

# Melody Maker

INCORPORATING "RYTON"

## JACK HARRIS: M.U. AND D.B.D.A. TAKING STRONG ACTION

A STORM of the first magnitude is blowing up in influential London dance band circles concerning American bandleader Jack Harris, featured pre-war with his own band at Ciro's, the London Casino, the Café de Paris, etc.

### BBC Report: BAND-LEADERS . . . .

DANCE-BAND leaders who are asking the BBC for more radio engagements and substantially increased fees believe that if their requests are granted, incidents such as those disclosed in the recent BBC inquiry are less likely to arise.

A statement issued last week by the recently re-formed Dance Band Directors' Association, comprising practically all name leaders emphasises that the proposals for more broadcasts and higher fees were submitted to the BBC before the inquiry report was published.

Mr. Hardie Ratcliffe, Association Secretary, said:

"We are interested mainly in our own proposals. We believe the acceptance of these would go a long way towards ending any undesirable practices that may exist."

"There have been too few spots on the air for dance bands, and keen competition for them, so that presenting—a common business practice—perhaps went beyond reasonable limits."

"As for song-plugging—and here again not only bandleaders are involved—it is widely known that few bandleaders can broadcast profitably on the payments they receive from the B.B.C."

If the BBC accept our proposals, irregularities will be less likely to continue."

### MUSIC-PUBLISHERS . . .

THE Popular Publishers' Committee of the Music Publishers' Association have issued a statement complaining of "undeserved mud-slinging," and declaring:

"The popular song is not a luxury, but a vital national necessity. As such it must have its rightful place on the air, but if the publisher is forced by circumstances beyond his control to continue subsidising performance, it is obvious that his financial position will become increasingly intolerable."

"The performance of popular music has been cut by the BBC to such an extent that to-day there are only a handful of bands and artists playing and singing popular songs on the air. For this reason the subsidy demanded has grown out of all proportion to the publicity gained, and the publishers would be more delighted than anybody else to see the end of this pernicious system."

The Committee had already submitted a scheme to Sir Valentine Holmes whereby subsidies could be eliminated, but claimed that, given the co-operation of the BBC, they could eliminate this anomaly.

WHEN a new palais, called the Empress Ballroom, opens at Folkestone at Easter, the five-piece band operating there will be led by diminutive trumpeter-vocalist "Bruts" Gonella, younger brother of the famous Nat.

For his five-piece, "Bruts" will be using ex-Jack Payne altoist, Jack Doney, and three local musicians.

Harris, who returned to the States early in the war, has hitherto been angling for work in Britain, and following a short engagement in Paris, has been seeking a permit to work from the Home Office.

Whilst the Home Office is still looking into the case, the Musicians' Union has taken the unprecedented step of deciding to put up a bar against Harris, if he should be granted a permit to work here.

The bar takes the form that no member of the MU will be permitted to work for Harris if he should attempt to operate as a band proprietor or bandleader, whilst the D.B.D.A. has intimated that its members will not, in the future, employ any musicians who, contrary to Union instructions, accept employment with Harris.

Meanwhile, Jack Harris left England on Friday of last week (28th), for the States aboard S.S. America. It is understood that he is going back to clear up his business affairs over there.

### Buddy's Gargoyle Line-Up

OPENING on April 8, under star Buddy Featherstone, will front a grand rhythm section at the Gargoyle Club, London, W.

For the piano chair, Buddy has secured the services of ex-Johnny Claes Harry Parry star singer and rhythm merchant, Tommy Pullard, with Roy Dexter (who was also with Johnny Claes and Nat Gonella and has since last May been leading his own band), on bass and handling vocals; Stan Marshall (drums); and Don Fraser (guitar).

Buddy's sextet at the Gargoyle, replaces Alec Alexander and his boys. Alec having resigned his position after a seven-years' stay.

The proprietor—the Hon. David Tennant—gave Alec and the lads a farewell Champagne Party last Friday night, and spoke in glowing terms of their service and great music.

Alec will, for the time being, concentrate on private engagements.

### Shadwell Changes

WITH the departure to Maurice Winnick of alto star Jim Easton, there has been a complete rearrangement of the sax section in the Charles Shadwell Orchestra, which is still doing good business around the provinces.

Colin Nicholls remains in the tenor chair, whilst Bert Jackson moves up from baritone to lead alto. Flautist Harry Feliciant takes over on alto-tone and a further attempt is to be engaged to the exclusion of George Curtis.

George is leaving purely because he wishes to remain in town, and he can be contacted at Northwood 2882.

CURRENTLY singing with Mickey Curran's Band at the famous Taj Mahal Hotel, Bombay, is one-time Lou Freager vocal star Molly O'Connor.

The dark-haired Colleen explains Yvonne Moore who has moved over to Green's Hotel, where she is singing with Chic and his Moor Masters.

Other news from India is of maestro Ken Mac, who recently celebrated his 25th year of band-leading.

### JAMBOREE Final Details

FINAL big attraction for this year's Jazz Jamboree (State Theatre, Kilburn, Sunday, April 7, 12 noon) will be Eric Winstone and his Orchestra, with Julie Dawn and the band's full complement of cornermen and vocalists. A truly magnificent gesture by Freddie Bretherton, His Majesty's Theatre MD, will bring Freddie, with his full orchestra from the theatre, to play overture music before the Jazz Jamboree proper begins.

All seats for the Jamboree in all parts of the house, are now sold, and any further application for seats is, therefore, quite useless. The organisers apologise, once again, to the innumerable fans whom they have been forced to disappoint.

### Paula Green in New Air Series

APRIL 17 marks the start of a new series of Paula Green airings, wherein she will be accompanied by the Freddy Phillips Quartet, using four-part harmony accompanying the vocal lead.

Entitled "Memories in Harmony," it is a similar programme to that already commenced with the same personnel for ORBS, except that on the Home Service airings (1 till 1.15 p.m.), Freddy Phillips will also be playing Spanish guitar music, for which he has had special permission to seek in the archives of the British Museum.

His quartet is, of course, comprised of Billy Hill on celeste and piano and Bob Roberts on bass, with the addition of Jimmy Goss on clarinet, flute and bass clarinet.

ON Sunday next (8th), pianist Ronnie Selby's popular trio will play for the last of the Rose Room's Sunday Club sessions to be held at the present premises, "Cher Auguste," Path Street, W.

### CARROLL GIBBONS' AIR DATES

A CHANGE in the broadcasting arrangements of late-night dance music brings Carroll Gibbons and his Orchestra, and Roberto Inglez and his Latin-American Music from the London Savoy Hotel into the Wednesday night spot (10.15-11 p.m.), of late occupied by Chappie D'Amato and his Orchestra from Hatchett's.

First airing by Carroll and Roberto will be on April 18, and from then on they will be heard on Wednesdays, April 23 and 30, and May 7. Further dates are not yet confirmed, neither are there any more precise details as to how the broadcasts will be split up between the two bands. Roberto has that fine singer, Bobby Young, with his band.

Admirers of the old Savoyard will be glad to hear Carroll and his Orchestra airing again. On April 11 Londoners have a chance to catch Carroll "solo" when he joins many famous artists at a big Albert Hall concert under Harold Fielding's promotion.

### BERYL DAVIS SIGNS FOR VICTOR

THE biggest break yet in the sensational career of Britain's Ambassador of Song, Beryl Davis, has just been reported from the States where, already, in the 10 weeks since her arrival, such "plums" as the Lucky Strike "Hit Parade," the Bob Hope airshow and starring with Benny Goodman have already come her way.

The latest cable from her reports: "Wonderful news. Signed for Victor Records, the biggest company here. Willard Alexander (Beryl's manager) considers this our biggest break yet."

Victor contracts are understood to ensure a world-wide distribution, so that it is certain that Beryl's British friends will be hearing her accompanied by American musicians at a later date.

ALMOST coincident with the fifth birthday of his baby daughter, Daphne, star vocalist Benny Lee became the proud father of a second baby girl on Wednesday last (March 26).

This latest arrival, who is to be called Barbara Eileen, greeted Benny at Ferncroft Nursing Home, Hampstead, at 10.15 a.m., and Benny was interested to discover she had already made contact with the musical profession in so far as the doctor attending Mrs. Lee is the father of Seymour Wyse, whose articles are well known to Melody Maker readers.

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## Jerry Dawson's PROVINCIAL NEWS

### SCOTLAND

**PAISLEY M.U. Benevolent Fund** Jam-boree held on April 3 at Clark Town Hall. Visitors included the Jack Chapman Band from Glasgow. . . . Scottish Amateur Dancing Championship Finals held at St. Andrew's Hall, Glasgow, on March 24. Louis Freeman led band—has played this event for many years. . . . Bobbie Hogg back at Glasgow Locarno again after short period at Sireatham. . . . Ronnie Munro at Green's, featuring Lella Roland, Johnny Hughes and Kenny Kaye. . . . Fred Budge, tenor, Cavendish, Edinburgh, to Dennistoun, Glasgow, vice Norrie Genever, who goes to Dundee. Johnny McGinnis to Cavendish. . . . Tommy Murphy, sax, 41 years in South Africa with RAF, goes there permanently to play at Club Savoy. . . . After six years as M.D. at Gibson's Restaurant, Princes Street, Edinburgh, Freda Winston has given up that post in order to free-lance. . . . The "Brighter Sunday" movement in Scotland has received an impetus from the successful experiment in Sunday-night dancing at Dalkeith, Midlothian, where Cam Robble's Band played to a turn-out of 1,000 at the Empress Ballroom.

### YORKSHIRE

**SUCCESSFUL M.U. Dance Band** Jam-borees held recently at Bradford and Grimaby, when substantial sums were made for the M.U. Benevolent Fund. . . . Well-known Rotherham dance drummer Adrian Birkenshaw elected to M.U. Executive Committee. . . . East District M.U. organiser Lance L. Key successfully launched an M.U. branch at Wakefield, with Les Stoner, Spring Cottage, Calder Grove, near Wakefield, elected secretary, and V. Foster president. Les asks Wakefield musicians to join the ranks. . . . Well-known Halifax trumpeter Johnny Oldfield currently on second trumpet with Les Garratt at the "Textile," Bradford.

### NORTH-WEST

**HOME CHAT.**—Patricia Ann Josephine born to trumpet man Eddie Carrell and his wife in Manchester, March 19. . . . Perry Pease trumpet Phil Moss marries Jean Booth in London on Saturday (5th). . . . Joe Wolfendale (Bolton Palais) married last Saturday week. Colleague Jack Howarth ties the knot on April 12. . . . Tenor man Ray Smith, who left Jack Jackson at Churchill's Club to join Frank Sherry at the Beechwood Restaurant, Thornton, is to marry Brenda Tappin, Saturday, April 5, at Maidstone.

Gordon Desmond has left the Winter Gardens, Llandudno. Ted Heath and his Music at the Floral Hall, Southport, April 10, under the aegis of Lew Buckley. . . . Cecil Viles, who was with Buddy Featherstonhaugh in the RAF, is now in charge of the Brass Instrument department at Yardley's, Snowhill, Birmingham. . . . Congrats to Manchester trumpet Syd Greene, whose wife, Claire, presented him with 8-lb. Brian Michael on Tuesday of last week. Syd is now on the 'phone—Cheetham Hill 2792.

Nal Bookbinder finally awarded £450 in settlement of his post-war reinstatement claim against former employers, British Bands and Cabarets, Ltd., owners of the Casino Ballroom, Warrington. . . . Lady drummer (dance and straight) wanted for a permanency in Lancashire. All applications will be forwarded **URGENT!**

# CLERGY PROTEST AT EASTER SWING

**LOCAL** clergymen in Wembley and district are making spirited protests because promoters Bob and Mopsy Feldman are running a swing concert at Wembley Town Hall on Easter Sunday. Articles in which these Wembley churchmen condemn the venture have appeared in both the local and the national Press.

In answer, the Feldmans have vigorously defended their right to hold the concert. They have, indeed, extended an invitation to any of the clergymen concerned to be present and deliver an address during the interval—and it seems likely, as we close for press, that at least one local cleric will take this unprecedented step.

Giving the *MELODY MAKER* details of the little storm which has arisen, Bob Feldman said: "It seems absurd to single out one small concert and make all this fuss about it, when all over the country cinemas, pubs, and dance-halls will be open next Sunday as usual."

Approaching several of the Wembley clergy to find out if the Feldmans' invitation to speak at the concert was likely to be accepted, the *MELODY MAKER* contacted the Reverend H. R. Peckers, of St. Augustine's Church, Wembley Park, who said: "I may decide to accept the invitation to deliver an address at this concert, since I feel that this would be a practical way of bringing home to people the true meaning of Easter Sunday."

## REVELLERS IN CRAZY GANG SHOW

**FOR** the new show, at the Victoria Palace, "Together Again," which will revive the Crazy Gang, Lupino Lane and Jack Hylton have decided to have a lavish modern pit-orchestra, under the efficient baton of noted Musical Director, John Blore.

Getting a West End spot to do their smart close-harmony singing, including their clever "Desert Island Discs" parody the Radio Revellers can feel mighty proud of themselves, for it is only six months since they started out, during which time they have taken audiences by storm with their brilliant art.

With music and orchestrations by John Blore, and Freddy Brentnall, who is MD of Jack Hylton's successful musical, "Romany Love," at His Majesty's Theatre, "Together Again" looks like a cert for a long run, starting as it does, Sam Flanagan, Nervo and Knox, Naughton and Gold, the Radio Revellers, the Three Bentley Sisters, Zena Doss and Maurice Kearsy.

Opening at the New Theatre, Oxford, for a week on April 7, it reaches the Victoria Palace on April 17. Fixed, as usual, by Jack Hylton's Orchestra Chief, Vic Sullivan, the 15-piece personnel will definitely include the following star musicians: Leader, Tony Cobby; 1st alt., Charles Chapman; 1st tenor, Stanley Best; 2nd tenor and flute, Charles Milne; 1st trumpet Tommy Sanderson; bass, Bob Lambert; violin Theo Geitner; piano, Bobby Litch; drums, Bill Airey-Smith.

The Reverend M. W. E. Elsley, Vicar of St. Michael's Church, Tokyngton, Wembley, said: "I cannot accept this invitation because Easter Sunday is, for a clergyman, one of the busiest days of the year. I have made a serious protest about the holding of the concert, however, simply because I consider this affair is so very ill-timed. Easter Sunday is one of the most important days of the year in the Calendar of the Church, with various church services, Sunday-school Bible classes, and other important occasions demanding the attention of sincere Christians all the time."

"Please do not imagine, however, that I am against swing music—at the proper time. I am very fond of swing myself, and feel that it is the music of to-day. In fact, the *MELODY MAKER* comes to my home every week; since my son, Alan, plays drums and clarinet, and has been in a dance band. At my youth club, held every Wednesday, I always encourage the playing of swing, feeling that it brings youngsters healthy and modern relaxation. Yes, you will always find me enthusing at a bit of jazz—but not on Sundays, when I feel that the work of the Church should be the first concern of everybody."

The Reverend R. J. Bartlett, Vicar of St. James', Alporton, said: "I am not narrow-minded, and I like lively music and well-played jazz. However there is a time and place for everything—and Easter Sunday is, of all times, the wrong one for a jazz concert to be held!"

## Skyrockets' Star Role at Palladium

**TWELVE** songs by Dick Hurran, and further descriptive music by Paul Fenouillet, will be heard in the new London Palladium show, "Here, There and Everywhere," starring Tommy Trinder, which opens on Easter Saturday, April 5.

Once again, the *Skyrockets* Orchestra, conducted by Paul, will be accompanying the entire show from the pit, playing arrangements by Paul and his equally clever brother, Arthur, and doubtless repeating their enormous success in "High Time." It is understood that Eddie Lisbona, veteran song-writer, has also written a couple of numbers for "Here, There and Everywhere."

As has already been announced in the *MELODY MAKER*, the personnel was slightly reduced, causing the departure of trumpeter Ronnie Priest and trombonist Frank Osborne, but there are no other alterations, except that altoist Max Phillips has transferred to violin, which instrument he also plays exceedingly well. Remains on as the helping hand of the *Skyrockets* behind-the-scenes, is ex-W.O.-Pilot David Grimley, who has been general secretary to the Orchestra since his demobilisation.

## Lucraft Airing

**TWO** airings in free-from-power cut periods find Howard Lucraft and his Music playing in Workers' Playtime (April 3, 12.30 till 1 p.m.) and Variety Band Box (April 13, 4 till 5 p.m.).

The well-known accordionist, Emilio, is now regularly featured with the band, and a newcomer to Howard's line-up is drummer "Woops" Gale. His new vocalist, Ann Wanser, is already an established favourite.

**BENNY FREEDMAN**, bandleader at Leas Cliff Hall, Folkestone, did an unusual gig on March 21, when he and two of his sax-men played on three clarinets the familiar "Cuckoo" signature-tune of Laurel and Hardy, welcoming the famous American comedians to Hythe, where they were guests of honour at the 21st Birthday Party of the Romney, Hythe and Dymchurch model railway!

# CALL SHEET

(Week commencing April 7)

Blanche COLEMAN and Girls' Band, Pier Pavilion, Cleethorpes.  
Billy COTTON and Band, Grand, Bolton.  
Johnny DENIS and Music, Northumberland Hotel, Cliftonville.  
Leslie DOUGLAS and Band, Empire, Kingston.  
Roy FOX and Band, White Rock Pavilion, Hastings.  
Gloria GAYE and Girls' Band, Hippodrome, Manchester.  
Stephane GRAPPELLE and George SHEARING, Empire, Chiswick.  
Henry HALL and Band, Hippodrome, Boscombe.  
Joe LOSS and Band, Palace, Blackpool.  
Felix MENDELSSOHN and Hawaiian Serenaders, Green's Playhouse Ballroom, Glasgow.  
Sid MILLWARD and Nitwits, Empire, Chatham.  
Woolf PHILLIPS and Band, One-night Stands, South.  
Oscar RABIN and Band, Winter Gardens, Weston-super-Mare.  
Charles SHADWELL and Orchestra, Ritz, Birkenhead.  
Anne SHELTON, Hippodrome, Brighton.  
SQUADRONAIRES, Empire, Edinburgh.  
FROISE and Mandoliers, Empire, Swindon.

## Good Friday Swing

**UNDER** a special licence for the occasion, Muswell Hill Palais is running an evening dance on Good Friday, at which a proportion of the takings will be given to the Musicians' Social and Benevolent Council's Funds. As very few of London's musicians will be working on Friday, manager Tom Reid and bandleader Ken Grief feel that many of them may like to spend a jolly and sociable evening whilst contributing to an excellent charity at the same time.

Muswell Hill "residents"—Ken Grief and his Band—featuring Derek Neville (alto and baritone), and with that fine saxist Bill Kirkpatrick—a recent recruit to the reed section—will put on their best jive for the occasion. Dancing is from 7.30-11.30 p.m., and admission 3s. 6d.

**LONDON** Astoria Maestro Harry Leader celebrates 14 years of broadcasting on Easter Monday with an airing from the Astoria (10.35-11 p.m.). Harry's innumerable friends and admirers will hear, in addition to the band, guest vocal stars Edna Kave and Dick James.

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# Ellington's Latest

DUKE ELLINGTON AND HIS ORCHESTRA

\*\*\*\*Just Squeeze Me (But Don't Tease Me) (Lee Gaines, Duke Ellington) (V. by Ray Nance) (Am. Victor D6-VB-2096).  
\*\*\*\*Swamp Fire (Harold Mooney) (Am. Victor D6-VB-2130). (H.M.V. B9538-3s. 11(d.))

2298.—Ellington (pno.), with Johnny Hodges, Russell Procope (altos); Albert Sears (tenor); Harry Carney (bar., alto); Jimmy Hamilton (clar.); James P. Jordan, Ray Nance, Francis Williams, Shelton Hemphill, William "Cats" Anderson, Harold Baker (tpts.); Claude Jones, Lawrence Brown, Wilbur de Paris, Joe Nanton (tubs.); Fred Guy (gitar); Oscar Pettiford (bass); Sonny Greer (dms.). Recorded July 9, 1946.

2130.—As above, minus Joe Nanton. Recorded September 3, 1947.

IF "Just Squeeze Me" sounds familiar to you, there is ample reason for it.

For, except that it has been given a new big-band arrangement and fitted out with a lyric (now sung by Ray Nance), this piece is neither more nor less than the Duke's "Subtle Slough," originally recorded in 1941 by the small Rex Stewart-headed Ellington group and issued over here about a year later, coupled with Stewart's "Some Saturday," on since-deleted H.M.V. B9260.

It opens with that intimate idea of three or four front-line instruments of contrasting tone colour closely muted, or playing sub-tone, and working dead on the mike, which the Duke first employed so successfully nearly twenty years ago in his famous "Mood Indigo." Then, after a few bars, the idea is developed by adding an accompaniment by the trombones.

A large portion of the side is next taken up by Ray Nance's vocal.

With that amazing strength of will for which I have long been infamous, I must content myself by remarking that his high-pitched voice sounds, to say the least of it, effeminate. But he has the right style, and although the accompaniment is somewhat under-recorded, it is good. Note the effective trumpet.

I can well imagine Taft Jordan's trumpet quotation from "William Tell" producing anything from smirks to uproarious laughter from those who don't realise that it is just a tasteless example of misplaced wit introduced for their edification.

But happily it only momentarily disturbs and we soon get back to better things in the form of Hodges's lovely alto before the side appropriately ends as it started.

"Swamp Fire," a piece which

## Edgar Jackson's Review

Jimmy Dorsey et al., as well as Ellington, used to feature, has apparently been picked out from the back of the books for a not undeserved revival.

A certain amount of what I believe is usually described as "local colour" is provided by the brass growls which occur in the ensemble parts and in the accompaniment to Al Sears's not-up-to-standard tenor solo. But it is not overdone, and the ensemble passages are the intriguing, highly characteristic noise that has always made the Ellington Band so easily identifiable, no matter what changes may have taken place in its personnel.

But the features of this side are the Duke's piano solos, with Oscar Pettiford's superb bass in the accompaniments.

### POTATO OR PEACH?

In the past, various authorities, both self-styled and actual, have made disparaging remarks about the Duke's technique, or rather lack of it.

Well, when it comes to instrumental technique, maybe he is not quite a second Arthur Rubinstein. But to my mind he plays more than enough piano to enable him to reveal to the full that imagination which has caused him to be rightly hailed as the most original and creative figure in modern American music, and I think the criticism of his piano technique has been mainly because people have looked for so much in this respect from one who, as a genius in all other respects, they have made their idol. A slight blemish that would pass unnoticed on a potato sticks out like a sore thumb on a peach.

A point which the pedants will probably have more right to complain about is that in this record of "Swamp Fire" the piano has a curiously out-of-tune sound. Whether it was out of tune or whether the effect is due to some distortion in the recording is a question I leave you to answer.

## CLASSICS from the CLUBS

YES, you are quite right . . . we have had to give the Qs a miss, so here are some good old ones chosen from the Rs, all of them fine titles and well worth remembering, according to your fancy:

- Raggin' the Seal . . . . . C
- Remember . . . . . F
- Ride Red Ride . . . . . Ab
- Ring Dem Bells . . . . . C
- Riverboat Shuffle . . . . . Aml-F
- Robins and Roses . . . . . F
- Rocking Chair . . . . . G
- Roll Along Prairie Moon . . . . . C
- Room Five Hundred And Four . . . . . Ab
- Room With A View . . . . . F
- Rosalie . . . . . Eb
- Rose Marie . . . . . C
- Rose Of The Rio Grande . . . . . C
- Rose of Washington Square . . . . . Bb
- Rose Room . . . . . Ab
- Roses of Picardy . . . . . C
- Rosetta . . . . . C
- Royal Garden Blues . . . . . F-Bb
- Rugger's Swing . . . . . Ab
- Running Wild . . . . . Bb
- Russian Lullaby . . . . . Cmi

PERSONAL CHOICE.—Ambrey Franks, Geraldo and Ambrose tenor stylist, chooses "Rosetta" as being unquestionably a fine number for extemporising in any style at any speed.

Carlo Kraemer

## U.S. HIT PARADE

HERE is the list of the ten most popular songs in America during week ended March 22, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the CBS network:

1. ANNIVERSARY SONG (1-1-2-2-5).
2. MANAGUA NICARAGUA (2-2-8-8-9).
3. HOW ARE THINGS IN GLOCCA MORRA? (5-9).
4. I'LL CLOSE MY EYES (6-6-9-5-6-10-8-8-10).
5. GUILTY (4-7-4-9-10-9).
6. FOR SENTIMENTAL REASONS (3-5-1-4-1-1-1-1-1-3-3-4-6).
7. A GAL IN CALICO (7-4-5-1-2-2-2-3-5-4-7-8).
8. LINDA.
9. ZIP-A-DEE DOO-DAH (10-8-6-7-4-3-3-4-5-4-5-9-7-9-9-10-9).
10. OH, BUT I DO (8-3-3-3-3-4-5-6-9).

## CARTOON by Betts



"Personally, old boy, I can truthfully say I have never been interested in plug money."

## KILTIE JUNIORS BAND REFORMS

ORIGINALLY formed by the late Teddy Joyce, and in pre-war days one of the most popular British stage attractions on the Continent, the Royal Kiltie Juniors' stage band has recently been re-formed by International Attractions, Ltd., of Manchester, for a tour of Scandinavia.

The band commenced its journey on Friday (28th), to open on April 1 at the National Scala, Copenhagen, where it will remain for a month, following with dates at Aalborg, Gothenberg and Stockholm, and a three months' concert tour of Norway in July, August and September.

Formed and coached by Ruggero Maestri, who will manage the party, the band consists of boys and girls between the ages of 16 and 21 years, and includes: Eric Johnson and Desmond Screen (pianos); Eddie Taylor (drums); Eddie Jones (bass); Roger Fleetwood and Thelma Pinchbeck (altos); Tommy Craig and Charlie Thomas (tenors); Colin Wright and Bert Courtney (trumpets); Mac Minshull and Sammy Watmough (trombones); Bernadette Waldron, Winifred Waldron and Ronnie Macauley (violins); plus vocalist Les Howard; Noreen Barker (xyl. and acc.); and Rita Hastings (vocaliste and dancer).

Fronting the band will be singer/dancer Jean Lawton, whilst completing the party will be altoist Billy Webb (asst. MD and stage manager), and chaperone/wardrobe mistress, Mrs. E. M. Hastings.

## THE CONTINENTAL NOVELTY HIT

# "ACCORDION"

Recorded by  
JOE LOSS  
JACK SIMPSON  
ROY FOX  
JEAN CAVALL  
Etc.

## HITS & PIECES

by Sammy Quaver

MUSIC rack registers rang out for a fair week. . . Art Strauss and Sonny Miller, back from U.S.A. trip, tell of huge salaries earned by the ace contact men over there. . . Max and Harry Nesbitt tee'd off own composition, "The Wind Blew My Sweetie Back to Me" on "Workers' Playtime."

INDIGNATION DEPT.—Why do we have to tolerate those mediocre foreign acts on "Variety Band Box"? One can pick 'em up "two a penny" on any wavelength, any old time of day and night. . . All the bandleaders are fighting to record the three big Yank hits—"Doin' What Comes Natur'ly," "I Got the Sun in the Morning" and "They Say It's Wonderful," and, by the way, Gramophone Companies, what is a record? . . . Rumour had it that I'd won £30,000 on the "Pools" last week. Wish I had, I'd have opened my own "Enquiry" and asked a few maestros about those £12-£15 bills sent to publishers for those ninety second's brush-off arrangements.

PAT ON THE BACK DEPT.—To Bill Phillips and Joe Henderson for some lightning work in readying "Richard" for the smash class. . . I have an idea that Leslie Ayre, "Evening News" radio scribe, rather likes this column. I said, "I have an idea!" . . . Tin Pan Alley doesn't like the word "Plug," and wants it washed out of the music vocabulary. From now on I'm calling it a "Lilly." Won't it be nice to hear the boys dashing into the office early morning, shouting, "I landed a 'Lilly' last night!"

TIP OFF DEPT.—Anybody wanting a sensational straight singer? Get that guy, Tommy Sutherland, heard with Carroll Lewis last Sunday. . . Reported first batch of Charlton supporters to reach Elland-road, Leeds, last Saturday, turned towards Newcastle United's manager, chanting in unison, "Open the Door, Seymour."

Ramblers out of luck. . . Had to cry-off recent Saturday night series, through serious illness of quartet member, and again did a cancel for last Sunday's V.B.B. Two Basicals Depping. Charlie and Bill certainly wowed 'em with storming finish on the memory jerker "Abba-Dabba-Dabba." . . "Old-man Johnson" has made a "come-back." He's wiped all the "kid" crooners off the map, and that's what a song ("April Showers") has done for Al, yes, sir! . . . Harry Farmer's Electronomes booked into Blue Lagoon, Newquay, Cornwall, for summer season, and he's bringing Four Aces down from London for a weekly P.A.—Terry Devon, Gloria Brent, Rita Williams and Johnny Green.

TIN PAN ALLEY OSCARS to "Hutch" for superb job on "Among My Souvenirs" . . . to Eddie McGarry's Orchestra for some nice sounding stuff on "R.S.V.P." . . . to Maudie Edwards for "socko" rendering on "If I Could Be Where I Want to Be."

"VETERAN" leader Art Gregory, still going very strong at Llandudno, where he appears at Payne's Restaurant, and also features a band at the Winter Gardens, in an urgent need of musicians.

Art's particular requirements are a good pianist, and a modern-style tenor sax. He would also very much like to hear from Stan Yates, whom he met in the Middle East. Apply to Art, c/o Payne's Restaurant, Llandudno.

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Unity

OUR page one story of the attitude of the Musicians' Union and the DBDA towards the possibility of Jack Harris returning to London to work, is an example of the latent strength that lies in co-operation between representatives of band-leaders and representatives of the rank and file musicians.

By virtue of the announcements made by these two bodies it will be a practical impossibility for Harris to operate in this country, whatever may be the decision of the powers-that-be at the Home Office.

It has been suggested that powerful friends of his have been, and are, attempting to obtain a favourable consideration for his application, but the MU and the DBDA, working together, will nullify such attempts. Their joint effort in what they firmly believe to be a righteous cause, could hardly be equalled by either in its separate capacity.

Whether one agrees with the policy of the MU and DBDA or not, this instance of the strength which unity of purpose can bring to bear is encouraging, particularly because it is the first opportunity for both organizations to show their joint power since the recent re-formation of the leaders' section of the MU.

This tie-up between the MU and the DBDA can but lead to the common good of the profession and its members, always provided that the joint policies embarked upon are guided by sound judgment, and not clouded by parochial, narrow or personal causes.

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ESSENCE

by Pat Brand

WHEN I was in the Plymouth Repertory Company I used to take tea where I could listen to a 17-year-old xylophonist playing in his father's band. I followed his career, distantly, as he moved to London and Debrov Somers, Jerry Hoey, Sid Phillips and Sidney Lipton.

And even when he joined the Navy in 1940 I still did not lose sight of him. A couple of years ago I was watching him—still distantly, from the P.O.'s benches in a Naval hall, leading a Naval dance orchestra.

Last week he called in and told me that from the time he left Plymouth until he joined up, he had not had one day out of work.

Demobilised, he took his own band out to the BAOR last October and returned to find himself in surprising demand for film work at salaries ranging up to £30 a day. But the call of the sticks was stronger, and now he is back band-leading on vibes, with a quartet—Jimmy Henney, piano, Alan Ferguson, guitar, and, latterly, Bert Howard on bass—and the Sunny-siders vocal trio—Terry Devon, Joyce Frazer, led by Betty Currie—accompanying a series of ORBS sessions starring Eve Becks.

He is striving to get twenty-six programmes for overseas forces listeners before Eve leaves for the States at the end of April.

This is apart from numerous other scripting and musical activities, in view of which I could not help reminding Barry of his father's words nearly twenty years ago, Stanton Wick, a multi-instrumentalist who had graduated from military to dance bands, used to shake his head dubiously at my enthusiasm for his son's playing, and tell me:

"He won't study. He's always wanting to dash ahead, playing more and more complicated arrangements. I'm afraid he won't get very far..."

STILL gamely pioneering for Welsh Regional jazz, collector Roy Jenkins and Stewart Williams, editor of "Jazz Informant", are meeting with the opposition that has come to be expected from the BBC.

Having urged all Welsh jazz enthusiasts to write to their station, resulting in a stream of acknowledgments leaving the BBC, but no jazz they asked for an interview at which they could state their point of view. An astonishing reply from the

Welsh Regional Publicity Officer deserves analysis. First he states (with more truth than he probably intended): "I do not think any useful purpose can be served by your discussing jazz with any member of our Regional staff."

He next contends that "the Light programme caters generously for all jazz enthusiasts, but what is not supplied by the Light programme is put out in the basic Home Service, which is always carried by the Welsh wavelength during such sessions"—a sentence containing more muddled thinking than any I remember reading on this subject but which adds up to the obvious fact that jazz and dance music are considered to be one and the same thing, at any rate by the Welsh Publicity Officer.

Finally, the plea is made that Welsh Regional facilities for such broadcasts are very limited. To which I can only make a plea of my own—that some philanthropist lends Welsh Regional a radio-kam.

IT will be a life on the ocean wave from Whitsun till September for pianist-accordionist-leader Barry Dawson, who has left the Cromwell Club to board the "Bounty," anchored in Ramsgate harbour.

This will be his second "commission" aboard this vessel, which has been converted from a three-masted sailing ship to a floating home of entertainment. His original six weeks' contract last year was extended to three months.

MAX JONES COLLECTORS' CORNER REX HARRIS

CENTURY DISTRIBUTION

IN previous columns we announced that Sam Meltzer was reissuing many rare jazz items on his Century label (readers are referred to our issues of 16/11/46 and 4/1/47) and that these records would soon be made available in this country.

It seems that agencies have been arranged through two local collectors, and we are pleased to give details of their schemes. First, then, is Ron Bateman, 64, Village Road, Enfield, Middlesex, who says he can now supply the Century titles and some other U.S. labels. Price of the former is 12s. 6d. each, while the other labels range from 10s.

Collectors are asked to send s.a.e. for Ron's list of what is available. We have received copies from him of the two King Oliver discs—3008 and 3011—which will be noticed as soon as space allows. Meanwhile, we give unreserved recommendation to "Alligator Hop"/"Krooked Blues"—no doubt one of the finest Oliver recordings extant.

Second of the agencies, known as Jazz Distributors, is apparently guided by old friend Albert McCarthy. J.D. is making these Centuries and the whole catalogue of Circle records available to local collectors at 10s. each, but in a different way from that mentioned above. J.D. states that "owing to present shortages of packing material we are unable to accept orders for less than six records. All orders will be despatched from New York and will be delivered within six to eight weeks from receipt of remittance. Prices in all cases include postage and packing, although we regret that we cannot be liable for any Customs duty charged by H.M. Customs officials."

We print that in full so that readers may observe differences between the schemes and not have to write for our advice as to which of them "is the better." Please note that we have no connection with either of these enterprises, although we welcome their advent and will be glad to give news of their progress. Further details must be sought from Ron Bateman or from Jazz Distributors, Burgate Cross, Fordingbridge, Hants.

MORTON MATRIX NUMBERS

Copenhagen collector Harald Grut brings up a minor mystery which he says may have been cleared up without his knowing it, as he was cut off from most sources of information during the German occupation. He writes thus:—

"The mystery that has me baffled concerns Jelly Roll Morton's eight sides recorded on Bluebird in 1939, and subsequently released in England on H.M.V."

"Recorded September 14, 1935: 'Didn't He Ramble' (041456) / 'Whinin' Boy Blues' (041459) / 'High Society' (041457) / 'I Thought I Heard Buddy Bolden Say' (041458).



The "Melody Maker" visited the smart Quadro's Restaurant last Thursday (27th), to find Eddie Carroll and his jivey Band in the throes of their first broadcast to France via Radio Diffusion Francaise. By shooting between the heads of the crowding dancers, our cameraman secured this action shot showing Eddie at the piano, Sid Hieger at the drums, and such famous cornermen as Frank Deniz (guitar); Lad Busby (tmb.); Alan Franks (tpt.); etc. Johnny Green was the male vocalist on this great occasion.



Victor Feldman adds his signature to hundreds of star visitors at the "Daily Mail" Ideal Home Exhibition. On April 27 the young genius celebrates his 13th birthday with a big party.

Letters

THE Iford Council has recently started a series of celebrity concerts which have been a sell-out, and I am hoping to interest them in arranging a swing concert, which I think would be highly successful. It would be an excellent idea if musicians would encourage their local Council to hold a series of swing concerts from an educational and cultural viewpoint. Shows could be given, and so help the public really to understand and appreciate the development of jazz. PAUL LESTRE, Iford, Essex.

MY partner and I were captured at Dunkirk. While in hospital we joined forces to supply entertainment to the rest of the hospital—one of the largest in Germany at Obermassfeld. Getting no music from anywhere, we used to turn out a new tune each week for weekly concerts. By Christmas, 1941, we had reached the stage of being able to witness our own complete score, lyrics and part of the book performed in a massive pantomime. In Easter, 1942, we did the same with an Easter Revue. And so it went on.

Returning to this country in 1945 we entered some of our stuff for the Hammersmith Palais Song Competition. Two of our numbers were performed—'Clivity Street Bounce' and 'The Boogie Woogie Rhythm Master', which became one of the finalists. The fact that two of the few we entered did prove of some merit must

surely argue that, out of the 100 to 150 numbers we wrote in Germany, another two should be reasonably good. Which brings me to my point. We are just one pair turning the stuff out. There must be thousands more like us, and I would like to bet that if no American numbers were published in England for five years there would still be a huge surplus of numbers, already now written, that could be used for at least another five years on top of the non-American five.

I am not bemoaning my lack of monetary success, and I can readily understand the attitude of publishers who have to follow the publishers' fashion. But surely the publishers have a little to do with that trend. I think that a British Song Season would go a long way to help. Or do the strings get pulled from across the Atlantic? Whatever the outcome of the song-writers' present efforts to achieve recognition on the B.B.C., I know one thing: they can turn out just as good if not better material than their Yank cousins. What about "The Gypsy"? DON ADAMS, London, N.15.

I AM delighted to know we are at last going to get more swing discs, and if E.M.I. release most of the records Edgar Jackson mentioned, I for one will be nearly satisfied. But here are a few more titles I think would be popular with

enthusiasts: Glenn Miller's "Here We Go Again"; "Long Tall Mama"; "Little Brown Jug"; Tex Beneke's "Swing Low, Sweet Chariot"; and "Falling Leaves"; "Your Father's House"; "Herrn"; "Bijou"; Les Brown's "Leap Frog"; and Elliott Lawrence's "Five O'Clock Shadow." P. L. STEEL, Werthing, Sussex.

WITH reference to the infamous Lionel Hampton recording of "Air Mail Special": I do not agree with your reviewer's single star, for this very poor effort surely merits no stars at all. I've read lots of articles complaining how our local releases of modern American swing music are out of date. But if this disc is a fair sample of the music in these series, I say keep giving us the old music of greybeards Tommy Dorsey, Benny Goodman, Artie Shaw, Sidney Bechet, Muggsy Spanier, and the rest. K. ANDREWS, Preston, Lancs.

I'M sorry the first letter of Stan Davies (23/3/47) regarding Billy Cotton should be in such bad taste. May I suggest that it is his first and last? Billy Cotton has been a top draw in Variety since 1931, and has forgotten more about the band business than some of them ever knew. Mr. Davies is lealous in his fine reputation, as he is a fan of one of the less fortunate although more swoony bands? Or maybe he can't stick a band that is typically British and entertaining. B. KEMBLE, Walli-down, Bournemouth.

Waiter, give me the Czech!

by ERIC WINSTONE

WE went up at Croydon and came down at Prague. Most of the time we were above the clouds which luckily prevented us from seeing how far we had to fall. Once we went so high I thought I could hear Gabriel, but it turned out to be Danny Deans practising in the back seat.

The most important event that happened on the journey, as far as I was concerned, was the fact that we came down.

There was an official reception when we arrived. A large character in an official cap, wanted to know how many of us had more than 60 cigarettes. The entire band turned out to be chain smokers, but we solved the difficulty by pretending we couldn't speak the language.

Ten o'clock that night we arrived in Karlsbad... which seemed rather hard on Karlsbad, especially as they were not used to musicians. You could get steaks there, and beer at 5d a pint, and the waiters are actually civil. The beds are strange, too. No sheets or blankets, just a feather-filled elderdown, which looked as if it would fall off in the night. It did... but as the hotels were all very warm it didn't matter very much.

When we went shopping, which we did most of the time... we found that articles were only obtainable on the point system. You had to go into a shop and point, and if that didn't work you brought in the rest of the band and pointed at one another. By then the shopkeeper would give you anything just to get you back on to the pavement.

THE night we arrived in Prague, the local electric company was doing a little private advertising. Main streets were alive with neon signs, and most of the shop windows were flood-lit far into the night... which reminds me, I must put my name down for another torch battery, now that I am back in England.

The concert-hall where we played was no back-room either. Called the Lucerne, it was large enough to hold the Albert Hall and Victoria Station comfortably, with possibly a couple of trains thrown in. At one end there was a huge Union Jack; at the other there was a tray of foaming glasses of beer for the band. I think I was the only one who noticed the Union Jack.

The hall was packed with 8,000 people. Some were in full evening dress. Some in lounge suits, and some were musicians. In one box the manager pointed out five Czech bandleaders together. I bet

they came in on passes. Speaking of bandleaders, the only large orchestra out there, was run by a fellow called Karel Vlach. He had three trumpets, four trombones, five saxes, three rhythm and a book full of American arrangements, taken down strictly off the record.

THEY take their jazz as seriously as the Feldman Club. Every night in the clubs (yes, we went to a club or two) you could see straight-faced Czechoslovakian Ann Shelton's giving out with "Eese you is or eese you ain't my babeeze."

Unfortunately, we never found out. Musically, they are just about as far behind us, as we are behind the Americans. Current hits are "Amor Amor" and "Chattanooga Choo Choo," and the local bobby soxers dance something they call the "beetle winkle," that has to be seen to be believed.

Still, I suppose you can say that about the litterbugs in this country as well. After every show all the local musicians used to come round for autographs from the band. Nobody took much notice of the band-leader. They have plenty of their own out there, so each evening I used to go quietly back to the hotel and wait up for the boys. Once or twice, I admit, the boys used to sit up and wait for me, but that was generally when they were short of Kroner. It was surprising how often you could get short. You changed £5 in the morning, and walked round with your wallet stuffed with notes like a millionaire. Then you went into a restaurant, and the rest of the day you just walked around stuffed.

Strangely enough, most of the people spoke a little English, which was a break for us. Even if we had stayed another two days, I still don't think I would have learnt the language, although out there even little children spoke Czech fluently. After we had been there one day, everybody wore silk shirts. The

second day everybody wore silk ties. On the third day one of the brass section came down to breakfast in a fur hat. This shook the waiter so much that he forgot to click his heels when he poured out the coffee. A strange race these Czechs.

And, speaking of furs, I noticed everybody at the broadcasting studios wore a fur coat.

WE made records out there as well. The system is excellent... half way through the session a waiter came in with a tray covered with glasses of beer for the band. It reminded me of HMV... it was so different. Each day we went to a different town, which, luckily, gave us a chance to get away in time; and every morning the weight of the instruments mysteriously increased. It's surprising how much you can get into a drum case, besides the drum.

We had one last night in Prague before we left... it lasted until the next morning, and at 9 o'clock on the Wednesday we were at the airport ready to take off. By midday all I had taken off was my overcoat, but we finally made it round about 1 p.m. and when we got all the baggage on the plane, there was just enough room for the passengers.

And so we came back to England. It seemed a pity in a way, there was a blonde in Pilsen... but that's a different story entirely.

ONE of the "plum" coastal jobs comes this summer to Johnny Denis, who opens up for Easter at the Northumberland Hotel, Palm Bay, Margate. Johnny will spend Easter and Whitsuntide at the Hotel, and will be a permanent resident there with his Sextet during the whole of July and August. This engagement has been negotiated for him by Maurice I. Kinn.

Between Easter and Whitsun, Johnny has a number of dates in Variety, including the Empire, Middlebrough (April 14 week), the Empress, Brixton (May 5 week). This Thursday (3rd), Johnny Denis, with Billie Campbell, will be heard in an "I'll Play to You" broadcast (5.30 p.m.), Saturday, April 12, see Johnny and his Sextet with guest vocalist Dennis Dennis, at the Rochester Casino.

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# Floods—but Lincoln Contest no Wash-out!

TO know what the floods have been like in Lincoln one needed to be there. Main streets right in the centre of the town have been awash. Houses were under water half-way up to their first floors. To get into the city one often had to make long detours to find passable roads.

But even all this did not prevent bands coming from as far afield as Doncaster, Retford, Worksop, and even the nearly fifty miles distant Wisbech and Peterborough, for the Lincolnshire Championship presented by Mrs. Len Marshall at the Lincoln Drill Hall on Wednesday, March 26.

Present to enjoy the evening and present the prizes were the Mayor and Mayoress, Councillor and Mrs. H. H. C. Kerry, and Mr. J. Cochrane, of Messrs. P. W. Woolworth's who donated the handsome silver challenge cup which has for some years been one of the main attractions of this successful contest.

The results were:-  
 Adjudicators: Harry Hayes, Edgar Jackson.

**Winners: J. and D. HOWKROFT'S ASTORIANS** (two saxes, trumpet, piano, bass, drums). All coms.: Mrs. E. Davey, 65, Manor Drive, Benithorpe, Doncaster. ('Phone: Doncaster 3834.) Individualists' awards for: Alto (Douglas Howcroft); Trumpet (Leslie Vinters); Piano (John Howcroft); Bass (Arthur Clarke); Drums (Arnold Perkins). Hon. mention for Tenor and clarinet (Walter Wortley).

**Second: BERT MURRAY and his MUSIC** (tenor clarinet, pno., bass, drums), 5, North Terrace, Wisbech. ('Phone: Wis. 785.) Individualists' awards for: Tenor (Ronald Burton); Clarinet (Ronald Burton); Accordion (Bert Murray). Hon. mention for: Drums (Robert Everitt); Bass (George Elger); Piano (Bert Murray).

**Third: RAY BALL and his MUSIC** (four saxes, trumpet, piano, bass, drums). All coms.: James W. Pollard, 113, Ruskin Avenue, Lincoln. Hon. mention for Trumpet (Ernest Clewer).

**Fourth: STEVE STEPHENSON AND HIS RHYTHMICS** (four saxes, two trumpets, trombone, piano, bass, drums). Individualists' award for: Trumpet (Ray Edgworth).

**Harry Baker, of Derek Deon and his Dance Orchestra, from Barnet, won the trombone prize.**

**Rex Cull and Tommy Lovegrove, of Denny Boyce and his Band, from Fulham, won the piano and vocalist's prizes, respectively.**

ALTHOUGH the events were not due to take place for three and four weeks respectively, last week we had to announce that the entry lists for the Northampton Championship at Northampton on Thursday, April 17, and the Hertfordshire Championship at Watford on Thursday, April 24, were already full.

Now we have to announce that also full are the entry lists for the South Yorkshire Championship at Leeds on Friday, April 18, and the Lancashire Coast Championship, which, due to take place at the Philharmonic Hall, Liverpool, on April 20, is the first of this season's Sunday contests which will be presented to seated audiences.

Without doubt this highly significant state of affairs is due to some extent to the fine work put in by the respective organisers of the contests.

But it is certainly due partly to the fact that bands are realising that, with time having to be found for the verbal reports on their performances which all bands (except winning combinations, who are given a written report) get from the judges, it is no longer possible to accommodate the same number of bands per contest as could be accepted before the on-the-spot judges reports procedure was instituted last year, and would-be competitors are taking care to get their entries in before it is too late.

How wise these early applicants have been, and how necessary it will certainly continue to be for others to follow their example, is proved by the fact that at many contests this season entries have had to be refused because they were not received until after the lists had had to be closed.

NOTES from this week's Fixtures List (see below):-

The second of this season's Sunday Contests to be held before seated audiences will take place at the Rialto Cinema, York, in the evening of May 4.

The first is the aforementioned contest at Liverpool on April 20. Watch for a sensational announcement next week regarding a special added attraction which will be a feature of the afternoon.

The Norfolk Championship, not held since 1945, is to be revived.

It will be presented at the Samson and Hercules Ballroom, Norwich, on Tuesday, May 20, by Harry Gerrard, leader of the popular resident band, to whom the management have kindly lent the hall for the occasion.

## CONTEST FIXTURES

### LONDON AREA

**WATFORD.**—Thursday, April 24 (7.30 to midnight), at the Town Hall.—The 1947 Hertfordshire Championship. (Entry list full.) Organisers: The Melody Maker Greater London Area Contest Organisers' Committee. All coms.: The General Secretary (Mr. Bill Waller), 324b, Brixton Road, London, S.W.9. ('Phone: Brixton 4841.)

### PROVINCES

**OXFORD.**—Tuesday, April 15 (8 p.m. to 1 a.m.), at the Town Hall.—The 1947 Oxfordshire Championship. Organiser: Mr. Stanley Moulton, 22, G'anville Road, Oxford. ('Phone: Oxford 77640.)

**NORTHAMPTON.**—Thursday, April 17 (7.30 p.m. to midnight), at Franklin's Gardens.—The 1947 Northamptonshire Championship. (Entry list full.) Organisers: Musicians' Union (Northampton Branch) (Secretary, Mr. Art Lewis), 21, Stimpson Avenue, Northampton.

**LEEDS.**—Friday, April 18 (7.30 p.m. to midnight), at the Astoria Ballroom, Roundhay Road.—The 1947 Yorkshire Championship. (Entry list full.) Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. ('Phone: Ainsdale 78238.)

**LIVERPOOL.**—Sunday, April 20 (2.30-5.30 p.m.), at the Philharmonic Hall, before a seated audience.—The 1947 Lancashire Coast Championship. (Entry list full.) Organiser: Mr. Lewis Buckley. (See Leeds, above.)

**ROCHDALE.**—Friday, April 25 (7.30 to 11.30 p.m.), at the Carlton Ballroom.—The 1947 Central Lancashire Championship. Organiser: Mr. Lewis Buckley. (See Leeds, above.)

**NOTTINGHAM.**—Friday, May 2 (7 p.m. to 12.30 a.m.), at the Greyfriars' Hall.—The 1947 Nottinghamshire Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. ('Phone: Hinckley 563.)

**HIGH WYCOMBE (Bucks).**—Friday, May 2 (7.30 p.m. to 12.30 a.m.), at the Town Hall.—The 1947 Buckinghamshire Championship. Organiser: Mr. Eric Wakefield, 87, Chapel Lane, Sands, High Wycombe, Bucks. ('Phone: High Wycombe 65.)

**YORK.**—Sunday, May 4 (7 to 10 p.m.), at the Rialto Cinema, before a seated audience.—The 1947 Yorkshire North Riding Championship. Organiser: Mr. Lewis Buckley. (See Leeds, above.)

**BOLTON.**—Tuesday, May 6 (7 p.m. to midnight), at the Palais de Danse.—The 1947 East Lancashire Championship. Organiser: Mr. Lewis Buckley. (See Leeds, above.)

**STOKE-ON-TRENT.**—Thursday, May 8 (7.30 p.m. to midnight), at the King's Hall.—The 1947 "Potteries" Championship. Organiser: Mr. Arthur Kimbrell. (See Nottingham, above.)

**LONG EATON (NOTTS).**—Wednesday, May 14 (8 p.m. to 1 a.m.), at the Rialto Ballroom.—The 1947 Trent Valley Championship. Organiser: Mr. Basil A. Halliday, Midland Ballrooms, Ltd., Oxford Street, Long Eaton, Notts. ('Phone: Day, Long Eaton 494; night, Long Eaton 597.)

**NORWICH.**—Tuesday, May 20 (8 p.m. to 1 a.m.), at the Samson and Hercules Ballroom.—The 1947 Norfolk Championship. Organiser: Mr. Harry Gerrard, Samson and Hercules Ballroom, Norwich. ('Phone: Norwich 21541.)

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