

# Melody Maker

3<sup>d</sup> INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 647

## GILBRAITH WINS FIRST BAND REINSTATEMENT CASE

A CASE OF VITAL IMPORT TO THOUSANDS OF EX-SERVICE MUSICIANS THROUGHOUT THE COUNTRY, AND ONE THAT ALSO HAS NATION-WIDE IMPLICATIONS, WAS FOUGHT OUT AND WON BY ACCORDIONIST BERNARD "BARNEY" GILBRAITH AT THE CHADWICK STREET EMPLOYMENT EXCHANGE, S.W.1, ON MONDAY LAST, WHERE, BEFORE THE WESTMINSTER REINSTATEMENT COMMITTEE, HE CONTESTED THE REFUSAL OF THE PROPRIETORS OF THE LANSOWNE RESTAURANT, BERKELEY STREET, W.1, TO REINSTATE HIM IN HIS OLD JOB.

After a four-hour hearing, it was the Committee's decision that the respondents—the Lansdowne Restaurant—were legally obliged to re-

engage Gilbraith under the Reinstatement in Civil Employment Act (1944). They were ordered to pay him £27 compensation from December 3, when his services became available, up to December 17, when he is entitled to re-commence work at the restaurant.

Barney, who in 1940 was leader of a quartette comprising Benny Baker (pno.), Hank Hobson (bass), and Harry Landau (dms.), voluntarily gave up his remunerative position at the Lansdowne to join the R.A.F. where he served with distinction as an air-gunner and made a full tour of operational flights over enemy territory.

In his own words he says:—  
"The outcome of this case is of immense importance to all demobbed musicians, as I feel they should not be penalised for their war-time service."

"I spent many hard years climbing to the top, and I am sure that many others with long-established professional experience would resent having to go back to the misery of Archer Street to start their careers all over again."

### TRIBUTE TO RATCLIFFE

He pays a special tribute to the brilliant manner in which his case was handled by Mr. Hardie Ratcliffe, Assistant General Secretary of the Musicians' Union, whose forceful arguments and forensic skill greatly contributed to the success of his application.

In support of his submissions on behalf of the applicant, Mr. Ratcliffe several times quoted extracts from back numbers of the "Melody Maker" dealing with Barney's leaving the Lansdowne to join the R.A.F.

Barney adds: "As a musicians' representative Mr. Ratcliffe could not be excelled; all Union members should have implicit confidence in him."

The case for the Lansdowne Restaurant (Mayfair), Ltd., was presented by Mr. John Senter, a barrister briefed by their solicitors, Messrs. Howard Smith and Harston.

The proprietors contended that they were not Barney Gilbraith's former employers, because the relation was not that of master and servant, and there was no legal contract between him and the firm. They further contested his application on the grounds that Gilbraith undertook to supply a band, and that the musicians therein were not under the control of the restaurant in a legal sense. In effect, Gilbraith was an independent contractor, and not an employee of the firm.

Mr. Ratcliffe, for the applicant, pointed out that circumstances re-

(Please turn to page 4)

## PEACE-TIME BANDS FOR ABROAD

### Preager and Lewis Blaze Trail to Italy and Scandinavia



Lou Preager

HONOUR of being the first band to leave England on a purely commercial engagement since the war started goes to famous Hammersmith Palais broadcasting and recording leader Lou Preager, who has signed up to take his entire outfit for a month's engagement in Milan.

Within a day or so of Lou's departure, Vic Lewis and his "Jazzmen"—the small British "jump" outfit which has already rocketed to success with the swing fans over here—will be leaving to play a series of concerts in Denmark, Sweden and Norway. By a coincidence, both ventures are timed to begin early in February, Lou Preager leaving on February 4 and the "Jazzmen" expected to follow a few days later.

This is inspiring news for the progressive musicians of this country, for these two bands will be setting out to reopen the trail of dance bands to parts of the world which have proved so profitable and interesting in the past, and they will, at the same time, re-establish the high pre-war traditions of British dance music after a six-year "blackout."

Lou Preager and his company will be playing a series of concerts in Milan, plus various "stands"—some of three days' duration—all around that famous city. Engagement came about originally in a dramatic manner through the promoters chancing to hear some of Preager's records. Impressed by the whole band, with its unusual instrumentation and clever arrangements, plus Paul Rich's excellent singing, they immediately decided that this was predominantly the British band which they would like to engage.

Negotiations were started and resulted in Lou being offered one of the most unusual contracts of recent years. One of its provisions is that Lou and his outfit will be given full pay from the moment they leave London to the time they return. Their trip carries the fullest approval of the Hammersmith Palais management, who regard the venture as an excellent advertisement for British musical prestige. A first-class deputy band will, of course, be provided at the Palais until Lou Preager's return. Lou will leave for the Milan trip with a fourteen-piece band, plus vocalists Paul Rich and Rita Carr, with an additional ballad singer whose name has not come to hand at the time of closing for press.

### INTERNATIONAL FELLOWSHIP

The Vic Lewis "Jazzmen," when they depart in early February, will visit Copenhagen, Stockholm and Oslo. They will also go to Uppsala, the University town in Sweden, where their brand of live should create a furore among the students.

Throughout the tour, which will probably last from four to six weeks, Vic Lewis is planning to put over a series of high-class jazz concerts. He feels that the whole of Europe, starved of jazz throughout the war years, is simply crying out for live; and Vic is certain that his forthcoming visit to Scandinavia, with his unique brand of small-band jazz, will be both fulfilling an urgent need over there and also doing something to cement good fellowship between British musicians and those in the countries concerned.

With this international angle well



Vic Lewis

in mind, Vic has offered to play some concerts for the local Musicians' Benevolent Fund in Sweden, so that jazz will once again be the medium for promoting camaraderie in a grand way.

In Scandinavia, no less than in other continental countries, jazz music has a tremendous following. The records of Vic Lewis and his "Jazzmen" have already had an excellent sale in Sweden.

There is one important change in the "Jazzmen" line-up for the trip. Owing to the urgent day work upon which he is still engaged, trumpet stylist Billy Riddick will be unable to leave England. His place is being taken by that first-class and exciting

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## GRAPPELLE'S LINE-UP

THE past week has been a very busy time for fiddle stylist Stephane Grappelly, who has been working hard forming, and rehearsing, the new band with which he will be fulfilling his big new break at London's Berkeley Hotel this Saturday (December 15).

Several players whose names are already household words in the business are contracted to open with Stephane.

They include piano and arranging ace Jack Penn; famous guitarist Jack Llewellyn; and drummistic celebrity Max Abrams. Both the first-named are recently out of the Forces. Max Abrams has lately left Jack Payne's Band.

Bassist will be Cecil Cooper, and vocalist will be the talented Lynne Shaw, who has appeared with Lou Preager, Frank Weir, etc.

## Kid Krupa Airs

TODAY (Thursday) gives 11-year-old drum sensation, Victor Feldman, his first session with the Pat Dixon "Jazz is Where You Find It" feature.

Recording the programme, which will not be sent out until the New Year, Victor shares honours with an all-star line-up comprising Vic Lewis (gtr.); Al Burka (bass); Billy Munn (pno.); Aubrey Franks (tenor); Lad Busby (trb.); Alan Franks (tp.); Jack Parnell (drums); and Nat Temple (clar.).

AFTER a run of fourteen months with Frank Weir's Astor Club Seven, West End bassist Lou Nussbaum has resigned to take a rest from night work, and is now concentrating on free-lancing in Town.

His place at the Astor has been taken by that up-and-coming young bassist Teddy Wadmore.

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## CALL SHEET

(Week commencing December 17)

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Len CAMBER.  
Empire, Chatham.  
Billy COTTON and Band.  
Hippodrome, Birmingham.  
Nat GONELLA and Georgians.  
Court Royal Hotel, Southampton.  
Adelaide HALL.  
Empire, Glasgow.  
Henry HALL and Band.  
Palace, Reading.  
Joe LOSS and Band.  
Green's Playhouse Ballroom,  
Glasgow.  
Ossie NOBLE.  
Palace, Bath.  
Oscar RABIN and Band.  
Band of the Week, B.B.O.  
Monte REY.  
Palace, Blackpool.  
TROISE and his Mandollers.  
Empire, Kingston.

## CRIME WAVE HITS PROFESSION

BRITAIN'S crime-wave, the most extensive of all time, reached out and dealt three blows at the musical profession last week.

First to suffer was "Music from the Movies" Louis Levy, whose Datchet (Bucks) residence was entered by thieves who got away undetected with two mink coats valued at over £2,500, and a radio set worth £50.

Next, the famous Leeds firm of Messrs. Ackroyd suffered an abortive assault when, during the evening of December 6, thieves took advantage of the noise of near-by pneumatic drills to remove a gate from the shop doorway and smash a thick pane of glass.

Behind the glass, a strong metal grille finally resisted their efforts to snatch the valuable assortment of musical instruments for which the firm is so well known.

Finally, a £20 ukulele-banjo displayed for sale in the window of the El Gies High Street, W.C.2, premises of Messrs. F. and R. Walsh attracted the attention of smash-and-grab thieves, who shattered the window during the night of December 7-8 and successfully got away with the instrument.

This instrument is autographed on the vellum by Bill Waddington, B.B.C. comedian, recently released after five years with "Stars in Battledress," and currently appearing at the Croydon Empire. Possessing a wooden resonator, it may be offered for sale, and anyone approached should immediately notify the nearest police station.

RECENTLY discharged after six years in the R.A.F., London bassist Micky Rome is back home, and is now waiting to settle into some comfortable post in London's West End.

Before the conflict, Micky played all over Town, at the Café Anglais, Café de Paris, May Fair Hotel, etc. Several of his brothers are also in the profession. Old friends will find Micky Rome at Stamford Hill 5951.

## PALLADIUM TRIUMPH FOR TED HEATH

THREE THOUSAND of Swingdom's faithful answered a musical muezzin's call on Sunday afternoon (9th), when they made their pilgrimage to the London Palladium to bow down and worship "Top Ten" Ted Heath at his first phenomenal presentation of a fortnightly series of "Swing Sessions" (writes Laurie Henshaw).

Heath certainly fired hepsters' enthusiasm for his new venture, and hundreds were turned away with a mournful weeping, wailing and gnashing of teeth. If future shows are as successful as this one, then London Transport hasn't increased its services a day too soon!

All tickets were sold before the opening—box-office bidding reached £2 for a 10s. 6d. seat; stalls, balconies and boxes were filled to capacity; and the cubic feet of air pushed in by gangway onlookers alone jeopardised the survival of the seated.

The panic was on when the full Heath Band, comprising Reg Owen, Nat Temple, Freddy Gardner, Norman Impy, Johnny Gray (reeds); Kenny Baker, Stan Roderick, Harry Latham, Alan Franks (tpts.); Harry Roche, Lad Busby, Jack Bentley, Jimmy Coombes (tmps.); Norman Stenfall, George Shearing, whose transcriptions of "Star Dust" and Art Tatum's version of "Tea for Two" received a tremendous ovation.

A last-minute presentation of a new vocal-act discovery of the "M.M.," the Beverley Sisters, was a great success, and we shall be commenting on this talented trio more fully in our Christmas issue.

The concert closed with the Heath Band taking off on Charlie Barnet's "Skyliner," "Twilight Time," "Deep Night," and that wild drumming number "Not So Quiet, Please," beaten out with controlled abandon by Jack Parnell.

At the next "Swing Session" on December 23, Ted is again presenting his all-star band, coupled with added attractions in the persons of Beryl Davis, Frank Weir (clar.), wizard pianist Art Thompson, Kathleen Stobart, amazing tenor-sax stylist, and a Canadian drummer, Earl Freeman, whom Jack Parnell describes as "sensational."

Dick Dudley will again knit the show together with his slick compering.

Applications for tickets, priced 2s. 6d., 3s. 6d., 5s., 7s. 6d., and 10s. 6d., should be made as soon as possible to the Palladium box-office, 8, Argyll St., W.1 (phone GERrard 7373).

One of the many highspots of this frantic foray occurred during the second half, when Jack Parnell's Quartet, a misnomer with a lie-up of Reg Owen (clar.), Kenny Baker (tpt.), Dave Goldberg (electric g'tar), Ralph Sharon (pnc.), and Charlie Short (bass), rocked into their own highly original treatment of several evergreens. This little bunch has something more than just instrumental virtuosity; it has a sense of humour and an understanding of musical good taste that screams out for immediate waxing.

One has heard of bands within bands, but Ted's talented outfit is surely without parallel in this respect: all his musicians are masters of their instruments, and he can juggle his men around into an astonishing variety of units, confident that the musical outcome will still be superb.

That swingin' of the jam sessions Kenny Baker—now a permanent member of Ted's band—and Norman Stenfall are two men who deserve special mention in Ted's sizzling outfit.

Kenny's composition "Pilgrimage," in which he weaves wondrous improvisations around a glorious harmonic theme, ranks with anything that has been played in the States; and Stenfall's arrangement of Duke Ellington's "Ring Dem Bells" shook the gill paint and bats from the dim recesses of the Palladium roof.

Another original by Kenny, "First

Jump," is both groovy and great. This has been recorded on Decca.

The Brass Hats, comprising Ted's trumpets and four trombones, played some specialities, including "Lullaby of Broadway" and the old-timer "Lying in the Hay," but there was no straw in the boys' ears when they gave out on this number.

Johnny Green and Dick Dudley were featured vocalists, the former evoking low moans from the feminine section of the audience. Dick's gags had the fans choking with glee when he sang a comedy number, "Old Dan Tucker," with bass and guitar accompaniment.

### HAYES ILL

Unfortunately ace altoist Harry Hayes was too ill to appear, but his place was most ably filled by pianist George Shearing, whose transcriptions of "Star Dust" and Art Tatum's version of "Tea for Two" received a tremendous ovation.

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## Harry Leader's Changes

CHANGES due shortly in the Harry Leader sax section at the London Astoria Dance Hall introduce Ivan Gray (tenor, clar., flute, arranger) and Eddie Bracewell (2nd alto and clar.), replacing Harry Java and Frank Gibson respectively.

Both these newcomers have recently left the R.A.F., Ivan, in addition to a spell on sax with Billy Cotton, being a staff arranger with Messrs. Francis, Day and Hunter before the war, and prior to joining up in 1940, arranging for Harry Leader.

The Leader Band will be on the air again on December 21 in "Music While You Work."

## DELAUNAY IS IN LONDON

CHARLES DELAUNAY, author of that best-known of all jazz record reference books—"Hot Discography," and leading light of the French Hot Club, arrived in London from Paris last week-end.

Since his arrival, Charles has been kept very busy looking up old friends like ace-violinist Stephane Grappelly, hearing British bands, attending broadcasts, and discussing business deals. It is believed his visit may have important repercussions in the recording field.

Charles confirms that he is hard at work on a new, revised edition of his discographical classic which will be published in the near future.

## MIDDLESBRO' BANS CHESNEY

IT may be all right for millions of B.B.C. listeners, Sadler's Wells, and the premier music-halls of the country, but for Middlesbrough—no!

That is the argument of the Town Councillors of the ship-building town in banning from a celebrity concert at its Town Hall yesterday (12th) harmonica-virtuoso Ronald Chesney.

Chesney's articles in the Melody Maker awakened thousands of readers to the potentialities of this instrument. Next, on the air with David Miller as pupil, he brought his playing and his instruction into the homes of millions of listeners. Since then he has appeared at well-nigh every No. 1 music-hall in the country, held a month's season at Sadler's Wells, and has been acclaimed by musical critics as "the Paganini of the harmonica."

At present appearing at the Prince's Theatre, Bradford, under the aegis of impresario Harry Fielding, he was billed to appear at Middlesbrough Town Hall (one of some ninety Town Halls booked for similar celebrity concerts), with such artistes as Flotsam and Rawick and Landauer. But the Town Council said "No!"

He is not, they said, "a celebrity. He is a music-hall artiste." The obvious weakness of such an argument being pointed out by Harry Fielding, in view of the number of halls played by the other starred artistes, and in view also of the immense respect and interest paid to Chesney's artistry by the musical profession as a whole, it was decided to hold a special Town Council meeting to discuss the matter.

The result of this meeting was contained in a telegram to the Fielding office saying: "Committee confirms previous decision not to permit Chesney to appear."

The whole question of how far town councillors are to be permitted to dictate what their town-folk shall or shall not be allowed to receive in the way of entertainment is raised by this high-handed and seemingly illogical action, and already wide interest has been shown by the Northern Press.

Meanwhile, it is still Harry Fielding's intention to take Chesney to Middlesbrough on the date advertised, in the hope that a last-minute reflection on the part of the Council will reverse their decision.

## MIRFIELD CHANGES HIS TUNES!

HONOUR of consistently giving the biggest headache to "M.M." headline writers must be given unconditionally to bandleader Fred Mirfield. Within the past few months Fred has been the ace-high king of Dixieland; has given up Dixieland; has resumed Dixieland again; has gone into Variety; and has now completely and finally staggered all the profession's scribes by assuming the unexpected and tattered mantle of "Britain's Spike Jones."

This, anyway, is the description under which Mirfield appeared recently in Variety at the Grand Theatre, Clapham Junction, London, putting over a very unusual type of show in which broad comedy, Dixieland, pleasant vocalism and more comedy were ingeniously mixed up to make a pot-pourri apparently agreeable to most theatregoers' tastes.

Fans on this occasion got good value from the spots of jive, with Fred Randall (trumpet) and Denis Croker (trombone) in smashing form (despite the weirdness of their Spike Jones-esque attire), and a new male vocal heart-throb in the person of Tony Arnold, who got the young ladies feelin' sentimental over him.

Pat Tremayne (Mrs. Fred Mirfield) did vocal honours for the fair sex. Mirfield is continuing his Variety ventures: is currently (this week) at the Hippodrome, Boscombe; from December 24 to December 31 is at Swindon; and at the end of January comes to London at the Bedford Theatre, Camden Town, and the Empire, Kilburn. In the meanwhile, he is also carrying out a number of Sunday concerts and one-night stands.

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# TEDDY'S "REALLY GREAT SWING"

TEDDY WILSON—Piano Solos.

\*\*\*\*I Know That You Know (Vincent Youmans) (Am. Columbia CCO3686).

\*\*\*\*Them There Eyes (Pinkard, Tracy, Tauber) (Am. Columbia CCO3687).

(Parlophone R2985—5s. 4d.)  
Wilson (piano), with Al Hall (bass); J. S. Herd (dms.). Recorded July 4, 1945.

THESE two sides come from the same session as Teddy Wilson's "China Boy" and "Rosetta" (Parlophone R2981) reviewed on October 13, and it would have been less of a demand on your patience, not to mention an easy way out for me, could I have disposed of them with the short comment that you could take my remarks on those earlier releases as sufficient for these two later issues.

But I don't think that would quite meet the case. Whether it was by accident or design I can no more say than it probably matters, but it is nevertheless a fact that Parlophone kept the best two of the four sides until last.

It can hardly be said that Teddy displays fine technique, for the simple reason that that would have been almost impossible, even though the fast "I Know That You Know" has a left-hand drive which Teddy never quite managed to achieve in any of the other titles.

But in both this side and "Them There Eyes" he gets even nearer. If I may say so, to really great swing.

There is much less of that flowery arpeggio business. True, it pops up now and again, but the economy with which Teddy employs it, makes it not only permissible but actually enthralling, because one no more has to be aggravated by it than it interferes with the truly rhythmic character of the music or gives any impression that the maestro is using it as a device to parade his virtuosity.

Although a Westerner by birth—he was born in Austin (Texas), 1912—Theodore (Teddy) Wilson drew his jazz inspiration from the Chicago of the early thirties. Following musicians like Earl Hines and Zinky Cohn in Jimmy Noone's Band, his piano style was at first modelled on theirs, and his recordings with Louis Armstrong in 1933 show this influence clearly. In New York he recorded with Benny Carter, Mezzrow, Norvo and others, and joined the Willie Bryant Ork., where he stayed until 1935. In that year, a casual session at somebody's house brought him and Benny Goodman together and the idea of the Goodman Trio was born. Also in that year he commenced a long series of recordings under his own name, finally forming a permanent band, which he still fronts to-day.

With Goodman's various outfits Wilson made his name and reached top rating in jazz polls both here and in the States. Through the years his playing developed until he forged the complex style so widely imitated to-day. Wilson is a firm favourite with jazzmen as well as the fans, for there is always something of musical interest in his imaginative variations.

## EDGAR JACKSON'S Record Reviews

Not that the earlier releases were anything but breath-taking examples of piano wizardry, but these new ones have the added allure of being good jazz for jazz's sake.

In fact, about the only thing that could prevent anyone from putting this disc on his "must" list is that those with high fidelity reproducers may find the surfaces on the rather dull and noisy side. But unfortunately that's something neither new nor unusual with American Columbia recordings.

HARRY HAYES AND HIS BAND  
\*\*\*Midnight Prowl (Wolfson) (H.M.V. OEA10593).

\*\*\*Play Boy (Lionel Hampton) (H.M.V. OEA10594).

(H.M.V. B9450—5s. 4d.)  
Hayes (alto), with Jimmy Williams (tenor); Bill Lewington (bar.); Jimmy Watson, Freddy Clayton (tpis.); Jock Bain (tmb.); Norman Stenfalt (ono.); Joe Deniz (gitar); Charles Scott (bass); Billy Lonsdale (dms.). Recorded September 19, 1945.

FROM the above personnel you will see that these records follow a somewhat different path from that trodden by Harry in any of his previous H.M.V. recordings to date. The band, which in the past was never more than eight strong, now has three saxes and three brass, bringing it up to ten.

But don't be misled into thinking that because he now has complete sax and brass teams Harry has acquired them to enable him to run a conventional-styled dance outfit featuring the usual kind of brass-led and rhythm section arrangements.

Actually he is still adhering closely to his original small-band plan, with himself as featured soloist, and the newly added instruments are used almost entirely to enrich the background harmony.

At any rate that is the case in "Midnight Prowl," a very slow, not very appropriately named, and rather (if you will forgive the horrible word) "classy" little tune.

The piece is treated almost throughout as an alto solo for Harry, and not only shows him once again as probably the most tasteful and eloquent alto player we have, but proves how right he was when he decided to augment his band and use the instrumentation as I have explained. The record is in every way charming.

## SUPERB STENFALT

The somewhat faster but equally individual "Play Boy" is different to the extent that it presents solos by Norman Stenfalt and Jimmy Watson.

As usual, Norman is superb. Unfortunately, any such rave about Jimmy would be a rather unwarranted exaggeration.

In a large, noisy band at fast tempo, Jimmy can be most exciting. But his effort in these more—shall we say—esthetic circumstances hasn't quite come off. It lacks personality and feeling. In fact, it does little more than make Jimmy sound rather like a fish out of water.

However, the rest of the record is more than just good enough.

Norman's chorus is a gem of tasteful artistry. Harry again plays brilliantly, and once again the harmonic background for which the rest of the front line is mainly used has a lovely warm richness which could not possibly have been achieved with fewer instruments, even though it must be added that Bill Lewington's baritone does a good deal more than one instrument's share towards producing this pleasing harmonic result.

## JERRY DAWSON'S NORTHERN NEWS

Only a few hours ago I paid my usual visit to Manchester's "Archer Street"—the balcony café at the Ritz Ballroom—and I was amazed to find its complexion almost that of a normal peace-time afternoon.

To begin with, Bob Hall's new five-piece was on the stand as I entered, and at least three of the "old faces" were there, whilst one by one I began to recognise, amongst the watchers, face after face that had not been seen around for years.

I was chatting to ex-Freddie Platt trombonist Frank Tebb, enjoying a well-earned leave from Burma, where, as Sergt. Tebb, P., he was leader of the 14th Army Dance Ork. With Frank was his wife and strapping young daughter, who was only a child in arms when Papa "hit the trail."

I WOULD be pleased to hear from any lady pianists who may be interested in a restaurant job with a quartet at a Northern seaside spot. Only girls who are first-class straight pianists, able to read and play anything from opera to current "pops" at sight, will be of any use.

Send full particulars to Jerry Dawson, 8, Sefton Rd., Archer Park, Middleton, Manchester. Please don't expect me to reply—I can only forward applications to the right quarters.

As we were talking we were joined by ex-Joe Daniels trumpet Harry Connelly, recently repatriated after having spent three and a half years in a Japanese P.O.W. camp in Thailand. Considering his ordeal, Harry was looking quite well, and is expected to be finally demobbed within the next two or three weeks.

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Sextet—After you've Gone  
Trio—Body and Soul  
R 2983

Parlophone

RECORDS

The Parlophone Co. Ltd., Hayes, Middx.

I AM writing this in the midst of enjoying—with mixed feelings—what I hope will be my last "leave."

I say this because (a) I am, in company with several hundred thousand other blokes, hoping to be demobbed within the next three months, and (b) because everywhere I have been I have continually bumped into people who have already regained that much-desired civilian status.

As usual, I paid the "big smoke" my quarterly visit, and dropped across several people in different sides of the business who have cast off their uniforms for all time—they none—some of them not without a tinge of regret.

A welcome visitor to the MELODY MAKER office whilst I was there was the M.U. Hardie Ratcliffe, who, amongst other things, gave me some details of the new membership drive that is already in being throughout the provinces, and was gracious enough to suggest that I might be of some assistance to the M.U. in the North-West area in the matter of making musicians more union conscious.

A particularly "black spot," Hardie told me, was—and is—the Liverpool district, where within the past few years at least two rallies have been held in an effort to whip up interest, but without much effect.

What about it, Liverpool? Surely the war years have taught us all the value of collective security, and the benefits that it can confer upon both employer and employee. If, of course, it is that dance musicians have some objection to the local branch of the Union, or if the local branch has some objection to the dance musicians, what about airing your grievances?

If I can help by taking up the cudgels on behalf of one side or the other, I'll be happy to do so.

If, on the other hand, it is just a case of plain apathy or suspicion, then it is high time that those who do realise and appreciate the Union's value made some sort of bold effort to rope in the dissentients.

Whatever the trouble is, I will be glad to hear from any interested party with a view to passing on the truth of the matter to the headquarters.

# ★ Brand's

# ★ Essence ★ DANCE BAND NEWS IN GOSSIP FORM



RECENTLY this column gave the lowdown on certain worthy jazz activities being carried out by Charles Chilton in far-away Colombo. Since then, instances of similar good work on the part of other collectors abroad have come to our notice, proving that the "hot gospel" is being consistently preached on foreign soil.

First, there is Rex Norton, Salisbury collector and writer on jazz, who is at present lieutenant with a parachute regiment in S.E.A.C. Rex has organised a hot-music society within his battalion which provides an evening of recorded jazz each week. Rex is one of the lucky ones who found a gramophone plus a reasonable set of records—both items rarities out in Singapore. Besides the H.M.S. and his official duties, Rex finds time to help edit a weekly battalion magazine, in which he features a Musical Box with some solid information about jazz.

Then from Sig. Philip Trundley comes word that after four jazz-starved years in the Navy he met up with L/Saman W. Oswald (well known to our "Collectors' Corner"), with whom he joined forces in order to put over several jazz recitals in the barracks.

Since they were highly successful, the authors contacted the Forces radio station in Naples and arranged a broadcast along the same lines. L/S Oswald was unfortunately drafted at the last minute, and so Philip gave out on his own with such records as Jelly Roll Morton's "King Porter Stomp" and Bechet's "Maple Leaf Rag" for the delectation of those who like the real stuff.

Cpl. Eddie Patterson is another whose name will be familiar to rhythm clubbers, who has been engaged in broadcasting swing music for Army Broadcasting Service.

Eddie is out in Milan, where the leading light of the local Forces station is Capt. John Purdey, the well-known pianist, who now gives recorded recitals featuring stacks of U.S. recordings. Eddie has assisted him with programmes over this network, and is currently presenting a series called "52nd Street" that features the work of small jazz groups.

Besides his recitals, Eddie has worked as compere for the Desert Air Force Orchestra, playing over the 12th Air Force Radio Station in Florence. This outfit is now under the direction of ex-West End tenor stylist Keith Bird, whose admirers will be glad to know he is playing at the top of his form. Keith is responsible for the band's arrangements, along with Jimmy Robertson, the second-alto man, and is leading on alto sax and clarinet instead of tenor.

The rest of the personnel is: Bob Adams (tenor); Reg Webb, Gordon Twitchell, Robert Hope (trumpets); Billy Hall, Taf.; Davis (trombones);

It may be corn, but, by gosh, it's commercial! The Irwin Dash staff group themselves round Headman Irwin himself as he proudly flourishes a copy of the current No. 1 hit-waltz, "I'm in Love With Two Sweethearts." The song has just been bought for America by the Music Makers' Publishing Co. of Hollywood, and a historic exhibit in the Dash offices just now is the signed cheque for 500 dollars advance sent over by that firm, and signed by the Managing Director—none other than Harry James! L. to R, the picture above shows Rhoda Michaels, Miss Pond, Irwin Dash and Sid Green.

Jock Brown (guitar and vocals); and Art Jackson (piano and vocals). Alan Holmes was producing the Desert Air Force shows and playing drums in the band, but he has lately left.

Also in Italy is Pte. E. W. Walker, another enthusiast who keeps an ear and eye open for jazz in the various places he visits. Pte. Walker hasn't put over any record recitals—though he's tried to—but has unearthed plenty of jazz wax in Bari and other places.

At different times he's come across such old gems as the Frank Trumbauer records with Dix, but the price asked in Italian lire was equivalent to 17s. 6d. in English money, and too much for his pocket.

PHILATELISTS may be keen collectors: photographers might beat them for enthusiasm; but Rhythm Club-ites, as the last story told you and this one is going to tell you again, spread the infection for swing music wherever they wander.

R.A.S.C. Sgt. Stan Line, a semi-pro drummer before the war, has carried the Rhythm Club banner right from East London to the Middle East. Apart from making Jerusalem live and sound, his crowning triumph was obtaining several airports over the Forces Broadcasting Service in Cairo.

But to begin at the beginning: Stan on joining the R.A.S.C. soon found a seat in the drum chair of a seven-piece outfit which, together with a concert party, for sixteen months toured the Palestine area. Eventually the band broke up, but Stan, who now found himself in Cairo, started a Services Rhythm Club.

There he did very well, considering the limited amenities then at his disposal. Records were scarce, but supplies were gradually scrounged from unnamed sources. Most popular feature of the club was the jam session.

Several well-known British bands arrived in Cairo during this period and among the men who sat in on Stan's sessions were such musicians as Woolf Phillips, Frankie Wilson

(ex-Van Straton) (tmbs.); Basil Meesa, Chick Mayes (formerly with Harry Roy); Reg Gamage (an Army band boy loaned to Harry Roy while he was in Cairo, and a fine lead brassman) (tpits.); Les Gilbert, Jack Howard (who depped with Gerald while he was there); Harry Temple (brother of the famous Nat) (reeds); George Colborn (who once led the Mecca band) (alto and swing vln.); Les Milsden (at one time with Victor Crosser, also former leader of a Mecca circuit band and an old-time broadcaster from the B.B.C. 2LO station in the early days of radio) (pno.); stylish vocalist compere Lee Sheridan (who arrived in Cairo with the No. 2 R.A.F. Command Band, directed by Ronnie Austin); pianist/leader of the Air Force No. 1 Command Band, Frank Cordell; Monty Wainwright, Jack Lane (another Mecca man), and many others.

Civilians as well as Servicemen took an interest in these Rhythm Club activities, and would pay almost any price for a ticket. Stan, who had again picked up his drum brushes, formed another seven-piece swing outfit, and apart from their many Service appearances the boys were in great demand at private functions.

Stan will remember one such special occasion for several years to come. At a select and lavish party, he and the boys played before King Farouk and Queen Farida of Egypt. Several princes and princesses were also present.

Although Stan says that he had never before seen such a display of food, the breakfast banquet of Queen Farida quite destroyed his appetite.

Soon after this Stan joined the Forces Broadcasting Service, for which he organised two jazz jamborees, the second of running for over two hours and featuring five bands.

As a direct result of these successful airings—picked up from as far afield as Australia, Sweden, Germany and Gibraltar, but which, owing to poor reception, were not heard in England—Stan was allotted two separate half-hour weekly Rhythm Club programmes by the P.B.S.

Early in 1945 he again featured a "live" band airshow, and thus had three separate Rhythm Club broadcasts radiated during one week. Justifiably enough, he claims this is a record.

Although offered a permanent position by Egyptian State Broadcasting, whose musical tastes were closely linked to that of the P.B.S., Stan, owing to commitments here at home, preferred to return.

He hopes, however, that the swing bug will continue to bite the Egyptians, and that, as a result of his activities, the native brand of music will "rock with a solid beat."

CYRIL BLAKE and his Knights of Rhythm opened their Gaumont Theatre tour at Chelsea last week in Lewis Hardcastle's presentation, "London Calling Dixie."

Comprising such men as Frankie Williams (tp.), Freddy Crump (drums); Louis Stephenson and Eric Brown (altos); Bert Jackson (tenor); Brylo Ford (bass) and Rennie Lewis (piano), the line-up promised Dixieland and, with few exceptions, gave us Danceland.

Outstanding was Frankie Williams' trumpet in his one featured spot, and the blues singing of 18-year-old Judy Johnson. Throughout, Cyril Blake remained quietly and effectively blowing, save when he took the limes with St. James' Infirmary. Freddy Crump, whose exhibitionist drumming tended to distract rather than assist soloists, made the most of his chances in "Drummer Man."

But, for the most part, the boys seemed confined to accompaniment of the band, and it is that made up the bulk of the show, and even in their few featured numbers gave us little that we cannot get from any musical combination.

BEFORE the war, the "Joe Crossman" alto and clarinet mouthpieces were a household name in the

profession. And, just to prove their worth, Joe Crossman himself played on no other.

Now the ironical position arises when, having just broken his Joe Crossman alto mouthpiece, Joe Crossman cannot find a new Joe Crossman mouthpiece for love or money.

It seems a bit hard on the man who invented the darn thing, and, in view of his urgent need, he is keen to purchase from any reader an alto mouthpiece—one with three rings on the neck—and also a lone open-lay clarinet mouthpiece—both, of course, Joe Crossman make.

Recently out of the R.A.F. and fully recovered from the very serious illness that laid him low just before his demob was due, he is now with Lew Stone at the Embassy Club and playing better than ever.

Contact him c/o the "M.M." '93, Long Acre, London W.C.2.

IF I were to inaugurate a feature wherein musicians could describe their most exciting war-time experience, my life would be one of ense. For there are unassuming men (and women) walking about the country to-day in civvies who could unfold tales that would make your hair stand on end and fill this page each week.

One of these came to see me the other day. He joined the Fleet Air Arm as an air fitter five years ago. One day a bombed-up plane caught fire, the bombs fell out, the incendiaries began to catch. Everyone ran away from the station and its personnel realised that if something were not done, not only this particular plane and its bomb-load, but every other plane on the field, and indeed the entire station and its personnel, would soon be floating skywards in small pieces.

So they pushed the plane to a safe distance, managed to extinguish the fire, and, in brick saved hundreds of lives, and thousands of pounds worth of equipment.

(Needless to say, they received no more than a "highly commended.") I've heard one of these chaps on December 7 singing the air from the Three Mile Roadhouse, Bristol, with Freddy Williamson's Band. His name is Bert Francis.

Originally a Carroll Lewis discovery, he sang with Henry Hall before joining up. During his rise to the rank of petty officer, he kept up his singing during leave periods, appearing with such name bands as Nat Allen and Jack Simpson, as well as producing his own variety shows, including a pantomime last Christmas.

Rennie Munro heard him in London a week after his demobilisation, and the praise of this critical and discriminating leader was unreserved as is that of the B.B.C., who are waiting for him to tie up with a London name band and watch him hit the headlines.

So am I, and I shall tune in to the Light Programme again on January 12, when he again airs with the Williamson boys from Bristol.

## GILBRAITH

(Continued from page 1)

vealed by the evidence established that there was control over Barney's work, and that there was, therefore, a Contract of Service.

Alternatively, if this definition was not acceptable by the Reinstatement Committee, he was nevertheless "employed" within the meaning of the Civil Employment Act.

## GLAMOUR, TOUJOURS GLAMOUR!



Something sultry for the cold weather... This charmer is nineteen-year-old vocalist Jill Allen, who is as good a singer as she is a looker. She worked for a year with Ambrose, and has since sung with Lew Stone, Vic Lewis and Stephane Grappelly. At the moment, she is singing with nobody—which certainly seems strange to us, but this state of affairs will undoubtedly be rectified the moment this picture hits our impressionable band-leaders. Her telephone number is at present reposing in our fireproof safe, guarded day and night by picked men of over 80, and, if you want to contact the lady, get in touch with the "M.M." and we will do the rest.



It really was a great bid to break away and do something different when the Oscar Rabin sax team got together in the new air series "For Sax Only," which you are currently hearing each Thursday evening (11.30 p.m.). The "M.M." was snooping in the studio in the Ask-hiring, and the result was the action picture you see here of the Rabin roadists going to Town. Harry Davis (left) conducts, Oscar Rabin, (right) directs, and between the two you will see Bernie Fenton (next to Oscar) and Derek Abbott, who are arranging for the series, while Bernie is also on piano.

Redmen are Ken Mackintosh (alto), Jack Bonsor (alto and clarinet), Frank Downey (baritone); Bert Tobias and Jimmy Power (tenors).

Behind the saxes you see drummer Billy Lonsdale, late of the Harry Mayes outfit, who has just joined Rabin. The bass player appears to have "had it" so far as this photo is concerned, but never mind, Bob Smith is not the sort of bassist you can keep out of the picture for long!

## Maurice Burman Answers Your DRUM QUERIES



Sig. W. Williamson, of Shropshire, has been drumming for 10 years, running his own nine-piece when he was 17, and since joining the Army, leading his own outfit, both here and on the Continent, where he has accompanied, and been congratulated by, many big-time London musicians. But he cannot read a note and wants to know if it's too late to start to learn. He also inquires how he can join the Musicians' Union.

Maurice Burman replies: Suggest taking lessons, either from a good local drummer or a postal course from a well-known star drummer. Twenty-three is not too late to start. At your age I had been playing a year, and did not learn to read till I was 25. Glad you want to join the Union. Apply for particulars from them at 7, Sicilian Avenue, London, W.C.1.

Jack Hamilton, of Leicester, asks for advice on what types and sizes of cymbals a modern gig drummer should carry, and what cymbals are recommended for use on a hi-hat pedal. Also he wants to know the merits of double-headed separate tension tom-toms with bottom heads fixed, and single-headed tom-toms.

Maurice Burman replies: You should try to play only Zildjian, and as these are hard to obtain, any size will be a blessing for any part of the kit. But if possible use 14-in. Zildjian for crasles and playing on the top with the tip of the stick; 13-in. for actual cymbal playing, quick response and general all-round work; 16-in. for extremely loud crasles and gong effects.

For accentuating beats with the brass section and using the bass drum, the side drum in conjunction with the cymbal with rivets in, is excellent for sustaining behind solos and fine Dixieland coda crashes. I myself use 8-in., 16-in. and Chinese. As regards cymbals for hi-hat, I recommend anything from 8-in. to 13-in. Personally, I use 13-in. because of the large band I work in. 11-in. would probably be your best bet.

Regarding tom-toms, double-headed separate tension are, in my opinion, the best, because of the variety of tone that can be achieved by experiment with them. The disadvantage of double-headed tom-toms with fixed bottom heads is obvious: in bad weather the bottom head might be soft and flabby, and would have to remain so.

Although some people prefer single-headed tom-toms, I don't agree. They may be handy for a gig-drummer who can put one tom-tom inside another. But I think a certain amount of tone is lost. Also, should you tense a head, you cannot reverse the tom-tom, which is a distinct disadvantage.

A. Wiggington, of Yorkshire, wants to know how to keep the correct tension on snare drum heads.

Maurice Burman replies: This boy has written to me before on this question, and the mistake he makes is in asking for the "correct" tension. This is a matter of personal taste. There is, however, a correct way of tensioning a drum. The regulation of tone on a snare drum depends on the following: Tensioning the batten and snare heads, adjusting the snares, good heads, good side drum, climate, and choice of the player.

Some players prefer a crisp tone. This is achieved by tight tensioning all round. Others prefer a "lubby" tone, getting the batters fairly loose tensioning all round. In both cases the snare should always be slightly slacker than the batten head.

A drum will always vary with the climate, a bright warm day producing a good tone, and a sultry wet day a soggy tone. If the snares do not vibrate, it can mean that they need tightening, or the heads need retuning, or that the snares are not lying flush on the heads. Finally, always keep the drum in a warm place, and, if possible, keep it wrapped in a cloth in the drum box.

## U.S. HIT PARADE

HERE is the latest available list of the nine most popular songs in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co.

1. IT'S BEEN A LONG, LONG TIME (1-1-8).
2. THAT'S FOR ME (4-5-3-2-7-8-9-9).
3. I'LL BUY THAT DREAM (3-2-1-7-5-5-7).
4. IT MIGHT AS WELL BE SPRING.
5. TILL THE END OF TIME (2-4-1-5-2-1-1-1-3-1-1-1-2-3).
6. ALONG THE NAVAJO TRAIL (8-6-7-3-1-0-8-0-0-8).
7. A STRANGER IN TOWN.
8. WALKIN' WITH MY HONEY.
9. CHICKORY CHICK (0-7).

It's the drummer's turn this week as ace-Geraldoite Maurice Burman answers your percussion problems. But remember every instrument has its own "M.M." expert ready to help you with your queries, so don't hesitate to write in. "M.M." '93 Long Acre, London, W.C.2, is the address, and please mark your envelope clearly with the name of the instrument—or the particular aspect of dance music—about which you require advice.

## Three Bands at Sunday's 'Swing Shop'

PROMOTER Sid Gross, who, in conjunction with Jack Hylton, is presenting his big series of Adelphi Theatre "Swing Shop" concerts, plans his most ambitious show to date this coming Sunday (16th) (Adelphi Theatre, Strand, London, W.C.2, 3 p.m.).

Three bands, all famous in their own particular spheres, are appearing—Vic Lewis and his "Jazzmen"; Lauderdale Caton and his Caribbean Club Trio; and George Webb and his "Dixielanders".

In addition there will be a contingent of American musicians from various U.S. Army bands stationed in this country. These players will include Art Pepper and Jack de Silva (saxes) and Johnny Hudsons (tp.), who have already been introduced to "Swing Shop" enthusiasts. Percy Haines, a coloured Canadian "boogie-woogie" pianist, will also be present.

Other attractions include the vocals of popular Phyllis Frost of modernist drumming of Norman Burns; and a new bassist to the series in the person of Micky Rome (just discharged from the R.A.F.). Tickets, 4s. to 11s. 6d., direct from the Adelphi Theatre.

## MECCA LEADER

HARD on the heels of our announcement of pianist Frank Hubbard's bandleading break at the Paramount Dance Hall, London, comes news of another new venture by a pianist on the Mecca Circuit.

He is Stan Pearce, pianist with "Lucky" Devon's Blue Hawaiians, who have just finished at the Paramount. Stan started up on Sunday (9th) with his own trio at the Croydon Palais de Danse (also a Mecca establishment).

Late of the Cabaret Club, and also from the Regent Dance Hall, Brighton (where he stayed four years and was also featured as organist), Stan is leading the Croydon outfit on piano and accordion, and has with him Guy Snowden (alto sax, clarinet, and violin) and "Baz" Busby (bass).

All three were members of the "Lucky" Devon outfit, which has had a successful run at the Paramount, before giving way to the new Frank Hubbard Band.

Featuring "Lucky" himself on his thirty-string Hawaiian guitar, it included, besides the three musicians who have gone to Croydon, Dick Jepson, a swell accordionist, and Bob Dryden, that fine percussionist who was with Nat Gonella before the war and has returned to Town after five and a half years in the R.A.F.

## PREAGER-LEWIS

(Continued from page 1)

exponent of trumpet jazz, Reg Arnold, now awaiting demobilisation after 6 1/2 years in the Royal Norfolk Regiment. Otherwise the personnel will be the same—i.e., Vic Lewis (conductor, guitar, vocalist); Ken Thorne (piano and arranger); Jimmy Skidmore (tenor sax); Ronnie Chamberlain (alto saxophone, saxes and clarinet); Jimmy Wilson (trombone); Harry Singer (drums); and Johnny Quest (bass). Manager for the band nowadays, and taking a big hand in organising this trip, is ex-R.A.F. Johnny Chilton, formerly drummer with Sergeant Leslie Douglas and his "Bomber Command" Band.

# COLLECTORS' CORNER

by REX HARRIS and MAX JONES

**THE ELLINGTON SCOOP**  
 Ellington "specialists" in America have made a sensational record discovery. Nothing less than an additional Ellington Gennett! The news reached the Corner by card from Irving L. Jacobs, of Jamaica, New York, who writes:—  
 "The disc is owned by Emerson R. Parker of Washington, D.C. He sent it to me and I played it for the Duke's first manager, Harrison Smith. He positively identifies the blues accompaniment as Ellington at the piano with Otto Hardwicke on alto sax. Here are the details; master numbers are not on the record.

Gennett, 3403-A, 'Lucky Number Blues', 3403-B, 'I'm Gonna Put You Right in Jail', by Alberta Jones, acc. by the Ellington Twins, 'Lulu Belle's Boy Friends'. Both sides were recorded in December, 1928. The Ellington Twins are positively the Duke and Hardwicke."

This is really news. We are obliged to Irving Jacobs for letting us have it so speedily.

**READERS' QUERIES.**

Questions from readers have been accumulating through the months and the time has come to get some of them sorted out and answered, if possible.

First, R. Jenkins, of Llanhllith, Mon. asks for the line-up of Charlie Creath's Band playing "Market Street Blues"/"Pleasure Mad," on Okeh 824.

This has Charles Creath, Leonard "Ham" Davis (trpts.); Charlie Lawson (bn.); Sam Long, Thornton Blue, William Rollins (reeds); Cranston Hamilton (piano); Pete Paterson (banjo); Floyd Campbell (drums and vocal). It was recorded in St. Louis in 1924 and labelled "Creath's Jazz-O-Maniacs." (An article on this band appears in the U.S. "Record Changer" for November, 1945.)

Then, Geoff Brown, of Wallasey, Cheshire, wants the line-up that made Lionel Hampton's V-Disc version of "Flying Home," particularly the tenor sax on part one and piano on part two.

We haven't heard this V-Disc. Can readers help?

Rex Norton, now in Singapore, writes that he has located some Varsly records there as follows: "Dinah"/"Yeah Man" by the Scorpio Washboard Band; "Call of the Freaks"/"Mouthful of Jam" by the Harlem Wildcats, and "Now Stop And Listen"/"Top of the World" by the Down South Boys.

He would like to know the identity of the men lurking behind these colourful pseudonyms.

"Jazzman," of Lincoln, writes for dope on "Apple Sauce"/"Runnin' Wild" by the Ohio Dance Band on Aco.

From "Junkshoppers' Discography" it is learned that the former is in reality played by Gene Fosdick's Hoosiers, while "Runnin' Wild" is by the Southland Six. No personnel is given.

Cadet John Stanley, of the R.A.F., wants the name of the pianist and clarinet player on Dick McDonough's "Dear Old Southland"/"Way Down Yonder" on E. Voc. C0012 and in-

formation about "Fire"/"I'm Gonna Play" by the Washboard Rhythm Kings and Boys respectively.

He says that the pianist on the washboard sides is obviously Clarence Profit. Have these line-ups been ascertained? It is usually supposed that Steve Washington, Ghost Howell, Smith and company are present, and Smith's name has been suggested. Definite information is wanted by John and the exact date of their deletion from the H.M.V. lists.

G. W. Yates and D. Green, both in the Navy, recently visited Newfoundland, where they picked up some records, including Bluebird 34-0713, "Decorate Me Baby," by Sonny Boy Williamson; and BB 34-0714, "Baby Remember Me"/"Lonesome Road" by Lonnie Johnson. Both are blues vocals accompanied by piano, guitar and traps, while the Williamson sides have harmonica interludes.

The boys want to know who plays on these, whether the harmonica playing is Williamson's own effort, and does Lonnie often sing on record?

\* \* \*

To start with the easiest question: Lonnie has made countless sides as a singer. Presumably he is better known in the States as a blues singer than a jazz-band musician. His discography has been compiled and published elsewhere, but these sides don't seem to be included. Guitar work is, of course, by Lonnie.

On most of the Johnsons we have there is just Lonnie with guitar, although some of the earlier sides featured James P. Johnson on piano. Can anyone supply the names of other musicians who accompanied him?

As for the Sonny Boy, we agree with Messrs. Yates and Green that he is a most attractive singer with a fierce and original style. He certainly does play those harmonica passages himself, and is one of the most exciting of all exponents of that instrument. His dexterity in shooting off "licks" between vocal lines is a thing to marvel at.

The fine blues piano-playing behind him is the work of Walter Davis (blues singer in his own right) on the records we have; perhaps Davis is present on them all. The other musicians are not known to us, but the washboard man has been referred to on one of the sides as "Red," which looks like an obvious lead. We have 50 Williamson record titles in our files. With the help of readers this could be enlarged into a tentative discography.

And the final query for this week comes from D. Bryant, of Harrogate, Yorks, who inquires about Eva Taylor's "Jazzin' Baby Blues" on Okeh and Parlo.  
 In his Okeh Race listings (in "Jazz Music" magazine) Billy Neill entered the record thus: "Irresistible Blues" (71910)/"Jazzin' Baby Blues" (71911). Eva Taylor accomp. Clarence Williams Blue Five. Okeh 8129, Parlo E3261. This information he obtained from the Okeh supplement.

D. Bryant points out that Delaunay gives the accompaniment as Clarence Williams Trio. We haven't got this

record, but invite those who have to check the line-up and suggest personnel.

\* \* \*  
 At last we can get around to the unfinished Crosby Disco. (mistakenly marked as concluded some weeks ago) together with the corrections suggested by readers. We must thank all those who assisted us and acknowledged a special debt of gratitude to Albert McCarthy, whose researches were placed at our disposal throughout.

\* \* \*  
**BOB CROSBY DISCOGRAPHY**  
 Yank Lawson, Lyman Bunk, Max Herman (tpt.); Floyd O'Brien, Elmer Smithers, Moe Morrow (tbns.); Arthur Hango, Art Mendelssohn (altos); Eddie Miller, Gil Rodin (tenors); Matty Matlock (clar.); Jess Stacy (piano); Ray Bauduc (drums); Bob Haggart (bass); Hilton Lamare (gitar).

Vocals by Bob Crosby, Eddie Miller and Hilton Lamare.  
 Recorded January 20, 1942—  
 "Vulgee Special" (DLA 2834), De. 4397, De. E. F8302.  
 "A Zoot Sult" (DLA 2836), De. 4169.

"Battrehouse Bessie" (DLA 2837), De. 4169.  
 "Russian Sailor's Dance" (DLA 2835), De. 4397, De. E. F8302.

"Brass Boogie," two parts (DLA 2838-9), De. 18369, De. E. F8444. Same Personnel. Los Angeles, January 27, 1942—

"Sugar Foot Stomp" (DLA 2851), De. 4390.  
 "King Porter Stomp" (DLA 2852), De. 4390.

"Jintown Blues" (DLA 2853), unissued.  
 "Eccentric" (DLA 2854), unissued.  
 "Milenberg Joys" (DLA 2855), unissued.

"Original Dixieland One Step" (DLA 2856), unissued.  
 Same Personnel. Los Angeles, February 17, 1942—

"Black Zephyr" (DLA 2907), De. 4415, Br. E. O3664.  
 "Blue Surreal" (DLA 2908), De. 4415, Br. E. O3664.  
 "Chain Gang" (DLA 2909), De. 13064.

"Ec-Stacy" (DLA 2910), De. 15064. Presumably same personnel. Los Angeles, March 3, 1942—

"Poor You" (DLA 2928), De. 4316.  
 "I'll Keep the Lovelight Burning" (DLA 2929), De. 4290.  
 "Don't Sit Under the Apple Tree" (DLA 2930), De. 4290.

"The Last Call for Love" (DLA 2931), De. 4316.  
 "Dear Old Donegal" (DLA 2932), unissued.

All-Star record with Bing Crosby, Fred Astaire, Margaret Newhara and Bob Crosby's Orchestra. Los Angeles, May 27, 1942.

"I'll Capture Your Heart" (DLA 2996), De. 18427. Probably same personnel. Los Angeles, July 20, 1942—

"The Caissons Go Rolling Along" (L 3110), De. 4395.  
 "Semper Paratus" (L 3111), De. 4374.

"The Army Air Corps" (L3113), De. 4374.  
 As last. Los Angeles, July 13, 1942—

"The Marines' Hymn" (L 3090), De. 4385.  
 "Anchors Aweigh" (L3091), De. 4395.

"Over There" (L 3092), De. 4368.  
 "When You Think of Loving Baby" (L3093), De. 4357.

(To be continued)

**SWAP AND BUY**  
 Harry Smith, 20, Lofthouse St., Oxley Rd., Bradford, Yorks, has a good few "M.M.s." which he'll send to any Serviceman who is "stranded" and in need of them.

**FERRIE AIRS**  
 AFTER a long absence from the air due to his U.S.O. commitments which carried him 25,000 miles around England by road and rail, trombonist-leader Miff Ferrie has returned to broadcasting with a vengeance.  
 Lately, the Ferrymen have been heard in two shows which spotlighted their newest recordings—"Morning Star" and "Three-Band Session"—and on Wednesday last featured in late night dance music. This Saturday, December 15, brings them to the mike again in "Atlantic Spotlight" at 5.30 on the Light Programme.  
 Miff is scoring heavily these days with a series of original jive compositions from the Ferrie pen: "Jungle Jive," "Palms Jive," "Bouncing in B Flat," "Twelve Bar Blues," and others.

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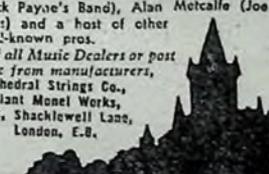
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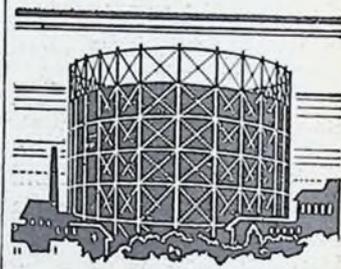
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