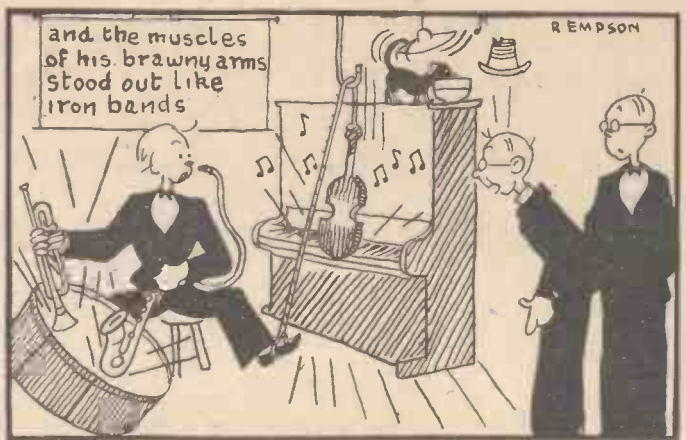
How long will it be before someone has the initiative to give Johnny Claes the real break he deserves?

62. King's Heath, B'ham, are now going well and meet on Weds. at Pineapple Estate Schools, King's Heath (7.30). Ltrs to S. Brunton, 7, Bradwick Close, Brook Lane, King's Heath, B'ham.

72. Glasgow meet t-night (Fr'y, 10th), when t sec. gives a recital at Cutherson's Music Shop.

75. F. H. Turner is forming a Club at Stretford, Lancs. Write him at 22, Gorse Lane, Stretford, f details of opening mtng on Monday (20th).

81. Grangemouth, Stirlingshire, a Club gng and t organiser is A. K. Rankin, 86, Abbots Rd., Grangemouth, so drop him a line.



BILLY PLONKIT: "If I don't win the five bob for the 'New Noises' with this one, I give up!"

With acknowledgments to R. Bilclough, who suggested the idea.

RHYTHM CLUB NEWS

1. Meetg as usual next S'day at Café Society, 42, Dean St., W.1; rctd by bassist Russ Allen, and all-star J.S. 4 to 7 p.m.
2. Winchmore Hill meet agn Monday (13th) at Crown Hotel, Southgate. Pee Wee Russell rctd and J.S.
5. N.W.3 meet on Th'sday (23) at King of Bohemia, when Eric Preston

repeats his recent B.B.C. rctd on Teschemacher. J.S. concludes.

9. Birmingham meet nxt T'sday (14th) at 1106, Warwick Rd., Acocks Green. Further mtngs f'nightly. Details from E. Tonks, 1498, Coventry Rd., S. Yardley, B'ham.

12. Greenford had a Billie Holiday rctd last mtng and a J.S. by Ken Hare's Quartet.

17. Wimbledon meet t-night (Fri., 10th) to hear Don Morley on "Trumpets," and J.S. will follow.

29. West London meet nxt Monday (13th), when mbrs bring their favourite discs along, and Jimmy Skidmore leads a J.S.

35. Nxt Willesden mtng on Th'sday (16th) at St. Gerrards Hall, Crownhill Road, Willesden.

41. Leeds meets t-night (Fr'day, 10th) to hear usual rctls and J.S. at 72, Boar Lane, Leeds, 1.

42. Wembley meet nxt T'sday (13th), when Bill Tucker prnts "Billie Holiday," and J.S. c'cludes.

46. Chester is now under way and mtngs are hid every Wed. at 96, Watergate St. (8 p.m.). Ltrs to Ken Riley, 3, Abbots Drive, Liverpool Rd., Chester.

50. Tottenham mt Sunday (12th), when mbrs will hear "Desert Island Discs" and J.S.

52. Swindon meet nxt Sunday, when John Pitts discusses New Orleans. Ltrs to A. Aldridge, 142, Drove Rd., Swindon.

151. Leeds R.C. provided t rctls at Dewsbury last S'day, and V. Thorne and Don Wrigley p'de t show nxt wk. New mbrs should contact t sec. at 172, Wakefield Rd., Dewsbury.



RAY CANNON, of Rhyl, North Wales, wins 5s. for the following New Noise:

"If anybody has a cheap brass cymbal which gives a dull, toneless sound when struck, it can be improved by taking an old metal watch-chain and looping it round the cymbal rocker, letting it rest loosely on the cymbal.

"This gives the cymbal a hissing tone, at the same time damping it down considerably. The idea is good for the drummer with large cymbals who happens to play in a small combination."

We all know those heavy, thick old cymbals—but this is the first time I have heard of a use for them, except as door-stops!

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BRAND'S ESSENCE OF NEWS

IN town recently on one of his rare periods of leave from his R.A.F. unit in the North—Flight-Mechanic **HARRY KNIGHT**, peace-time percussionist from such well-known London resorts as Victor's Club, the Hungaria, etc., and remembered also from his several seasons at the exclusive Thames-side roadhouse, Great Fosters.

Not being in the R.A.F. as a musician, it looked at first sight as if Harry might be getting right out of practice on joining up. His enthusiasm, however, soon found ways and means, and his position speedily included that of "voluntary musician."

For a long time he has been drumming hard on top of all his other duties, playing Sunday concerts with a fourteen-piece band, and doing many dance dates in and around the camp with five- and eight-piece combinations.

Associated with Harry in the band is that well-known musician, now Officer-in-Charge, **RONNIE WILDE**. Two other well-known faces up there are those of **ERIC TODD**, who was with Van Damm and other noted orchestras, and **EDDIE CURTIS**, to whose youthful and exuberant personality peace-time visitors to Messrs. Francis Day and Hunter's will need no introduction. Bandmaster up there, with 28 years of service behind him, is Warrant-officer **PEGG**.

During his training period Harry Knight played in the "Contact" Variety Orchestra, and found in it at the time such notabilities of the profession as **BUDDY FEATHERSTONHAUGH**, **LEN STEVENS**, **ALFIE BOWES**—and **SIDNEY TORCH**.

The lads of Harry's unit are swing-minded almost to a man. This is a fine atmosphere to be in, but all good things have their drawbacks, and, in addition to his ground-staff duties, with all the strenuous work, early rising, etc., they entail, Harry has to curb his enthusiasm for swing sufficiently to enable him to play side-drum with the military band, for parades, processions, and funerals.

PHONE call from **HAROLD WOOLFENDEN** ("Woolfie" to you) reveals a trace of anxiety about the programme of that grand Coliseum Concert of Messrs. F. D. and H.'s which we all enjoyed so much on March 28, and which produced over £700 for the R.A.F. Benevolent Fund.

On the back of the programme appeared the names of the many bandleaders who had sent donations and best wishes to the Funds, but, unfortunately, owing to an error at the printer's, the names of two of the notabilities who made this much-appreciated gesture were omitted from the list.

They are famous Decca record and radio celebrity **JAY WILBUR** and popular broadcasting personality **ALF VAN STRATEN**, to whose generosity "Woolfie" extends his very sincere thanks.

LIVING in the country seems a pleasant prospect for the busy bandleader who, thus domiciled, can catch the last train home each night, and spend the first half of his day in idyllic surroundings before coming up again into London's murk.

Yes, all this is very pleasant in

prospect, but it has its drawbacks, as no one will admit more feelingly just now than bandleader **MANTOVANI**.

"Monty" lives some way from town, and relies on a somewhat recalcitrant 'bus to get him to the station. A week or so back—no 'bus at all. "Monty" realised that although 'bus didn't run, matinee at Victoria Palace would. In this urgent situation, he hails taciturn lorry driver, who, however, doesn't want to stop.

Position now desperate. "Monty" takes flying leap. Gains precarious foothold on lorry, but strikes his head a nasty biff in the process. Anyhow, things look rosy, because station is reached, and train just caught.

Arrival in town—and things not so rosy. Very nasty hemorrhage from deep cut in head. No time for attention, however, so "Monty" hurries to Victoria Palace—and collapses after conducting the overture. The rest of that day is spent with a doctor in close attendance, and, even now, "Monty" still has a nasty looking wound in his scalp. He has been seen looking in bicycle shops with the closest attention!

FOLLOWING telegram reached "M.M." offices last week. "Sensational new fem. chirper joins **BENNY LEE** outfit. Mother, child and father doing well."

Congratulations, Benny; and, while we are about it, congratulations also to **MR. AND MRS. SAM BROWNE** also on the birth of a daughter. It certainly looks as if feminine microphone talent for the next generation is being very well cared for!



HARRY KNIGHT

"MIKE" O

A READER from Edinburgh, with the good Scottish name of Ronnie Reid, writes to me asking is it the melody or the lyric I object to when I complain about present-day sentimentality in dance music.

Now this is quite a point, isn't it? Would I or you or the upstairs maid know that "The Shrine of St. Cecilia" was a pretty nauseating ballad if we heard only the tune? We would not.

We might consider the tune, as such, a sentimental and rather commonplace creation; but that, alas, would not come to us as anything particularly novel, knowing modern popular music as we do. We are used to the worst that Tin Pan Alley can do in this direction.

DOUBLE LYRICS

Therefore it follows that it is the lyric. After all, what would be the point of merely writing a tune called "At the Altar of St. Peter's" (the sudden flooding of the popular song market by quasi-religious songs is a disturbing symptom of our times) if there were no lyric attached to explain the title?

Certainly we have the example of Ketelby and his "Monastery Garden," which is *andante religioso* music written for what is known as the "light" orchestra. This is a piece of music which exudes the dim religious light of cinema stage presentations and Corner House Gothic, and no listener has the slightest doubt as to what was in the composer's mind. It is an entirely successful "descriptive" composition.

Modern song writers and composers of dance tunes, on the other hand, are not always as clever as Ketelby. Why they should choose the form of the fox-trot ballad for their music I have never quite understood; unless it is because it has certain commercial attractions.

But the fact remains that it requires a certain amount of professional skill to get away with the popular *andante religioso* in a purely instrumental form.

So the composer calls in the lyric writer to underline his music. It saves the composer the trouble of struggling with the obvious limitations of modern dance form, and enables him to ensure that nothing is missed by a not-too-bright public.

COMMERCIAL DISCS Reviewed by "CORN" Y

HOW many of you know that coloured composer Spencer Williams, of "Basin Street" and many other jazz classics fame, is still in London?

He has co-operated with **DON MARINO BARRETO** in a rumba, "Chiquita Rosa," which you can hear played by Marino's **CUBAN ORCHESTRA** coupled with "Week-End In Havana" (from the new Carmen Miranda film) on H.M.V. BD5738.

As far as I can trace, "Chiquita Rosa" hasn't been published yet, so there seems to be a chance for some publisher to get hold of a number which, properly handled, might well turn into a hit. I liked the performance, too. It is the right treatment for this simple little Spanish-flavoured love song.

STUDENT OF TOUCH

Barreto's orchestra is also responsible for the only record so far released of "The Nango," the big rumba sequence from the "Week-End In Havana" film. They couple it on H.M.V. BD5732 with "Tropical Magic," presented as a beguine, from the same flick.

Both are good "commercial" performances, with melody mixed with the spice of this South American idiom in the right proportions to tickle the public palate.

Another one who is in town again is pianist **Gerry Moore**, recently out of hospital after a serious illness.

Now running the band at the Four Hundred niterie, he was previously pianist for **ADELAIDE HALL**, in

whose record of "Why Don't We Do This More Often?" (coupled on Decca F8092 with "A Sinner Kissed An Angel") his piano solo is the high spot.

Always a keen student of touch, Gerry shows here just what touch can mean. He also shows a taste and style in jazz which are rare in even the better "commercial" recordings. In fact, the disc is well worth getting for his chorus alone.

PIANO TECHNIQUE

Those of you who play piano, or are interested in piano music, should make a note to hear "Concerto For Two," the adaptation of Tchaikovsky's Concerto No. 1 in B Flat Minor, and "Intermezzo," by **CARMEN CAVALLARO** (Brunswick 03283).

Cavallaro's ideas about jazz style begin and end with playing in tempo, but if you want to hear "popular concert" transcriptions played with the technique of maestro, get his disc.

Those of you who have seen or may see the new Fred Astaire picture, "You'll Never Get Rich," may like to know that **FRED ASTAIRE** has recorded four of the numbers from the film: "So Near And Yet So Far" and "Since I Kissed My Baby Good-bye" on Brunswick 03287, and "Dream Dancing" and "The Wedding Cake-Walk" on 03288.

Fred is no more a Teagarden than he is a Gigli or a Crosby, but he's got a way with him, and what with the competent accompaniments by **Harry Sosnick** and his Orchestra, knows how to get the songs over.

JACK SIMPSON, famous West End xylophonist - percussionist, is looking up and down and around this town for mean-hearted practical joker—and it's going to be a bad day for the joke gentleman if Jack ever lays hands on him.

There is nothing funny in giving genuine, hard-working people a lot of trouble for sweet nothing—but listen to the story.

On the afternoon of that great highday of fools, April 1, a guy, lugging guitar and music, appeared at the door of one of the B.B.C. studios and announced that he had been specially telephoned to broadcast with the Jack Simpson Sextet.

In vain the doorman tried to assure him that Jack Simpson wasn't on the air that day. Stranger with guitar had received a positive booking, he said. It was a long time before the doorman could persuade him that it was all a hoax.

And what a rotten hoax at that. There is nothing funny in wasting the time of people in a busy profession, and, anyway, the guitarist—who wouldn't give his name, so we can't say who he was—might have been put to the greatest inconvenience.

Anyway, there is a brighter ending to this rotten story, because Jack Simpson is determined, if he can once find out who this guitarist was, to give him any work he can, to compensate him for his bad April 1 break

AMBROSE ON THE AIR

by "DETECTOR"

I SEE colleague "Corny" launched a pretty slashing attack last week against Ambrose's latest records.

But it seems that, when our Ammie really puts himself out, he can still deliver the goods.

His band in his new Sunday evening series, "Here We Go," which opened last week, had all the brilliance of the old Ambrose bands.

Line-up consisted of Tommy McQuater, Dave Wilkins and Chick Smith on trumpets; trombonists George Chisholm, Les Carew and Woolfie Phillips; Douglas Robinson (from the Ambrose Octet), Joe Jeanette, John Arslanian and Andy McDevitt on saxes; Carl Barrantau

on clarinet; Stanley Black (piano); Ivor Malrants (guitar); Tom Bromley (bass); and Jock Cummings (drums), not to mention five violins, a viola, Marie Korchinska on harp, and Tom Webster on timps.

Not surprising it sounded good, but it wasn't only the personnel. Ambrose knows how to get the best out of a band, and all the boys seemed to be delighted to be playing under him again.

As a show, "Here We Go" is almost worthy of the talent it presented.

Max Bacon is as good a comedian as he was a drummer, and that's saying plenty. The Greene Sisters, Anne Shelton and Sam Browne were well up to standard, even though Anne is at her real best singing hotter numbers than she did here.

Harold Berens' particular line of comedy was a good contrast to everything else, and Canadian Norman Bartlett was a capable if not sensational comper.

High spots of the show were, however, Flanagan and Allen, and not only because they put over their grand material so well.

They had the assistance of Ambrose, who, hitherto a rather awkward, fumbling speaker on the air, astonished everyone by turning up as an easy, confident, polished reparteeist with poise and personality.

Presentation was based on the newish technique of not more than about two minutes for any one stunt, except the musical items. Idea is good, and none the worse because the script was in every case well conceived and written, and Douglas Lawrence's production most slick.

About only real fault with show was that, in an endeavour to achieve snap, it tended at times to seem a little scrambled. It lacked the speed without haste touch which gives pep with smoothness, and which should come easily as the feature settles down into its stride.

"HI, GANG!" ENDING

Talking about Variety presentations, quite a few changes are taking place just now.

"Hi Gang!" finishes on Sunday, May 3, after 78 performances, 52 in the original series and 26 in the current one which came on, after a summer vacation, last autumn.

I shall be one of the tens, if not hundreds, of thousands who will miss it. The Daniels-Lyon-Vic Oliver tie-up has consistently been a grand one, even though the routine did tend to run too much on the same lines.

Actually show is not coming off because of any noticeable waning in popularity—quite the reverse.

Ben, Bebe and Vic are due to make a new film entitled "Hi Gang Rides Again," and can't cope with it, their stage appearances, and a regular Sunday night broadcast.

The Arthur Askey-Flo Desmond-Jackie Hunter feature "Big Time" had its last airing last Sunday (5th), after a comparatively short run of eight weeks.

It will be replaced by a revival of "Music Hall," now on Sundays instead of Saturdays.

They worked hard to build up "Big Time," even to bringing in Ben Lyon and working such notable personalities as Jack Hylton into the cast. But it just didn't happen.

Trouble was that, no matter how big the stars may be, you can't make a radio show unless you have a really good script writer, unfettered by such considerations as apportioning laughs according to the standing each star thinks he has. Only real success was Jackie Hunter, who stole the show.

Let us hope Music Hall will prove to be a more successful effort. To



★ THIS exclusive "M.M." picture was taken at an R.A.F. depot in Iceland, and is of the swell R.A.F. outfit which broadcasts every other Sunday on a wavelength of 1,100 metres at 6.15 p.m. B.S.T. The boys are (l. to r.):—Back row: Dave Davis (saxes); Jo Thomas (drums); Jack McCormack (clarinet); Al Burke (accordion); Joe Klee (tenor). Front row: Guy Fuher (guitar); Alf Hemingway (trumpet and leader); Charlie Maycock (piano).

U.S. JIVE JOTTINGS

Hot Gossip from the States

ONE week was all that Charlie Teagarden could stand with the Jimmy Dorsey Ork. Little "T." was never a commercial guy, and three years of Whiteman arrangements had given him all he needed.

He's now currently playing in big brother Jackson's band, and the brass section, with Charlie and Jimmie McPartland, should sound the berries.

Another Dorsey (Jimmy) change is in the piano chair, where Joe Lippman leaves on account of the draft, to be replaced by Johnny Guarneri, who has turned in some good work on wax with Goodman and Shaw lately.

In addition to leading his band, playing clarinet, and singing the blues, Woody Herman does a spot of tap dancing in his new film, "What's Cooking?" Although they tell us Woody was a vaudeville hooper before he commenced playing clarinet, we feel the pic is aptly named.

After an absence of nearly ten years, Paul Whiteman (whose last discs were issued by Amer. Decca a few years ago) has signed a new recording contract with Victor, who first introduced him to the record world.

From what we can gather, the first sessions will be strictly commercial.

An important record change lies behind the label shifting of Bob Crosby from Amer. Decca to American Columbia. This means their discs over here will now be issued by Parlophone instead of Decca.

The Crosby crew has repeatedly expressed dissatisfaction with their recording tunes the past few months, and the Columbia studios are reported to have said that the band will record the style that made them famous—namely, Dixieland.

If that's true, we shan't mind the extra record money.

New Basie chirper is Dolly White, the Count's first gal singer for months.

Latest Goodman story concerns his concert at the snooty Constitution Hall, Washington, where 3,500 people, including a fair sprinkling of Senators, diplomats and society heard B. G. play Mozart with the Hans Kindler Symphony Ork.

That lasted an hour, and then Benny's boys took the stand, much to the liking of the youngsters present.

They say that some of the Senators turned a nice shade of pink at the guest spot that Benny gave Cooty Williams; jazz had never been heard in the hall before, let alone Cooty's growls.

New ballot for U.S.A. best songstress won by Dinah Shore; Kate Smith, holder of the title for many years, just plipped on the post.

Dinah, who opened at the Waldorf Astoria, New York, last month, has long been a favourite of ours.

Her work on the Lower Basin Street Album was just one of those things.

Charlie Barnet has finally dropped his string section of violins, violas and cellos, and returned to brass and saxes.

That's good.

Lionel Hampton has just imported a string section into his band, hoping to make it the first coloured ork to feature strings.

That's bad.

do so it will have to be one helluva sight better than it was last time.

Then, of course, Vera Lynn's "Sincerely Yours" and "Happidrome" have both finished.

Mainly because we were given different acts every week, and because the characters, "Mr. Lovejoy," "Enoch" and "Ramsbottom," were so human, "Happidrome" for a long while got away with the old-fashioned, almost red-nosed type of comedy which American films and radio shows are at last rapidly (and happily) putting out of fashion.

In spite of Vera Lynn's polished technique, "Yours Sincerely" was by no means the success some people may think it was among the Forces in whose programme it was featured.

The presentation went better with the older, more sentimental folks at home, but even they began to get a bit sick of its cloying exaggeration.

GREENE FOUR

To the three Greene Sisters, Judy, Gertie and Jeanette, has now been added a fourth, the thirteen-year-old baby of the family, Sylvia.

Their recent broadcast with pianist Stanley Black was once again conspicuous for their perfect intonation and understanding of swing.

I think, however, that a little more variety in Sid Phillips' arrangements, with more solo passages, and a little less of the seat rah-di-dee business, would be an improvement, even though as it is the girls are still far and away the best vocal group we have.

Also why, David Miller, all that blab about Conga rhythm for "The Nango," when it wasn't even meant to be in Conga rhythm?

Kick me in the pants, but accept my apologies for a ridiculous mistake last week. I said it was Dennis Preston who gave the Radio Rhythm Club recital on Teschemacher. I need hardly say that actually it was Eric Preston, who has, of course, "no connection with any other firm bearing the same surname."

LYRICS

This whole question of lyrics and their effect upon dance tunes is one of great possibilities. Why should we be limited to one lyric per tune? Why not, if we come across a good tune, demand that an alternative set of lyrics be provided for the entertainment of those to whom shrines and rosaries are rather unattractive and inappropriate subjects?

This may seem a rather impracticable idea, but by purely commercial standards the life (and royalties) of a song might well be doubled by this method. In actual practice, I have heard a composer using two different tunes for the same lyric in a musical comedy—one for the hero and one for the heroine, one for his mood and one for hers.

This, however, is a quite legitimate use of the dramatic possibilities of music, and music can be just as dramatic in a musical comedy as in a Verdi opera. I do not see why the idea should not be adopted by the writers of our everyday pops. Two lyrics for the price of one would be a good war time measure.

A FOREIGN LANGUAGE

In case you think I am pulling your leg in this whole affair, I don't mean that the business should be carried too far. Otherwise we would have a different lyric from every band much in the same way as the same tune is played in a different arrangement by each band. And the song-pluggers would find themselves muddled.

I do, however, suggest that as much attention should be paid to the lyrics of songs, particularly imported songs, as is paid by film companies to the titles of their pictures. New lyrics have, of course, been put to songs in foreign languages; but in many cases American song writers speak to us in a foreign language.

Take, for example, the song called "The White Cliffs of Dover." This, I understand, is an American creation, and it is probably very good for the American market, where it may well have a perceptible propaganda uplift value. To those of us who read Alice Duer Miller's poem the title is a little unfortunate allied to such a trite tune. (Yes, I know "The White Cliffs of Dover" is an old phrase, but I have no doubt that Mrs. Miller's book "inspired" the song.)

What the average Englishman's reaction to this kind of song may be I cannot tell, but I would be surprised if he were not filled with a rather uneasy embarrassment—especially if he happens to live in South East coastal England.

The tune, however, is obviously a popular one—if one judges by the number of drunks who can be heard singing it in the black-out. Then why not give the song a new lyric, something a little more inspiring and less shymaking than the nonsense about blue birds?

I don't expect anybody will take up my idea for a moment, but there's no harm in trying.

ROY JENKINS, owner of that rare Chippie Hill we reported, has received an interesting letter from Eugene Williams, Editor of the late lamented "Jazz Information." Gene, incidentally, is one of the soundest critics it has been our pleasure to read. An authority on lesser known Armstrong items, Gene expressed the opinion that it is definitely not Louis on "Hangman Blues"/"Trouble In Mind" (Voc. 1248).

This item, he says, should be credited to Ernest "Punch" Miller, one of the many old-timers whose work is little known, due to their having seldom recorded. Punch came from New Orleans, and was a great admirer of Louis. His style is said to resemble Armstrong's closely. Apart from some accompaniments to Chippie Hill, Punch recorded with Albert Wynn on Amer. Voc., and appeared on a few obscure items waxed in Chicago during the 'twenties for the various "race" lists.

We prefer to keep an open mind on this point, Punch's style being unknown to us. But one thing is certain: If Roy Jenkins' treasure is indeed by him, then Mr. Miller is a killer-diller from Manilla—with vanilla and sarsaparilla!

Erudite enthusiast Venables reports a new Whoopee Maker. This is of "Farewell Blues," and he has heard a test pressing. The mat. number is 149955, so that this item belongs on page 219 of "Hot Discography," following "St. James' Infirmary" (149953) Harmony 1104, and "When You're Smiling" (149954) Harmony 1099.

Ralph tells us that it was obviously made around the same period as the Venuti-Lang All-Star session, and has Benny the Good playing quite a different solo, an excellent tenor (Rodin, he thinks), and fine drumming by Ray Bauduc. Regarding the latter, we had better quote R. G. V. V., who can usually be depended upon to dig up these little points:

"Here's the proof I've been vainly seeking for years, namely, that it is not Nell Marshall in the Venuti-Lang All-Stars. Why? Because you have only to compare the drumming on the Decca/Panachords with that in the Venuti Blue Sixes. The drumming on this Whoopee Maker is identical with that on the V.-L. 'Farewell'—which, I contend, points to it being Bauduc on the Deccas."

LIKES BOYD SENTER

The vocalist on Condon's "I'm Sorry I Made You Cry" (Odeon PO66), Duncan Ballantine, of Rotherham, is none other than Eddie himself. Duncan rightly raves about Jas. P. Johnson on "Backwater Blues," and asks if there are any more Bessie Smiths featuring that eminent pianist. There are quite a few on

COLLECTORS' CORNER

presented by

BILL ELLIOTT & JEFF ALDAM

Amer. Columbia, but the only other item available here is Bessie's "Preachin' The Blues" (Parlo. R2483).

N. C. Popkin has rather an alarming sound. He tells us he likes Boyd Senter! Nevertheless, we agree as to the excellence of some of the solo work by Senter's associates. "Stack o' Lee Blues," regarding which Pop writes, has Mickey Bloom on cornet, Jimmy Dorsey on alto, and Brother Tom on trombone, whilst that potent punch is propelled by Ed Lang's guitar (Parlo. R501).

JEFF'S SOLO OF THE WEEK

The one and only Louis Armstrong's masterly trumpet in "You're A Lucky Guy" (Decca F7567). Golden tone and beautiful phrasing, paced by Catlett's solid drumming. And if you still have any doubts, listen to the vocal, too. Guaranteed, this one!

PERSONNEL STREET

Here is a corrected personnel for your files: Dave Nelson and the King's Men in "Some Of These Days" (H.M.V. B4853). Nelson and Melvin Herbert (tpts.); Wilbur de Paris (trmb.); Buster Bailey (clar.); Glynn Pacque, Charles Frazier, Wayman Carver (saxes); Sam Allen (pno.); Arthur Taylor (gtar.); Simon Marrero (bass); Gerald Hobson (drums).

May we assure Mr. Charleton, of Weybridge, that the pianist on Goodman's "After A While" (Brun. 01264) really is Joe Sullivan, and not Jess Stacy, as he suspects. We don't think the unidentified banjo is potent enough for Mr. Condon, nor have we any particular reason to doubt the rest of the personnel as given in the Brunswick booklet.

Here's another to alter in your H.M.V. booklet—the Washboard Serenaders "Kazoo Moan" (B6289): Harold Blinky Randolph (kazoo); Bruce Johnson (washboard); Teddy Bunn (gtar.); Clarence Profit (pno.).

Ethel Waters' grand "Frankie and Johnnie" (H.M.V. BD690) had, we are told, Eddie Mallory (tpt.); Tyree Glenn (trmb.); Benny Carter, Cass McCord (reeds); Reg Beane (pno.); Danny Barker (gtar.); Milton Hinton (bass). Interesting, though we can't hear much of Mr. Carter. But Tyree shines on the reverse, "Jeepers Creepers."

GREAT UNRECOGNISED: No. 5

A whole gang of them this time. John Lindsay last week reminded me of **ROSETTA HOWARD** and the **HARLEM HAMFATS**, with whom he and she recorded.

Miss Howard must rank as one of the finest of modern blues singers, traditional in style, but with a surprisingly clear diction. She has a fine rich voice and tremendous swing, and is rightly one of the Amer. Decca Race Catalogue's prime assets. Only two sides by her have been issued here, "Rosetta Blues"/"If You're A Viper" (Voc. S202), though dozens more are available.

The Hamfats have cut a raft of platters for Amer. Decca and Vocalion. A really mellow rhythm section backs up two outstanding soloists, **HERBERT MORAND** (tpt.) and **ODELL RAND** (clar.). Rand has a most distinctive tone and style, quite unlike any other clarinet we know—in fact, quite unlike a clarinet at all! We derive much harmless pleasure from his obligato work.

Morand is an old-timer from Way Down Yonder, and plays a simple and potent blues horn, as is amply displayed in that Vocalion coupling. He combines complete relaxation with a powerful lift and mellow tone. He scorns skyriding and tricks, and his

GLAMOUR DRUMETTES IN HULBERT SHOW

Picture three sets of drums, complete to the last cymbal. Picture a modernistic setting of music notes on pale blue, picture three lively, beautiful, glamorous West End ladies in the chorus. Dancing? No—playing, in strict, identical time, on three drum kits!

Got it? Then you have some idea of the novel finale of the new Jack Hulbert-Cicely Courtneidge show, "Full Swing," seen at the King's Theatre, Glasgow, last week.

The girls—Iris Tilly, Eunice Crowther and Peggy Watson—do a tap-cum-drum routine, à la Fred Astaire.

This drum-dance routine was devised by Buddy Bradley and Jack Hulbert, and, aided by orchestra leader Robert Probst, the girls soon mastered the drumsticks and now do a swell bunch of solo drum breaks.

Unfortunately, it is about the only novel thing concerning the show, which is very like its predecessor, "Under Your Hat," only with less scenery and minus Lew Stone and band.

The music—by Harry Parr Davis, Kenneth Leslie Smith and George Posford—is catchy, but not outstanding.

From a jive point of view, the word "swing" in the title doesn't mean what you know the word to mean.

Apart from pleasant piano duo work by Robert Probst and Iris Bentley, and tuneful singing by Jack and Cicely, there is nothing much to write home about in the rest of this show, which will, however, undoubtedly be tightened up by the time it comes to the Palace, London, on April 16.—K. A. G.

79, York meet on M'day (13th) at t Clifton Cinema. Ballroom to hear a rcti on Boogie-Woogie, by Syd Dale.

138, Brentford are findg new headquarters, and an announcement will be made in due course.

phrases are melodiously simple, yet subtle withal.

From which you may gather that we are 100 per cent. in favour of Rosetta Howard and the Harlem Hamfats!

SWOP AND BUY DEPT.

To all those who sent a stamped addressed envelope for one of Ac/2 Rawson's lists.

Please be patient. We forwarded him on over 300 letters—and we had an agonised 'phone call asking us not to send any more. Apparently friend Jack had only twenty lists typed, and very little time for typing. So, we repeat, please be patient and don't write us about it.

We're also busy—so busy, in fact, we haven't had time to sort out the bids for Jimmy Miller's Commodore classic last week, so we'll let you know who won and the price next week.

Judging by the envelopes, over 100 of you had a go, so as it's popular here's another.

This week a gem from the Amer. Bluebird race list—Ruby Smith singing "Hard Up Blues" and "Electric Chair Blues" on Bluebird 7864. It's the property of Tony Sutton (Oxford), and he has put a starting price on of 7s. 6d. We've heard the record, and at that price it's a gift, so come on in with those bids to Tony Sutton, c/o Collectors' Corner, MELODY MAKER, 93, Long Acre, W.C.2.

K. Joyce, 13, Raneleigh Road, Sheerness, wants the following, and will pay good cash prices: "Bill," by Adrian Rollini and Band on Vocalion; "Meanest Kinda Blues," by the Louisiana Rhythm Kings, on Brunswick; "Feelin' No Pain," by the Charleston Chasers on Brunswick; and "A Good Man is Hard to Find," by the Red Heads on Pathé.

Maurice Clark, 19, Summerfield Road, Peterborough, will pay good hard cash for "Dinah"/"Baby, Won't You Please Come Home," by Pee Wee Russell's Rhythm-makers on H.R.S. label.

Here's something a little unusual. Dennis L. Price, 115, Strodes Crescent, Staines, Middlesex, has about 50 good records for sale or he will exchange for part of a drum kit (he doesn't say which part). We can't print the whole 50, but among them are "New Twister," by the Wolverines on Brunswick, "Roll Along Prairie Moon," by Red Allen on Vocalion and "Hurricane," by Bill Mole and Molars on Parlophone.

* **BILL'S ONE-HORSE NAP**—"I Got Rhythm"/"Rhythm," by the Five Spirits of Rhythm on Parlophone R2662. They all certainly have got rhythm, and I defy anyone to keep still while listening to this. That "horses" riff is a real killer.

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