

# Melody Maker

## 3d INCORPORATING "RHYTHM"

WEEK ENDING FEBRUARY 10, 1945

### HEAVY CONTEST SEASON STARTS THIS WEEK

**T**O-NIGHT, Thursday, February 9, at 7.45 p.m., at the Town Hall, Watford, the 1945 contesting season opens with the Hertfordshire Dance Band Championship, presented by those stalwart pre-war organisers, Lyn Morgan and Charlie Cooper, in association with Syd Beames.

This will be followed next Wednesday, February 14, by the 1945 Essex Championship, to be presented at the Assembly Hall of the New Town Hall, Walthamstow, E.17, by Mr. Les Wainrose.

A special attraction at this event will be the appearance, as house band for the evening, of Leslie "Jiver" Hutchinson and his famous All-Coloured broadcasting band.

How the rest of the season will progress must remain to be seen, but it may well beat even last year's all-time record number of contests.

No fewer than 29 contests are scheduled to date, an unprecedented number so early in the season—and many more are certain to be fixed up as the season gets into its stride.

#### NEW FEATURES

Prizes will be on an even larger and more desirable scale than last year.

Firstly, the number of awards for the best individual instrumentalist will be increased from eight to nine for all contests.

This means that instead of the judges having to decide whether the best guitarist or trombonist should have a prize, there will be one for each of these musicians, even when, as is usually the case, a prize has been awarded to the best performers on such more generally found instruments as alto and tenor sax, clarinet, trumpet, piano, bass and drums.

Secondly, there will be Melody Maker diplomas of merit for the leaders of the second and third bands, in addition to the usual diplomas for each of the best individual instrumentalists and each member of a winning band.

Thirdly, while at most of the contests members of individualists' awards will continue to have the choice of gramophone records or National Savings Stamps, an entirely new prize is being introduced for the members of winning bands.

This will be a handsome solid silver and enamel medal engraved "Melody Maker Dance Band Championship—Winning Band."

Unfortunately, war-time labour conditions may prevent first deliveries of these medals from being to hand before the end of March, but they will be forwarded to all earlier winners of them immediately they come to hand.

Moreover, it is hoped to extend this medals-as-prizes scheme to members of all second bands.

Pending the hoped-for completion of arrangements for the members of second bands will continue to have the choice of gramophone records or National Savings stamps, except at contests where the organisers may be in the fortunate position of having a supply of pre-war prizes available.

Yet another innovation which will probably appeal even more strongly to all competitors concerns the order of playing.

If there is anything most bands seem to hate, it is having to play first.

(Please turn to page 5)

# WINNICK EXTENDS ITALY TOUR TO MIDDLE EAST

**M**AURICE WINNICK AND HIS BAND HAVE VOLUNTARILY INCREASED THEIR TEN-WEEKS' E.N.S.A. TOUR OF ITALY FOR ANOTHER FOURTEEN WEEKS. MAURICE HIMSELF RETURNED TO LONDON THIS WEEK IN ORDER TO CONDUCT HIS "BAND OF THE WEEK" SESSIONS FOR THE B.B.C. AND ALSO TO REORGANISE HIS STAGE TOURING COMMITMENTS TO ALLOW FOR THE BAND'S FURTHER ACTIVITIES OVERSEAS.

He will fly back at the end of this week to pick up the band again, and then the whole company will go on to play in Cairo, Alexandria, Tel Aviv, the Canal Zone, and all round the desert.

Maurice Winnick told the Melody Maker on Tuesday:—

"No sooner had we got out to Italy than we found that it was impossible to touch the fringe of the troops who wanted entertainment in the short space of time at our disposal.

"I, therefore, went to E.N.S.A. and volunteered to extend my tour by another fourteen weeks, because I do really feel that the boys in Italy—fighting in what are unquestionably the worst conditions in the world—need all the entertainment they can possibly get.

"We propose to return home in April in time for me to broadcast again as 'Band of the Week' from April 30, and then we shall go back to the stage to tour round the country once more."

Maurice was full of praise for the British troops in Italy, but he said it was a mistake to feel that if an artist went overseas to play in Naples, Rome, etc., he had completed his real duty to the boys.

#### 5 MILES FROM FRONT-LINE

"The Number One priority for entertainers in Italy," he said, "is definitely the town nearest the front line where men come back from the fighting for 24 hours. Rome and Naples and other big towns have plenty of entertainment, and to play there is like playing in London. But men in the thick of the fighting, who come out of the line for a short spell, are the men to be studied. They want to see something that reminds them of home.

"I am proud to say that we played at Forli, only five miles from the fighting, and it was a treat to feel that we really were doing something for the men who mattered. I should say, in fact, that we went as far forward as any big company of entertainers has ever done in Italy."

"The second big priority are the nearest leave towns to the front line.

"And while I am on the subject, may I say that the two most important things in the lives of the troops fighting in Italy are letters from home, and entertainment—preferably dance bands.



MAURICE WINNICK—a picture taken this week on his short visit back to England before returning to the Continent.

"The boys out there do not get much radio entertainment from the B.B.C. as they have very few sets, and, if they have sets at all, the reception conditions are extremely bad.

"Your readers may be interested to know that our three most popular numbers were 'I'm Sending My Blessings,' 'Paper Doll,' and 'In The Mood,' in that order." Maurice finished by paying the highest possible tribute to his audiences, and we feel sure that the troops will appreciate the grand gesture of Maurice and his boys and girls in voluntarily extending their tour to give more of them a chance of receiving the entertainment which they need and which they so richly deserve.

### STOP PRESS

The "Melody Maker" learns that illness has brought to a sudden end the E.N.S.A. tour of Billy Tennant and his Band on the European battlefronts, and Bill himself has been forced to return to England. Rest of the boys are following. Full story next week.

## "K.P." 31st STAR PARCEL

A NEW SONG HIT

# ALL MY TO-MORROWS LEAD ME TO YOU

By RICHARD ADDINSELL

## MAMA AIN'T HOME TO-NIGHT backed with ALABAMA BOUND

Dance Orchs. of the above three numbers 4/- post free

CURRENT HITS

# DO YOU BELIEVE IN DREAMS? BEAUTIFUL LOVE SWEET and LOVELY

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## GRAPPELLO AND INGLIZ FOR DANCING AT BATES'

**A** BIG venue in London's West End for the featuring of music of the most modern style will be established towards the middle of this month, when the exclusive Bates' Club, in Park Lane, embarks on a programme of music and dancing.

Two bands will be installed—a swing sextet and a rumba outfit. Looking after the dance music side, in his own inimitable way, will be famous French fiddle stylist Stephane Grappello, who will front a sextet in which will be included some of the best-known British stars of swing.

These will include Tommy Bromley (bass); Dave Fullerton (drums and vocalist); and Alan Hodgkins (guitar). Vocalists will be noted as Pezager and broadcasting croonette, Edna Kaye.

In charge of the rumba music at Bates' Club will be popular leader from the Millroy Club, Roberto Ingliz, who will be making a "double" of the two dates.

#### INGLIZ SCORING

Since commencing with his own rumba outfit at the Millroy, Roberto—who his intimates know simply as Bert Ingliz, former pianist with Edmundo Ros—has done extremely well, achieving a large and well-deserved popularity at the Club, and also making the air-waves on a number of occasions.

Londoners will be glad to welcome Stephane Grappello back to a restaurant engagement. The French fiddle stylist has lately carried out some very good broadcasts, and he enjoyed one of his greatest nights ever when, on December 12, he appeared as a special guest star at the farewell party—given at the London Queensberry Club—to the Glenn Miller Band.

## Brewster Leaves Loss

**A**FTER nearly ten years' association with the band, Reg Brewster, first tenor sax in the Joe Loss combination, is leaving the band this coming Saturday (February 10), when the combo's current week of Variety at the Grosvenor Empire is finished.

After several years of strenuous touring which have undermined his health, Reg is naturally anxious to work in Town for a while at least until he is feeling thoroughly fit again. With his undoubted abilities and musicianship, Reg should soon be fixed up in the kind of job he is seeking.

No permanent successor to Reg Brewster has been fixed at the time of writing. In the meanwhile, ex-Loss member Fally Crombie, who has just been discharged from the Forces on health grounds, will play tenor and clarify during the Loss Band's show next week at the London Finsbury Park Empire.

## Mirfield Semi-Pros Broadcast To America

THE heights which can be reached by semi-pro bands as a direct result of success in "M.M." dance-band contests was seen last week when Freddie Mirfield and his Garbage Men, for years consistent aspirants at "M.M." sponsored championships and runners-up at last year's "All-Britain," recorded a programme for the B.B.C. especially for transmission to America in the B.B.C.'s North American short-wave service.

Moreover, it is expected that the programme, which will be broadcast shortly in what is called the "Bridge-builders" series, will be re-broadcast by one of the big New York stations on its own particular wavelength, thus securing for the programme the large regular American audience of the station.

For the programme, the boys not only recorded two numbers, "Ja-da" and "The Jazz Me Blues," in the improvised Dixieland style which is their forte, but they gave microphone interviews written into the script for them.

### FINE SCRIPT

Although only semi-pros, (writes "Detector") who was present at the recording, the band put up a show which will certainly not disgrace English dance musicians in the eyes of the Americans.

The playing was exceptionally good, and the natural, confident way in which these young lads of Mirfield's dealt with the script put many an experienced radio artist to shame.

Incidentally, the script, wittily written by the producer of the programme, Miss Miranda Dulleit, partly from information and ideas supplied by Mirfield, was one of the best in both conception and execution I have ever heard, and something the producers of the Home and Forces dance-band programmes might do well to study with a view to brightening up their trite methods of presentation.

Nor can I pass on without a word for the fine composing of the Canadian-born Nicholas Stuart. He is the sort of composer we want for our home dance-band programmes, and he should be transferred to them without any further delay.

\* The Garbage Men's line-up for this broadcast was: Johnny Dankworth (clar.); Jack Bayes (alto); Sid Sanders (tenor); Fred Randall (tpt.); Denis Croker (tmb.); Sam Bayes (pno.); Bobby Coram (gitar); Jimmy Scott (bass); Harry Milles (dms.); with Fred Mirfield directing. Dankworth, Randall, Croker, Bayes, Coram, and, of course, Mirfield himself, are all members of last year's eight-piece "Garbage Men."

Outstanding among the newcomers who bring the combo up to (with Mirfield) eleven strong are tenor-player Sid Sanders and, especially, alto-saxman Jack Jacobs.

George Scott-Wood and his band will follow Jack Jackson at Green's Playhouse Ballroom, Glasgow, and the combo will include, as usual, some well-known Scots.

READY SHORTLY—

# I'M GONNA LOVE THAT GUY

—BUT WELL WORTH WAITING FOR!

THE JIVE HIT OF THE AIR

# JUNGLE JIVE

By MIFF FERRIE

3/6 Per Set

THEY'RE WRIGHT OF COURSE!

## CONTEST FIXTURES

LONDON AREA

To-night, Thursday, February 8.—Town Hall, WATFORD (7.45 p.m. to 1.30 a.m.) contest to be completed in time for the bands to catch last public conveyances home). The 1945 Hertfordshire County Championship. Organisers: Messrs. LYN Morgan and Charlie Cooper, 78, West Way, Rickmansworth, Herts. (Phone Rickmansworth 2167), in association with Syd Beames.

Wednesday next, February 14.—New Town Hall, WALTHAMSTOW, E.17 (7.11 p.m.). The 1945 Essex County Championship.

Special additional attraction: Leslie "Jiver" Hutchinson and his full All-Coloured Broadcasting Band.

Organiser: Mr. Les Wingrove, 185 Ferme Park Road, Hornsey, N.8. (Phone: Mountview 9509.)

Thursday, March 22.—Baths Hall, Laitimer Road, WIMBLEDON (7 to 11.30 p.m.). The 1945 South London Championship.

Organisers: Messrs. Forrest-Day Productions, 23, Denmark Street, Charing Cross Road, London, W.C.2. (Phone: Temple Bar 1148 and LiBerty 1528.)

Wednesday, March 28.—Municipal Hall, EPSOM, Surrey (7.30 p.m. to midnight). The 1945 Southern Counties Championship. Organiser: Mr. Bill Waller, 324, Brixton Road, S.W.8. (Phone: STReatham 466.)

### PROVINCES

ASHTON - UNDER - LYNE.—Friday, March 2, at the Palais de Danse (7.11 p.m.). The 1945 South Lancs Championship.

Organiser: Mr. Lewis Buckley 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

BIRMINGHAM.—Tuesday, March 6, at the New Baths Ballroom, Smethwick (7.11 p.m.). The 1945 Birmingham District Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicester.

LEEDS.—Tuesday, March 13, at the Armley Baths Ballroom (7 to 11 p.m.). The 1945 Central Yorks Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

CREWE.—Tuesday, March 20, at the Town Hall (8 p.m. to 1 a.m.). The 1945 Western Counties Championship.

Organiser: Mr. Edgar Harrison, 23, Queen Street, Crewe. (Phone: CREW 2958.)

PRESTON.—Tuesday, March 27, at the Queen's Hall (7.30 p.m. to midnight). The 1945 North Lancs Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

STOKE - ON - TRENT.—Monday, April 9, at the King's Hall (7.30 p.m. to midnight). The 1945 "Potteries" Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicester.

Continuous dancing to the competing and "house" bands at all events. For further details, see local announcements.

Rules and Entry Forms for all the above contests now available from their respective organisers.

## WINSTONE'S WINNETKA WHIRLIGIG

NEWS of a new stage production by Eric Winstone has just come to hand, and music-hall fans should watch out for a super swing show titled "Winnetka Whirligig," now in rehearsal and shortly to be presented round London and the provinces.

Produced by Eric and based on an idea suggested by bass-player Jack Filmer, the act will be built round the famous drum and bass opus, "Big Noise from Winnetka," and makes a special feature of the new exciting harmony quintette "The Modernaires," who were singing last week on the air with Lew Stone.

The quintette, who, incidentally, teamed with Eric during his new film, "Don Chino," will be used throughout the show, singing their own arrangements of the jazz classics, and also as part of the new Winstone swing ensemble known as "The Stage Coachers."

### SOLID 40 MINUTES

Prominent in the act will be vibraphone ace Roy Marsh, while Jack Filmer takes the energetic part of "Big Noise." Also featured will be Betty Lontay, a talented young modernistic dancer from "The Lilac Domino," recently at His Majesty's Theatre, and the act, which is timed to last a good solid forty minutes, will hold plenty of material to interest the swing fans.

Opening dates: Monday (12th) at the Shakespeare Theatre, Liverpool.

Roy Marsh, incidentally, has been playing at the Court Royal Hotel, Southampton, for a fortnight, and had with him the new charming singer Hazel Bray, whose second film, "Two Thousand Women," has recently been shown in the West End.

The second Winstone stalwart, Frank Deniz, made a star solo appearance at Wembley Tron Hall the other Thursday, where he played as guest soloist with the house band of the evening.

## Wiltshire Joins Rogers

WELL-KNOWN London showman-vib drummer Billy Wiltshire has taken a post in Town in a completely new line of business—to wit, as general manager to Gaby Rogers in his constantly expanding Berners St. office, where Gaby specialises in looking after the musical interests of many stage, radio and film celebrities, not only arranging their music, but also composing new music and generally acting as "music doctor" to many of the leading stars.

Billy Wiltshire has been known for some time up and down the country as the showman-pugilist, with the Roy Marsh Swingette.

Although he has relinquished these activities to concentrate upon his new post, Billy has no intention of giving up drumming altogether.

His main wish now is to get fixed up in a resident job in Town—one that will allow him to concentrate upon his new post and have an opportunity of playing good drums as well.

## NAT ALLEN'S PLANS

SINCE he started off his new touring band venture, bandleader Nat Allen has appeared with his show at a number of provincial dates and one-night stands, and this current week is at the Embassy Theatre, Peterborough.

Following this date, Nat is planning to return to London for a little re-organisation, after which he will shortly go out on the road again. Naturally, his touring ventures do not in any way effect his regular appearances in the Sunday "Anne Lo" in which Nat and his band of star musicians appear each week.

In the meanwhile, Nat is anxious to hear from a number of ambitious young musicians, and asks us to point out that during his absence from Town, all correspondence should be sent direct to his home address, which is 13, Rundell Crescent, London, N.W.4.

VOCALIST Benny Lee asks us to thank all friends who wrote offering his sympathy upon the recent sudden death of his father. Benny has been away in Glasgow looking after his family affairs, and has not had time to reply personally.

## CALL SHEET

(Week commencing Feb. 12)

Les ALLEN. Palace, Blackpool.  
 Carl BARRITEAU and Band. Savoy, Southampton.  
 Johnnie CLAES and Glacipicorns. Empire, Middlesbrough.  
 Billy COTTON and Band. Empire, Shepherd's Bush.  
 Gloria GAYE and Band. Metropolitan, Edgware Road.  
 Henry HALL and Band. Empire, Nottingham.  
 Leslie ("Jiver") HUTCHINSON and his All-Coloured Band. One-Night Stands, London area.  
 Joe LOSS and Band. Empire, Finsbury Park.  
 Vera LYNN. Hippodrome, Brighton.  
 Roy MARSH and Modernaires (presented by Eric Winstone). Shakespeare Theatre, Liverpool.  
 Felix MENDSSOHN and Hawaiian Scroaders. One-Night Stands, Midlands.  
 Ronnie MUNRO and Orchestra. Garrick, London.  
 Harry PARRY and Sextette. Court Royal Hotel, Southampton.  
 Oscar RABIN and Band. Green's Playhouse, Glasgow.  
 TROIS and his Mandoliers. Empire, Leeds.

## GUITAR STOLEN

A PARTICULARLY barefaced robbery has deprived Danny Morgan, guitarist with Big Bill Campbell, of a very fine and practically irreplaceable instrument.

Guitar in question is an Abbott, special model, of the cut-away Reinhardt style. Instrument is an electric model, a fine and controls on the sound-box and pick-ups underneath. The guitar is a very light colour and is highly polished. It was in a flat-sided leather case. Theft took place last Friday (2nd), the instrument having been "lifted" from Platform 6 at Euston Station at about 2.45 in the afternoon.

Any music-shop dealer to whom such a distinctive instrument is offered should communicate immediately with their local police or direct with Scotland Yard.

## H'SMITH NAME BANDS

MORE news and developments have just reached the "M.M." regarding the enterprising "M.M." policy at present in progress at Hammersmith Palais (London).

This current week, Carl Barriateau and his Band are tearing up the sands, and this outfit will definitely be booked for an early return visit.

In the meanwhile, Frank Weir and his full Astor Club outfit are booked at the Palais for next week (commencing Monday, February 12), so that London dancers will be able to sample the music of the exclusive Astor in the more unconventional Palais atmosphere. During this week, Lou Preager's outfit is the B.B.C. "Band of the Week," but he will still be managing to appear at all Palais sessions.

The following week (commencing February 19) will also be a big one for Hammersmith fans, when the special Palais attraction will be the famous Vio Lewis-Jack Parnell "Jazzmen," of broad-based and recording fame, who will be playing their first encaissement of this type, and whose style should suit swing fans to a T.

Further impressive attractions in the way of name bands are booked for the Hammersmith Palais in the near future.

## U.S. HIT PARADE

Here is the latest available list of the nine most popular tunes in America, as assessed by the weekly nationwide ballot conducted by the American Tobacco Co. and broadcast in their "Your Hit Parade" programme over the CBS network:—

1. THE TROLLEY SONG.
2. DON'T FENCE ME IN.
3. WHITE CHRISTMAS.
4. I'M MAKING BELIEVE.
5. TOGETHER.
6. I DREAM OF YOU.
7. THERE GOES THAT SONG AGAIN.
8. DANCE WITH A DOLLY.
9. I'LL WALK ALONE.

# BARNET and KRUPA

EDGAR JACKSON'S Record Reviews

## CHARLIE BARNET AND HIS ORCHESTRA

0000Lumby (May) (Am. Blue Bird O4056488).

0000Mother Fuzzy (Barnet) (Am. Blue Bird O4061633). (H.M.V. B9405—5s. 4id.)

056488.—Barnet (sax) with Kurt Bloom, Conn Humphreys, Leo White, James Lemare (reeds.); Bernie Privin, Bill May, Sam Skolnick, Lyman Vusk (tpts.); William Robertson, Ford Leary, Don Ruppensburg, Claude Murphy (tmps.); Bill Miller (pno.); Bus Eiri (gtr.); Phil Stephens (bass); Cliff Leeman (dms.). Recorded October 14, 1940.

061633.—Barnet (sax) with Bloom, Humphreys, Ray Hopfner, Lemare (reeds.); Bob Burnet, Bob Price, Cy Baker, Mickey Bloom (tpts.); Robertson, Leary, Tammy, Murphy (tmps.); Miller (pno.); Jack Le Saire (gtr.); Stephens (bass); Leeman (dms.). Recorded September 11, 1941.

Anything the modern swing opus lacks in the way of a good tune (and, unfortunately, it's all too often plenty) is generally to a considerable extent offset by the competence—I might even say brilliance—of the treatment and performance it gets, especially at the hands of the top-line American swing bands.

Such is the case with these two recently released Charlie Barnet recordings.

### WHISTLEABLE MELODY

"Mother Fuzzy" may have moments one can catch on to for a whistleable melody, but I doubt if even the most incorrigible swing fan would have the audacity to set it up as an outstanding example of melodic inspiration.

"Lumby" has even less claims to be considered as an exceptional melody. It is, in fact, no more than just another of those riff sequences, and even less conspicuous for anything worth calling a tune in the best sense of the word than "Mother Fuzzy."

But what the compositions per se haven't got, the band, as I say, gives them.

For sheer verve and polish, resulting from its precision that can come only from supreme individual musicianship drilled into a highly integrated whole, it wants some beating, and if only as a retort to those who still persist in sneering at

what they disparagingly speak of as "those jazz bands," I cannot resist the temptation to ask: How many of even the best symphony orchestras achieve anything like the same attack, sense of conviction or unanimity of purpose?

The highspots are, perhaps, Barnet's soprano solo, the trumpet solos and the arrangement of "Mother Fuzzy"; the muted trumpet solo and phrasing and attack of the brass team as a whole in "Lumby"; and Bill Miller's piano solos (note the excellent recording which has enabled the solos to stand out in their correct perspective) and the bounce of the rhythm section in both titles.

### SUPERB MUSICIANSHIP

Or, at any rate, these are among the more noticeable points of the sides.

There are, however, many other features—instances of superb musicianship, which in the olden days would have called forth a rave from every fan and critic, and only pass without comment because the all-round standard of the better American dance bands has reached such a pitch that performances which were looked upon as unique yesterday are to-day too commonplace to evoke any particular comment.

The superlative standard has made us all, for better or for worse, blasé.

## GENE KRUPA AND HIS ORCHESTRA

000The Big Do (Krupa, Blonidi) (Am. Okeh WC211) (Recorded August 6, 1940).

000Drum Boogie (Krupa, arr. Hill) (V by Irene Day and Ensemble) (Am. Okeh C3530). Parlophone R2353—5s. 4id.)

3530.—Krupa (drums) with "Musky" Ruffo, Clint Neesley, Walter Bates, Sam Muser (reeds.); "Shorty" Cherock, Rudy Novak, Torg Halten, Norman Murphy (tpts.); "Babe" Wagner, Pat Virsadam, James Kelliher (tmps.); Bob Kittis (pno.); Ray Bionas (gtr.); Biddy Bastien (bass). Recorded January 17, 1941.

Most of what I have said for the Charlie Barnet sides above goes equally for these two Gene Krupas.

"The Big Do" may have some merit as a tune. At least, there are spots which the bath-tub Gigli's may remember. But basically it is no more than just another riff.

So is "Drum Boogie," but an even less original and interesting one than "The Big Do."

But here again the performances compensate to a great extent for the paucity of the tunes.

### EXHIBITIONISTIC GENIE

The outstanding feature—in addition to Krupa's drum solos, which exhibitionistic and of questionable musical value though they may be, are nevertheless fine examples of technique—are the sax team and solo trombone cues in the first chorus of "The Big Do"; the piano solo (note, too, the "walking" bass behind it) on the same side; and the tenor and trumpet solos in "Drum Boogie."

But as in the Barnet offerings, there are other points which would be worthy of special comment were it not for the fact that nowadays one can hear as good in nine out of almost any ten other American swing-band recordings.

If only the tunes had been more worthy of the musicianship bestowed on them I would gladly have given both sides a fourth star. Swing fans who attach more importance to what is generally regarded as "kick," will, however, doubtless add them anyway—in spite of the fact that the boogie content of "Drum Boogie" is a good deal more phony than righteous.

One or two changes have taken place in the line-ups of a few Glasgow bands. From Dennistoun Palais also player Jack Phillips goes to Bennie Loban's band at the Plaza, taking the place of Charlie Hamill, who leaves after a couple of years at this hall. Also from the "Palais" tenor man Jimmy Reid joins Jack Chapman, who has also signed up trumpet. Syd Becham, discharged from the Police, and Gordon Shields, who was previously on piano with Bennie Loban.



Cherry bandleader George Erick, and his vocalists Joy Conway (right) and Connie O'Neill, pose for "M.M." photographer, Jack Marshall, in their E.N.S.A. uniforms before leaving for a tour of the Continent.

## JERRY DAWSON'S NORTHERN NEWS NOTES

SINCE the very commencement of the war I have regularly recorded news of bands in all three of the Fighting Services—from the redoubtable R.A.F. "Squadronaires" to the humblest three-piece in North Africa—and in various Civil Defence organisations.

Now comes news of the formation of a small band with most interesting possibilities in the offing, in the ranks of the newest form of National Service—that of the "Bevin Boys."

Recently directed to a pit in County Durham from the ranks of Joe Kirkham's Band at the Tower Ballroom in Blackpool, Vic Carter has managed to scrape together a smart little four-piece outfit consisting of himself leading on tenor-clarinets, along with D. Wright (drums—ex-Freddy Platt's Rochdale outfit); K. Fell, from Barrow (piano); and an ex-member of Vic's own band from Preston (on guitar) by name G. Lawson.

The boys are all resident in the same hostel, and are busy playing for dances, socials and concerts at this and neighbouring establishments.

Of perhaps wider interest, however, is the news that Vic has already obtained permission from the Regional Controller to co-opt musicians from other hostels in the district with a view to forming a twelve- or fourteen-piece outfit which would have far wider scope than his present quartet. There must be lots of promising material in the ranks of the "Bevin Boys," and if any "Boys" working in the County Durham area—saxes and brass in particular—would like to take an active part in this ambitious project, would they please write at once to Vic Carter, Miners' Hostel, Coast Road, Easington, County Durham.

This is the first "Bevin Boys Band" that has come to my notice. Are there any others?

Readers will no doubt remember the big story a couple of weeks ago

about Gerald's visit to a Services' Contest as adjudicator, and his very favourable comments upon the quality of the music purveyed.

Amongst those so commended—they actually came second in the contest—was an R.A.N.C. outfit composed entirely of members of a field ambulance, five of the six members of the band being Northerners.

All Rental (Homerston) on saxes and clarinet is the only Southerner, the others being Jack Ramsey (S. Helens) and Maurice Charlesworth (Goslington) on trumpets; George Hampson (Manchester) on piano; and guitarist Les Gelder and drummer Jack Hope, both of Liverpool.

These boys have been playing together for three years now, and in spite of the various difficulties decided by force of circumstance—they have reached a high standard of proficiency.

Sgt. George Hampson tells me that the boys were delighted at the high praise bestowed on them and their fellow-contestants in the *Musical Mages* by Gerald.

High praise indeed, from so exacting an artist as the maestro.

In these days personnel change quicker than it takes the ink on these pages to dry, and further to my mention two weeks ago that Al Singer was playing drums with Fred Gibson at the Lido Ballroom, Blackpool, comes the news that he left there: on January 15, and the line-up of the band now is Fred Gibson (piano); Tommy Ashton (alto and clar.); Tom Ross (tenor and tiddle); Les Vates (trumpet); and Bob Ramsden (drums).

Newcomer Bob Ramsden has recently been invalided out of the R.A.F.

During a recent spell of leave the R.A.F. "Squadronaires," directed by Sgt. Jimmy Miller, undertook a week of one-night stands in the North-West under the aegis of M. Newton Lane, and proved a very big attraction in each spot they visited.

## 1945 Swing Music Series

### CHARLIE BARNET

and his Orchestra

Mother Fuzzy; Lumby B 9405

### HARRY HAYES

and his Band

Needlenose; Five Flat Flurry B 9404

### ARTIE SHAW

and his Orchestra

My heart stood still; Rosalie B 9399

### BUDDY FEATHERSTONHAUGH

and the Radio Rhythm Club Sextet

Flying Home; Seven come Eleven B 9400



HIS MASTER'S VOICE

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BRAND'S ESSENCE DANCE BAND GOSSIP



Very successfully touring the country, with his "Sunday Serenaders" Band, Ronnie Munro takes time out for a cheery rehearsal with his two vocalists, glamorous croonette from Latvia, Lydia Prince (a recent radio discovery of Ronnie's) and "25 half-notes in silver"—or, to be more exact, versatile (long) John Silver, whose fine vocal range of more than two octaves makes him at home with everything from grand opera to swing.

MONDAY morning, chums; and a desk piled high with letters bearing examples—all more or less incredible ones—of this latest "super-slogans" idea. Opening the first letter, I find that none other than my learned colleague "Detector" has been neatly pilloried in a new slogan devised by that young lady whose enthusiastic letters re the music (and torso) of Johnny Claes brought forth such a spirited spiel from "Detector" the other week. The lady neatly gets her revenge with "If you don't want a lecture, don't write and tell 'Detector.'" She also sends along "Take your gal and a bad tomato and pop along to hear Sinatra."

Vic Lewis and Jack Parnell, these boys are really as you know what? and "That boogie beat of Jimmy Vance is just the cure for ails in your pants (long) John Mavis is nuts or Beryl Davis."

R. Barsley, of Faversham, is just conventional with "Dance at the ball with Henry Hall" and "Jive to a solo by Danny Polo." J. A. Miller, of Cheltenham, suggests "Music for the hepster, played by Ben Webster."

After nearly three years' Army service, well-known London saxist-clarinetist, Wally Crombie has been invited out on the grounds of his eternal and nerve troubles, and is resuming his place in the profession. For the time being, anyway, Wally's health does not permit him to undertake anything in the touring line. His requirements are either a resident job in town or a series of engagements and/or recording sessions, so that he can get back to the top-line position he held in the profession, whilst remaining ailing at home for the rest and treatment which he still needs.

voice, breaking into the normally cloistered (1) silence of the "M.M." offices the other day; and in strolled that once well-known figure of West End landlady, pianist-composer Clifford Hellier.

Not only was Clifford "disguised" by an enormous "Colonel Blimp" type of moustache—cultivated, no doubt, by much application to some crude pom on the art of hirsute adornment—he was made further unrecognisable by being garbed in the conventional khaki and shoulder-flashes of E.N.S.A.; and he informed us, with a great further unrecognisable words, that he was expecting to take off for a tour of France at any moment.

STUPENDOUS, old boy; perfectly stupendous, said a well-known section were Bobby Bell (trumpet),



SCMN. BOB TRUSLER

late of the famous Teddy Joyce (Juvenciles) and Phil Park (trumpet) who used to be with the late Teddy Joyce's main band. The rest of the boys in the band were semi-pros, but nevertheless the combo built up to a high standard of musicianship, with a terrific degree of keenness among the personnel, who were quite literally willing to keep on practising morning, noon and night.

Later on came the most exciting chapter of all the boys' adventures on the Burma front. At the start of Wingate's Army and found themselves in the middle of the Japanese offensive. Bob Kirner, in fact, took his accordion right behind the Jap lines, being the very first musician from England ever to undertake such a dangerous assignment.

LOCAL SMALL BANDS Recent Radio . . . . by "DETECTOR"

ALTHOUGH unheralded and therefore possibly unnoticed by the great majority, last week was in its way possibly unique in the annals of British broadcasting.

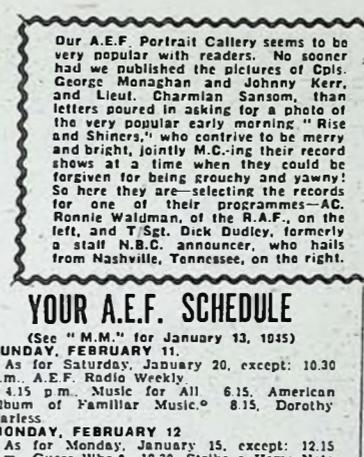
Next, in the Forces programme's "Swing Session" series, at 5 p.m. on the Tuesday (January 30), came Harry Hayes and his Band, with Harry Jimmie, also, Bill Lewington (tenor), Kenny Baker (pt.), George Chisholm (tmb.), Norman Stenfall (piano), Archie Slavin (tr.), Tommy Bromley (bass), and George Forster (dms.).

For another thing, they had the pleasure of hearing several famous entertainers from the States and from England. These included Paullette Goddard, Elsie and Doris Waters (with Bobbie Alderson at the piano) and Vera Lynn (accompanied by that fine ivory man Len Edwards).

The third of these small-band affairs was given by Stephen Grappelly and his Quintette, with George Shearing, at 7.15 p.m. in the Home Service on Wednesday, January 31.

For sheer artistry in sophisticated (and) use of that word in its less accurate, but more complimentary (sense) salon swing, I have never heard anything more polished or attractive from any British band.

For Friday, January 19, except: 7.15 a.m. Judy Garland. 12.15 p.m. Starlight. 12.30. Serenade for Strings. 1.1. The Big Show. 2.10. Downbeat. 5.15. Music from the Movies (repeat). 6.30. Let's Go To Town. 10. Soliloquy.



OUR A.E.F. PORTRAIT GALLERY SEEMS TO BE VERY POPULAR. THE SCORER HAD OUR PUBLISHED THE PICTURES OF GILS GEORGE, MONAGHAN AND JOHNNY KERR, AND LIEUT. CHARLAIN SANSOM, THAN LETTERS POURED IN ASKING FOR A PHOTO OF THE VERY POPULAR EARLY MORNING "RISE AND SHINERS," WHO CONTRIVE TO BE MERRY AND BRILLIANT, JOINTLY M.C.-ING THEIR SHOWS AT 12.15 WHEN THEY COULD BE FORGIVEN FOR BEING GROUCHY AND YAWNY! SO HERE THEY ARE—SELECTING THE RECORDS FOR ONE OF THEIR PROGRAMMES—AC. RONNIE WALDMAN, OF THE R.A.F., ON THE LEFT, AND T.SGT. DICK DUDLEY, FORMERLY A STAFF N.B.C. ANNOUNCER, WHO HAITS FROM NASHVILLE, TENNESSEE, ON THE RIGHT.

YOUR A.E.F. SCHEDULE

(See "M.M." for January 13, 1045) SUNDAY, FEBRUARY 11. As for Saturday, January 20, except: 10.30 a.m. A.E.F. Radio Weekly. 4.15 p.m. Music for All. 6.15. American Album of Familiar Music. 8.15. Dorothy Carless.

CONTESTS START

So it has been decided that at all contests hereafter the band called upon to play first will be allowed to play again later in the contest, and will be judged on which ever of its two performances is the better.

KING DOING WELL AT "AU BIJOU"

BUILDING up a very solid reputation at "Au Bijou" Restaurant, Piccadilly (London), is former Glasgow clarinet-tenor stylist Frank King, who is leading a six-piece outfit at this smart and popular rendezvous.



NEW YORK'S Café Society Downtown has installed Phil Moore and his band as featured attraction, with the Cliff Jackson Trio in support and Mary Lou Williams as intermission pianist.

U.S. JIVE JOTTINGS

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CONTESTS START

The name of Mezzrow brings to mind a story told in Hooper's paper, "The Jazz Record." The clarinetist chanced to be in the Onyx Club when Benny Goodman sat in with Bigard and his combo.

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# COLLECTORS' CORNER

by REX HARRIS and MAX JONES

## ALL ABOUT JIMMY YANCEY

SO much has been said and written about Jim Yancey lately that it seems to be as if he has long been established as a Jazz Personality in the minds of British enthusiasts. How far from the truth this impression is can be realised by an examination of local jazz writings of eighteen months ago, and less.

Then his name was very occasionally met, usually when some "old-time jazz fanatic" or "blessed critic" advanced claims of the worth of his few recordings, or when someone like "Diehard Trust" betrayed a position of public trust to the extent of smugling Jimmy's "Five's" and "Bugle Call" into two Rhythm Club broadcasts.

In September, 1943, we find Albert McCarthy voicing what must have been the beginning of a sturdy demand: "It is indeed sad that H.M.V. cannot, or more correctly will not, find room in their catalogue for a single record of this pioneer of blues piano playing."

The appeal was taken up; those possessing a rare Yancey disc shared their fortune with rhythm club audiences; lists of his records were listed here and there, and the spontaneous campaigning culminated in Jimmy's two Bluebird sides, being voted a high place in our "C.C." Poll. That was in February.

The following month saw the release of Yancey record number one, Edgar Jackson four-starred it, and it quickly sold out. The rest is popular history, and at present no one can say whether Wally Moody will change course before the remaining three Yanceys available to him have been released.

All of which is most satisfying. Obviously it is far better to have several examples of a man's work than only two, and Yancey's playing merits study. As Charles Wilford wrote recently:

"These records are quite unique in the English catalogue as examples of the early blues style and are of such rare quality as jazz as to repay the most close examination; H.M.V. are to be congratulated for issuing six sides (now up to eight—Eds.) within a few months and making possible a more comprehensive view of this music than could have been given by just one record."

It will be noticed that both McCarthy and Wilford refer to "blues" playing rather than boogie-woogie, for Yancey hardly ever produces the boogie bass which characterises that style, and his "Fives"—known also as "Yancey Stamp"—is perhaps his only true boogie-woogie piece. This doesn't matter at all, of course, but permits us to forget that line of inquiry which seeks to determine who, if anyone, put boogie-woogie on the map.

And not only is Jimmy's bass figure often far removed from that of the real boogie pianist but the form of his chorus departs from the tried 12-bar model on occasions. Both "Slow and Easy Blues" and "East

St. Louis Blues" have 8-bar choruses, the first consisting of two measures each of sub-dominant, tonic, dominant, tonic, and the second of tonic, sub-dominant, dominant and tonic.

These pieces have the sound of primitive blues tunes such as we imagine Yancey to have played over twenty years ago and bear small relation to the keyboard work of Meade Lux Lewis, Ammons or Pete Johnson.

Of Yancey's life story there is no need to write here. Edgar Jackson summarised it in his review of "Five O'clock Blues" (1" M.M." dated March 11, 1944), pointing out that Jimmy has never been a professional musician but has kept his hand in at private functions and on his sister's piano.

Yancey now finds regular employment as groundskeeper for the Chicago White Sox Baseball Park, which is two or three blocks from where he lives in the district once famous as the greatest Negro night-life area in America.

Amidst the sites of honoured jazz halls like the Royal Gardens, Sun Cafe, Apex Club, Vendome Theatre and Elite Cafe, within a few minutes walk from the Mecca Flats Negro tenement, Yancey and his wife rent an apartment where they live quietly in almost complete isolation from the jazz world.

A friend of theirs writes us: "Mr. and Mrs. Yancey live in a rather miserable building. This is a comment, as I know you will understand, on the rotten housing available to Negroes in Chicago and not upon the respectability of the Yanceys. Jim doesn't play professionally at all. He doesn't even keep a piano in his home. His wife explains that it would bring too many people in, who would keep them up to all hours of the night! But Mrs. Yancey is not opposed to Jim's playing, and is herself a fine blues singer. The two sides she sings on Jimmy's latest session were drawn from the highest praise from U.S. critics of jazz. George Avakian writes in 'The Jazz Record':

"When I first heard that Mama [Estella Yancey] sang two sides the thought crossed my mind that she probably wasn't much good and was recorded only because she or Jimmy wanted it that way. Such a thought, as we say in the army, is strictly a crack of stuff, and it is so well that my platform henceforth includes a side for Mama every time Jimmy records."

Her voice has a certain quality which enhances its naturalness; it is, briefly, hot. . . It's not as blue as Bessie Smith or Ma Rainey, or maybe even Ida Cox, but it is nevertheless a voice among thousands. As a new 'discovery' she rates as the most exciting find since Bunk Johnson and George Lewis."

So much for Mrs. Yancey. There is no possible outlet for these Session discs here, so collectors will have to wait; until it is possible to import again. Jim has been widely publicised

as the doyen of blues pianists, and there is evidence that his influence was felt by Meade Lewis, Ammons, and even Pinô Top Smith.

Some say he was playing his "Fives" as early as 1914; it is certain he was well known on Chicago's South Side by the middle 'twenties. Probably Cow Cow Davenport is an equally significant figure, historically, and, like Yancey, up until a few years back, has been consistently ignored by the so-called sponsors of jazz. Now we hear he has just made eight sides for the Comet Record Company.

Maybe these will alter the run of misfortune which Davenport has suffered for so long.

The point we want to bring out is that Yancey, like many another, is a fine musician with an important contribution to make. He may not be a proficient pianist, is probably the last to make such a claim, but, aligning endeavor with technique and speaking the direct folk-idiom without frills, he contrives to create some of the most beautiful piano music to be found in any catalogue.

And had it not been for the propaganda of Bill Russell and the enterprise of Dan Qualey, who together dragged him from obscurity, gave him a fortnight to practise, and recorded him for Solo Art, his talent may well have been wasting yet.

Over here the chance of discovering such talent is so slight as to be non-existent. But jazz collectors can support the work done by U.S. collectors and see that a local demand is created for the records of great jazz-men—particularly those still alive, while they are alive.

That is not to say that we recommend release of, say, Bunk Johnson, George Lewis, Lou Bellé, or Yancey discs because these artists were and maybe still are obscure and impoverished, but because they are great musicians capable of immortalising a splendid tradition on wax.

The acclaim that is to-day being accorded to Morton, Dodds and Ladinier comes too late to be of use to those men or to the cause of music. Let us help to see that musicians of like stature, still living, get their just recognition when it is needed.

The most promising sign has been the response to those three Yancey records on H.M.V.; "M J.'s" record selections have been well criticised from all angles, but the bulk of letters praise the Yancey sides. The one dissenting voice was that published here recently, which objected that "a little Yancey went a long way."

The perfect finish to this article has been already written by George Avakian in the "Jazz Record." To borrow: "And now, like Yancey, we end abruptly with a modulation into B flat."

**DISCOGRAPHY**  
Jim Yancey—Piano Solos  
Chicago, Spring, 1939  
"The Five's," Jimmy's Stuff" Solo Art 12008  
"Sweet Patootie"  
"Yancey's Blues."  
"Yancey's Stamp" (unissued).

Chicago, October 25, 1938  
"State St. Spiritual" (044007), Victor 26588, H.M.V. B9361  
"Yancey's Stamp" (044006), Victor 26589, H.M.V. B9366  
"Five O'Clock Blues" (044009), Victor 26590, H.M.V. B9360  
"Tell 'Em About Me" (044008), Victor 26591, H.M.V. B9381  
"The Mellow Blues" (044011), Victor 26591, H.M.V. B9374  
"Slow and Easy Blues" (044010), Victor 26591, H.M.V. B9374

Chicago, March, 1940  
"Old Quaker Blues," Am. Vocalion 05490  
"Bear Trap Blues," Am. Vocalion 05490  
"East St. Louis Blues" (WC2956), Am. Vocalion 05464, Parlo. R2956  
"I Received a Letter" (WC2955), Am. Vocalion 05464, Parlo. R2956  
(Last two sides accompanying Faber Smith, vocals.)

Chicago, September 8, 1940  
"Yancey's Bugle Call" (35th and Dearborn), Victor 27238  
"Death Letter Blues" (053437) and "Crying in My Sleep" (053436), Bluebird 6620

(Yancey sings on the last two titles.)  
Jim Yancey, Piano and Organ (Mama Yancey vocals).

12-in. Vinylite discs. Recorded mid-1934, Chicago.  
"Yancey Special" "Eternal Blues," Easton 12001.  
"Midnight Stomp" "How Long Blues," Session 12002.  
"Pallet on the Floor" "How Long Blues," Session 12003.  
(The above set sells at \$8.50.)

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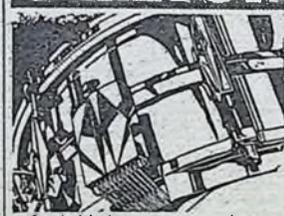
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TRUMPET and tenor sax (brothers) have vacant dates.—Agnew, Finchley 4774.  
PIANIST, nice style, read and busk, requires good gigs.—Ring Richmond 5529.  
SAX TEAM, alto-tenor (two) clarinets, library.—70, Haydens Road, Wimbledon. Phone: Liberty 4913.  
STYLISH DRUMMER open for gigs or perm.—M. Nyman, 14, Durnham Rd., E. Finchley, N.1, Tudor 4224.  
ALTO CLARINET, 1st-class, 3/4 req. weekly dates, W. End or near, with good outfit.—Box 7064, "M.M."  
DRUMMER, vacant Fri. onwards, own trans, amplif. lib.; klgs or perm.—Bat. 1019 (after 5 p.m.).  
DRUMMER, PRO., good job, 1st-class reader, decs. good job. Palais work, etc.—Box 7052, Melody Maker.  
PIANIST, 1st-class dance and recording, etc., open for gigs.—Write, Johnnie Addlestone, 45, Brynston Square, Marble Arch, London, W.1.  
YOUNG DRUMMER, S.P. exempt, seeks klgs or perm., strict tempo.—Box 7059, Melody Maker.  
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FIRST-CLASS DRUMMER, S.P. exempt, free afternoons.—Reg Swain, Ealing 4074.  
TENOR or Alto sax, dblg. violin, vac afternoons, klgs or perm.—"Phone: Barts 221, Tudor 4224.  
TENOR SAX, open for gigs.—J. Lander, 40, Springcroft Ave., N.2, Tudor 3826.  
PIANIST and/or drummer available for gigs, expd., reliable.—Finchley 2731/4609.  
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TPT., E.B. or B.B., sax, drms., for 6-piece orch., congenial perm., most days 7-10, no Sundays, £5 to £6.—Jack Lambert, Lion Walk, Colchester.  
LEAD ALTO and trumpet req., good readers.—Mimone, 6, Cromwell Smith Palais, W.6, Cun. 6193; Tul. 2186.  
BILLY BEVAN, Cambridge Hall, Southampton, req. 1st or 2nd trumpet and stylish tenor sax or res. engrmt., to start as soon as possible.  
2ND ALTO, clarinet, commencing Feb. '19.—Rube Sunshine, Victoria Ballroom, Nottingham.  
HARRY TAYLOR req. 1st and 2nd tpts., trombone; comm. as soon as poss.—Winter Gardens, Morecambe.  
BLANCHE COLEMAN requires lady trombone for Royal Opera House, Covent Garden.  
1ST-CLASS alto sax, dblg. clarinet, wanted urgently for Midland Ballroom, perm., good wages.—Comms.—Jack Dale, Music Ballroom, B'ham.  
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ARTHUR RICH and Orch., first-class band, 10 or smaller, and 12-piece, 12 or 14, available for engagements.—80, Liddell Gardens, N.W.9, and 1663.  
EVELYN HARDY and her Ladies' Band, 5 or more, avail. all functions.—49, Elmfield Rd., Potters Bar, Potters Bar 3605.

LEN GODFREY and His Band, 5/7-piece, available for engagements.—Tideway 2935, or 12, Perry Mans., Oxford Hill, S.E.5.  
TONY WAYNE and Band of "Stage Door Canteen," avail. for stage shows, concerts, etc., Sunday afternoons only.—All comms.: S. Montpelier Col. 4160 and Gla. 7038.  
CHARLES MEAD and Band, 9/12-piece, all pro. com., avail. town or country.—1, Theydon St., E.17, Cle. 2425.  
JACK ENGLAND'S Band: 9th Slaters: 10th, Stage Door Canteen (aft.); 10th, 16th, 17th, Holborn; 12th, Guildford; 13th, Haywards Heath, etc., etc.—52, Sutton Ct. Rd. W.4, Chi. 6309.  
CYRIL GREEN'S Orch., free for gigs or perm.—330, Brixton Rd., S.W.9. Brixton 1070, Tun. Hill 2718.  
WEST END FOUR avail. for engagements. Social clubs a speciality.—Mus. 3092.

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PUBLIC NOTICE

BRITISH BALLROOMS Assn. (registration applied for). Meeting, Feb. 18, 3 p.m., Queen's Hotel, Birmingham, for election of officers. All those interested—Managers, Proprietors and Schools of Dancing welcomed.—Inquiries, Ramsden (Acting Chairman), Plaza Ballroom, Derby.

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2 DRESS SUITS (dinner jackets), £12 12s.; 1 cvng. tail-coat, £4 4s.; 1 morning suit (striped trousers), £10 10s.; 1 silk hat: all of the best quality and in exc. cond.; chest 42 in.; leg, inside, 30 in.—Stratton, 47, Amersham Hill, High Wycombe, Bucks.  
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