

# Melody Maker

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

EVERY THURSDAY Vol. XXII No. 658

### "BLUE ROCKETS" BID FOR BROADCAST PEAK

IN these days of fierce competition among the country's dance bands for "plums" in the way of stage dates, one-night stands, etc., it is refreshing and unexpected to find one famous combination turning down all stage and touring offers in order to concentrate solely on a bid to become Britain's premier broadcasting band.

That they are already well on the way to achieving this idealistic ambition will be apparent to all fans when we say that the orchestra in question is the famous "Blue Rockets," under the direction of Eric Robinson.

Such a policy would only be possible in a 100 per cent. co-operative band. This step was taken recently by the "Blue Rockets," and a Management Committee, comprising Eric Robinson, Billy Smith (tpt.), Benny Daniels (tpt.), Ronnie Rand (tmb.), and Laurie Clark (tmb.) has already been formed.

#### MULTIPLE AIRINGS

The first of regular monthly meetings agreed that this broadcasting policy be pursued, and that the band should also hold itself in readiness for the resumption of commercial radio.

Originally formed from musicians in the R.A.O.C., the "Blue Rockets" later became merged into the British Band of the A.E.F., conducted by George Melachrino. To-day it comprises the dance section of the George Melachrino Orchestra.

As such, sections of this combination already provide a considerable amount of listeners' music. "George Melachrino's Strings" each Sunday makes a feature of the solo guitar work of Freddy Phillips. The full orchestra is heard in the Sunday evening "Music for Romance" programme.

The Ronnie Selby Trio, comprising Ronnie on piano, Freddy Phillips, and Bob Roberts with featured bass solos, is heard every Saturday at 10 a.m. in the Light Programme.

Deputising for Ronnie during his nervous breakdown is Billy Hill, former Hyllon pianist.

The "Blue Rockets" as such are starred in "Stand Easy" every Monday evening, and Gordon Crier's "They're Out!" brings them to the mike again on March 12. This month, in fact, the band has eight airings in the space of twelve days.

The loss of tenor player Lauri Gold to Harry Gold's "Pieces of Eight" brings in the ex-Weir and R.A.F. Symphony Orchestra tenor and bass saxist Doug Bainbridge. Another newly joined member is vocalist Norma Clark, who sang with the band in its early days.

Arrangements are in the hands of trumpet players Jack Coles and Tommy Keith.

Full line-up is now as follows: Eric Robinson, conductor; George Clouston, Jimmy Goss, Benny Daniels, Doug Bainbridge, Victor Knight, saxes; Jack Coles, Billy Smith, George Hawkins, Tommy Keith (tpts.); Laurie "Nobby" Clark, Ronnie Rand, Jack Jones (copyist) (tmb.); Ronnie Selby (pno.); Lew Stevenson (dms.); Freddy Phillips (g'tar); Bob Roberts (bass); Norma Clark, vocals.

Ronnie Rand has now recovered from his accident on February 10, and is back with the band.

### EX-HALL P.O.W. IN TOWN

A BIG welcome home to altoist Freddy Williams, recently demobilised after five years of war service to which the designation "hectic" would be an understatement.

In the Royal Tank Regt., Freddy went through the Western Desert campaign, was captured, spent fifteen months as a P.O.W., escaped, and, after living for nine months behind the German lines, got back to the Allied ranks and was inviolated home.

Finding soldiering in the U.K. comparatively dull, Freddy next managed a transfer to the B.L.A. and finished up in Berlin—his great ambition—after which he kept his demobilisation date.

Freddy's pre-war professional activities include 5½ years with Henry Hall, all through "H. H.'s" run at the B.B.C.; engagements at Ciro's with Jack Harris; with Tim Clayton at the Lansdowne Restaurant, etc. To bring this saga right up to date, Freddy is currently playing with Alf Gray's Band at the London Murray's Club.

### Pianist Walters Sliphorns at Ciro's

FAMOUS West End pianist Abe Walters joined Bert Ambrose's Band on trombone last Monday (25th).

To clarify this apparently puzzling statement, it must be explained that Abe, widely noted nowadays for his style on the ivories, was originally a trombonist, on which instrument he also reached great heights of execution in the modern idiom.

Abe's piano jobs recently include the Berkeley Hotel—where he played for a long time with Al Collins—and the Astor niterie with Sid Phillips. Back with his old love, the slip-horn, he should, by joining company with Ambrose trombonist Leslie Carew, make a very worth-while addition to the Ambrose Band's brass section.

ARRANGER, piano-star Bernie Fenton is ivories man with Stephane Grappelly at the Berkeley Hotel, in London, having taken over this position when Jack Penn, nowadays busy arranging, etc., left the band.

This engagement makes absolutely no difference to Bernie's daytime occupation—that of exclusive arranger to the Oscar Rabin Band.

## LEW STONE'S 'NOVA-TONES' CREATE NEW BAND STYLE

ONCE AGAIN, THAT MOST PROVOCATIVE OF BRITISH BANDLEADERS, LEW STONE, HAS SET THE WORLD OF DANCE MUSIC TALKING. HE HAS DONE THIS THROUGH THE MEDIUM OF ONLY ONE BROADCAST—A FEAT TYPICAL OF A MAN WHO, THROUGHOUT A LONG AND BRILLIANT CAREER AS LEADER AND ARRANGER, HAS UNFAILINGLY BEEN ABLE TO PRESENT DANCE MUSIC IN A FORM THAT IS AT THE SAME TIME ACCEPTABLE TO CONNOISSEURS AND LAY PUBLIC ALIKE.

The occasion was the first airing of his London Embassy Club "Nova-Tones," which astonished critics, not only by the musicianship of a first-class personnel, but also by their successful efforts to create new sounds and tone colours. These, by their novelty and appeal, engender hosts of new

possibilities in regard to the manner of voicing dance-band instrumentation.

They offer, in fact, promise of eventual escape from the conventional into a completely new realm of dance-music presentation.

#### FIRST DISCS

It is no exaggeration to say that members of the BBC Variety Department have been set by the ears by this airing. May we earnestly hope that, as a result, fans in this country, to whom real novelty in dance-music is as manna from heaven after the stodgy fare which they have endured for so long, will be given further early opportunities of assimilating the Stone brand of swing?

Meanwhile, however, the "Nova-Tones" have made the first of a series of recordings under the Decca label, when four sides were waxed.

Lew's personnel here, with the exception of Archie Slavin on guitar, was the same as that at the Embassy, and comprised Joe Crossman, Don Barrigo and Bill Griffiths on saxes, together with the newly joined sensational altoist, Harry Varley, who first came to this country shortly before the war with Billy Bissett, after wide experience of American bands. Bruce Bain (tpt.); Billy Wiltshire (drums); Ronnie O'Dell (piano and vocals) completed the line-up, with Lew himself on Novachord.

Discussing his recent incursions into new realms of sound, the author of "Harmony and Orchestration for the Modern Dance Band" (the book which has been officially adopted by the Army Bureau of Education) told the MELODY MAKER:

"My aim is to create music that will appeal not only to the fans, but also to the general public—who, after all, were not slow to appreciate my efforts at the Monseigneur in a former era of dance-music."

With the "Nova-Tones," he is certainly succeeding in his aims.

### FIERSTONE REJOINS "SKYROCKETS"

DRUM-ACE George Fierstone returns to the "Skyrockets" on March 4, as part of the "building-up" process which is going on in order to prepare the outfit for its big date in the new London Palladium show which starts in April.

George appeared extensively with the "Skyrockets" in the late war years. His return will be opportune from the point of view of Scottish fans, for on March 11 the outfit commences a hectic week in Scotland.

Drummer Micky Grieves, who has done an excellent job with the "Skyrockets" for some time past, now embarks on a programme of freelance activities, and those who remember his sterling work with Art Thompson's outfit at the Embassy Club will need no reminder of his very solid abilities in an out-and-out rhythm band.

Paul Fenoulhet and his lads in the "Skyrockets," are experiencing an increasingly heavy demand for photographs, and, in this connection, fans are asked to write to Miss Hilary Strachan, 17, St. James' Court, Grove Crescent, Kingston, Surrey.

### LEWIS, GILBRAITH APPEALS—Results

TWO decisions given recently on the vexed question of reinstatement in pre-war employment are likely to be of considerable interest to the many musicians who, having given up their pre-war engagements to join the Forces, may be hoping to get back their old jobs on their return to civilian life.

One of the decisions arose out of a case brought by Arthur Lewis, who before the war had been pianist in the band led by David Java which had been put into the Queen's Brasserie, Leicester Square, London, by Colombo's Bands, Ltd.

Lewis had claimed that he should now be given employment by Java. But the Westminster Reinstatement Committee ruled against him, and its decision was upheld when Lewis appealed before the Deputy Umpire.

(Please turn to page 3)

## "K.P." 36<sup>TH</sup> STAR PARCEL

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## CALL SHEET

(Week commencing March 4)

Nat ALLEN and Orchestra.  
Theatre Royal, Barnsley.

Carl BARRITEAU and Band.  
Green's Playhouse Ballroom,  
Glasgow.

Ivy BENSON and Band.  
Empire, Kingston.

BERTINI and Band.  
Hippodrome, Accrington.

Billy COTTON and Band.  
Palace, Chelsea.

Joe DANIELS and "Hotshots."  
Empire, York.

Teddy FOSTER and Band.  
One-night Stands, Midlands.

Gloria GAYE and Band.  
Theatre Royal, Lincoln.

Joe LOSS and Band.  
Empire, Finsbury Park.

Henry HALL and Band.  
Empire, Edinburgh.

Leslie "Jiver" HUTCHINSON and  
Band.  
Concerts in Belgium.

Vic LEWIS and Jazzmen.  
Concerts in Scandinavia.

Fred MIFFIELD and Band.  
Grand, Brighton.

Oscar RABIN and Band.  
Theatre Royal, Edinburgh.

Monte REY.  
Hippodrome, Norwich.

Burton SEELEY.  
Tivoli, Aberdeen.

The SQUADRONAIRES.  
One-night Stands, Home Counties.

TROISE and his Mandoliers.  
Empire, Hackney.

Eric WINSTONE and Orchestra.  
Embassy, Peterborough.

## RE-ENTER McCORMICK

A PROLIFIC broadcaster in pre-war days—he has close on 150 airings to his credit to date—Jack McCormick will be welcomed by many of his listener/fans when he reappears on the Northern air-waves on Tuesday, March 12.

Released from the R.A.F. after five years' service, he was reinstated at Messrs. Lewis' Manchester restaurant shortly before Christmas.

The broadcast will be heard from 4.30 to 5 p.m. from Lewis' Restaurant. There have been a couple of changes in the band since its opening, trumpet man Alf Sharkey having left to return to Birmingham, his chair now being occupied by Dick Kyte.

Violinist Les Maddox has also left to take up the threads again in the West End, whilst in a week's time violinist/bassist/vocalist Chas McClusky is scheduled to join the band, moving over from Alf Kay's outfit at the Ritz Ballroom, Manchester.

BROADCASTING to-night (Thursday) at 9.30 over the Midland wavelength is clarinetist Sonny Rose, recently demobilised, but starting with the "Stars in Battledress" band, of which, for ten months, he was in charge for the Western Command.

Sonny is already busy in Clivvy Street lining up men for his forthcoming "Stars From the Battlefronts" revue band, which opens in April for a 52 weeks' run.

## KOSTELANETZ HERE IN JUNE

### Eggs Oust Sinatra, says Harold Fielding

FRANKIE SINATRA is rapidly becoming allergic to eggs. Not so long ago the Voice had its bow-tie bespattered with the yolk of an egg tossed by a sulky adolescent who claimed that he could sing better than Sinatra, but hadn't had a break.

The smell of eggs has once again assailed Frankie's nostrils, this time from the righteous stink raised by millions of British housewives who avow that not one 5½-oz. packet of dried eggs should be traded in for 126 lb. of bobbysoxers' delight.

Partially due to a Press stunt anyway, this rumpus has now had unfortunate repercussions in the States. Harold Fielding, British concert impresario, who flew there ten days ago to set the final seal to Sinatra's summer tour, has reluctantly had to advise him to postpone the visit owing to the adverse publicity that has appeared in Britain.

This, while a tremendous blow to thousands of Sinatra devotees already teetering on the brink of neurotic bliss, is to some extent mitigated by the news that Harold Fielding has booked the famous conductor André Kostelanetz and his prima-donna wife, Lily Pons, Metropolitan Opera House singer and glamorous film star, to appear at the Royal Albert Hall on Sunday, June 16. Kostelanetz, already a big seller here on records, will front a British orchestra of 100 players.

Lily Pons will make one appearance and then fly back to the States. Her husband will remain here for three other concerts, to take place between June 18 and June 30 at the Albert Hall and at the Empress Hall, Earl's Court.

Mr. Fielding, in a munificent gesture, announces that he is willing to devote the entire proceeds of the first concert to any deserving charity ministering to bombed-out children.

## PoWs' Night Out

BETHNAL GREEN must surely be one of the most progressive boroughs in London. Last Friday evening (February 22) this East London borough, with the capable assistance of contest-organiser Charlie Cooper, held a dinner and concert for all ex-P.O.W. residents of Bethnal Green, at York Hall Baths.

Appearing at the concert were Harry Gold and his Pieces of Eight (with Duncan Whyte) and Fred Miffield and his Band. In addition, there were Kay Heppell (vocalist with A. P. Sharpe's Honolulu Hawaiians), whose tasteful piano accompaniments throughout the show revealed yet another of her talents, and Lorna Martin (Mrs. Duncan Whyte), who showed all the technique that won her the All-Britain accordion championship a few years ago. All these artists gave their services free of charge.

But this is not all. The borough evidently considered they were not doing enough for their returned heroes, as each ex-P.O.W. was presented with two tickets for Hackney Empire this week.

## King's Film Trio

FRANK KING and his Band, from "Au Bijou" Restaurant, Piccadilly, have been extremely busy in the film studios recently, being featured in no fewer than three productions. These are "Sweethearts Forever," "Amateur Night" and "Caba-ret."

The players are Frank King (tenor and clarinet); Maurice Smart (accordion); Eddie Calvert (trumpet); Micky Grieves (drums); Bill Wilder (bass); Alan Hodgkiss (guitar) and Jules Ruben (piano). Geraldine Farrar is the featured vocalist.

In "Sweethearts Forever," talented instrumentalist Johnny Denis also gets a solo spot.

Bandleading is still somewhat of a strain for Frank King, since he is still suffering from the effects of a recent car crash, when alleged car thieves ran a 40-h.p. car into Frank's 8-h.p. model.

He sustained a broken arm, now well on the mend, and extensive shock.

## New Swingshow

SWING fans in South London are to have their own series of swing concerts. Titled "Swing Stars on Parade," the first of these functions takes place at the Wimbledon Theatre, Wimbledon, on Sunday evening, March 10 (6.30 p.m.).

Famous artists booked for the occasion include Frank Weir and his Orchestra (incorporating the noted Astor Club Seven); vocalists Vivienne Paget and Benny Lee; compère Gerry Wilmot; and Cab Quaye (the "Minister of Swing"), presenting "Swing Stars of To-morrow"—i.e., "unknowns" destined, in Cab's opinion, for big things in the future.

Tickets are 7s. 6d., 5s. 3d., 3s. and 2s. 6d. (unreserved). Obtainable only from the theatre box-office.

## MUSICIANS-INSURE!

ANY thoughtful musician has only to cast his eyes at the news columns of the "M.M." to realise that we are on the crest of a crime wave of musical instrument thefts.

Readers are therefore advised to take advantage of the "M.M.'s" old-established Musical Instrument Insurance Scheme, which is handled by Messrs. B. Hawes-Wilson and Sons, 2, Hampstead Square, N.W.3 (phone: Hampstead 0675).

This firm announces that, owing to the heavy claims experienced recently, it has become necessary to increase the rates—a move the necessity for which all musicians will understand in the present abnormal circumstances. The new rates come into effect on March 1.

## 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 Company and broadcast in their "Your Hit Parade" programme over the OBS network:—

1. SYMPHONY (1-1-1-2-1-3-4-5)
  2. I CAN'T BEGIN TO TELL YOU (2-3-2-3-1-2-2-2-3-7-9-0-0-0-0-8)
  3. AREN'T YOU GLAD YOU'RE YOU (5-5-5)
  4. I'M ALWAYS CHASING RAINBOWS (9-9-6)
  5. IT MIGHT AS WELL BE SPRING (4-2-4-2-3-3-1-1-1-3-2-4)
  6. LET IT SNOW, LET IT SNOW, LET IT SNOW (3-4-3-4-7-9)
  7. DAY BY DAY (6)
  8. OH, WHAT IT SEEMED TO BE
  9. SOME SUNDAY MORNING
- Figures in parentheses indicate previous placings. 0—Not in the first nine.

## ALLEN'S TALENT-SPOTTING TOUR

GOOD news for hundreds of semi-pros all over the country comes from Nat Allen, who launches a brand new idea in stage presentation when he opens with his band at the Theatre Royal, Barnsley, on March 4.

Entitled "So You Want to Join a Band," the scheme sprang from an imaginative suggestion from Syd Green, manager of the Irwin Dash Music Publishing Co., and is designed to give young musicians the chance of getting the recognition that some of them so well deserve.

At all theatres on Nat Allen's tour he will run a competition at every performance from Monday to Thursday, during which any semi-pro will be invited to play any solo of his own choice with the band. During the first house on Friday night, players who, in the audience's opinion, have shown the most promise, will compete in the semi-finals of the competition.

The finals will take place during the second house on Friday, when the three winners, in addition to cash prizes, will be chosen to sit in with Nat Allen's band for both performances on Saturday night.

Any youngster of exceptional promise will be given an early opportunity of actually joining the band.

Following the Barnsley date, Nat Allen starts a three-week season at Green's Playhouse, Glasgow (his first visit), and then plays a week of dances in Scotland. Theatre dates then take him to Walthamstow, Harrow, Cardiff, Plymouth, Kingston, Leicester, Chatham and onwards into September.

We regret that extreme pressure on space has made it impossible to print further letters from readers on the great Roy Fox controversy. This correspondence must now be considered closed.

THE "M.M." is glad to report that the health of diminutive vocalist-trumpeter Geoff Watts has now improved sufficiently for him to return home from hospital, though he will still need further convalescence.

Due, it is believed, to the shock of rocket-bomb incidents, Geoff was seized with a form of temporary paralysis in February, last year.

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# REINSTATEMENT

(Continued from page 1)

Mr. Hardie Ratcliffe, Assistant General Secretary of the Musicians' Union, appeared for Lewis; Java was represented by Mr. W. Summerfield, instructed by Messrs. Forsyte, Kerman and Phillips, Brook Street, London.

It was not disputed that Lewis had been employed, not by Java, but by Colombo's Bands, Ltd., through a letter of engagement signed by the band company, which had gone into liquidation in 1942.

But the Reinstatement in Civil Employment Act clearly states that where the ownership of an undertaking has passed to a new proprietor the responsibility for reinstating pre-war employees who had to relinquish their employment when called up for the Forces devolves on the new proprietor.

The case turned, therefore, on this point: whether David Java, having taken over from the band company after Lewis had left to join up, had thereby assumed the responsibility which the band company would have had, had it still been in existence, to re-employ Lewis.

At the time of closing for press the Deputy Umpire's reasons for his decision are not with us, but his verdict in favour of Java implies that he believed no such responsibility rested on Java.

The other decision is the result of the claim for reinstatement brought by accordionist-bandleader Bernard "Barney" Gilbraith against the Lansdowne Restaurant, Berkeley Street, London, W.

As reported in the "M.M." of December 15 last, Gilbraith, who also was represented by Mr. Hardie Ratcliffe, won his case before the Westminster Reinstatement Committee, but the verdict was reversed when the Lansdowne Restaurant recently appealed to the Umpire's Court.

This court took the view that Gilbraith, being a bandleader who himself engaged, employed and was responsible for the conduct of the musicians in his band at the time, was not an employee of the restaurant within the meaning of the Act.

Ex-Forces musicians who believe that they have rights to reinstatement in their pre-war jobs should not, however, be discouraged by the outcome of these two cases. Similar as their positions may seem to be to those who have been unfortunate in the two above-reported instances, they may in fact have points which are legally different. The M.U. is always ready to give advice to its members, and there are, of course, solicitors who will act where necessary.



On the night of his arrival from France, Django Reinhardt (right) drank a toast with his old "Hot Club de France" crony, Stephane Grappelly, pledging success to Django's English visit. The great French plectrist, however, had a serious setback when a sudden operation became necessary—but, happily, the latest news from the hospital is that Django is mending fast.

# NEAR-DIXIELAND

## EDGAR JACKSON'S Record Review

### HARRY GOLD AND HIS PIECES OF EIGHT

- \*\*\*Doubloon (Harry Gold) (Parlophone CE11552).
- \*\*\*Lazy River (Hoagy Carmichael) (Parlophone CE11551).

Gold (tenor) with Ralph Bruce (clar.); Laurie Gold (tenor); Duncan Whyte (tpt.); Laurie "Nobby" Clark (tmb.); Norrie Paramor (pno.); Freddy Phillips (gitar); Harry Benson (bass); Sid Heiger (dms.). Recorded December 14, 1945.

THESE are the two remaining session mates of "Meander in the Minor" and "Sentimental Journey" made by Harry Gold and his Pieces of Eight at their first recording date on Dec. 14 last, and issued in the January Parlophone supplement.

They were released early in February, so I have had them for nearly a month now, and the reason I have not dealt with them earlier is that I have been trying to make up my mind what I ought to say about them.

And frankly I'm not much more certain about it now than I was when I first heard the sides, for they are such curious mixtures; almost, one might say, contradictions.

If you hadn't already discovered it from Harry's broadcasts last year, or from the reports of his well-received performance at last year's "Jazz Jamboree," you may remember from my review of his "Meander" and "Journey" in the "M.M." for January 26 last that our Mr. Gold is a Dixieland enthusiast; so you will not be surprised to hear that there is a strongish Dixieland flavour about "Lazy River" and "Doubloon."

But even things with a strongish flavour are not always the genuine article, and that is where these records fall down. They do no more than get somewhere near to the Dixieland style. Why?

First let us take the arrangements, for all the ensemble parts were arranged by Harry himself.

Now I am not one of those dogmatic long-haireds who still persist in claiming that because music is arranged it cannot be jazz. Such a contention is ridiculous, because anything that has been played can be put on to paper afterwards, and if it can be put on to paper after it has been played, there is no reason why it should not have been put on to paper before it was played, and still be the same good jazz.

But I do agree that music can sometimes have much of the spirit knocked out of it when the players have to adhere to parts, especially when it is played by musicians who have not always specialised in the particular type of music; and that is what seems to have happened.

Also, things are made no better by the fact that, while the arrange-

ments are based on the Dixieland pattern, they lack much of the Dixieland mode.

In such circumstances it is not surprising that at times the ensemble tends to sound laboured and dull. In fact, about the only spot where it does not is the last chorus of "Lazy River." Even Duncan Whyte's swell trumpet leading has not made the other ensembles really kick.

But what of the solos which constitute the greater part of both records? Well, here things are better. Realising, apparently, that this wasn't really Dixieland music, Duncan Whyte, who can be one of the greatest Dixieland-trumpet men we have when the occasion calls for it, doesn't really play Dixieland style.

But, taken for what they are, his solos in the first chorus of "Lazy River" and second chorus of "Doubloon" are fine. Then there is "Nobby" Clark. He not only gets nearer to producing Dixieland style, but plays fine trombone all the time.

But Ralph Bruce and Harry Gold are not so successful.

The former plays a neat and tasteful enough clarinet, but it so lacks drive that it can hardly be said to be even in the character of the quasi-Dixieland style which is all the band has succeeded in achieving.

And that more or less goes for Harry's tenor, too.

Well, that's my impression of the records when looked at as composite wholes. Yet I must concede that parts of them are, when considered by themselves, apart from their compromising contexts, quite pleasing music—of their rather hybrid kind!

P.S.—"Doubloon" gets its title from the fact that a doubloon is a Spanish gold coin, and the word ties up with the name of Harry's band.

# CONTEST WINNERS'

"Emblem of Success"

THIS week we announce yet another new plan designed to make "Melody Maker"-sponsored contests even more valuable than ever they have been in the past to the bands taking part in them.

It is the inauguration of an "Emblem of Success," as pictured herewith.

The Emblem will be in the form of a printer's line block which all bands which win (or have won) a contest this season will have the right to display on their letter headings, in their newspaper advertisements, on the programmes of all dances and other functions at which they will appear, and, in fact, on all publicity matter which may feature them.

The Emblem is, of course, additional to the other innovations already announced for this season, and for which bands have already expressed their enthusiasm—namely, that all bands which do not obtain the benefit of a comment on their performances in the published reports of the contests are now being given an on-the-spot criticism by the judges, and that all winning individualists will have, as their prize, the choice of a handsome gold-centred silver medal as well as the usual gramophone records or National Savings stamps.

The value of the Emblem will be almost too obvious to need any explaining here.

Hitherto bands have had no "official" means of letting their public know that they are "Melody Maker" contest winners, and thus among the very best combinations in their respective districts.

But now they will be able to publicise the fact by means of a device which carries authentic "Melody Maker" backing.

The design of the Emblem is copy-right, and the MELODY MAKER will take all necessary steps to protect it against infringement by any band which has not acquired the right to use it by winning a MELODY MAKER-sponsored contest.

The size of the block, which will be presented to contest winning bands with the rest of their prizes, will be approximately 1/2 in. across—ideally suited to the aforementioned publicity mediums.

But bands requiring also larger blocks suitable for use on the bills and posters of dances, concerts and other functions at which they are to appear will be able to obtain them from the "Melody Maker" up to 12 in. across for the bare cost of the blocks.

Now, bands, it's up to you. All you have to do to secure the right to display this invaluable "Emblem of Success" is win a MELODY MAKER contest; and don't forget there is nothing to prevent you from entering as many contests as you like in a season until you do win one.

No matter where they are held, all MELODY MAKER-sponsored contests are open to all bands from all parts of the British Isles, and each is announced in our Fixtures List a clear six weeks before it is due to take place.



**CHAPPELL'S** present

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**LOVE STEALS YOUR HEART**

**NANCY SYMPHONY**

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THIS week we'll try to get rid of the remainder of the publications received during January and February.

"Hot Club Magazine" (incorporating "Jazz"), organ of the Hot Club of Belgium, edited by Carlos de Radzitsky Nos. 1 and 2, January and February, 1946. Price 15 francs.

These continentals show remarkable powers of recovery. So soon after the war, they have an impressive jazz publication on the book-stalls, selling (we're told) around 15,000 copies. This one looks a lot like the French "Hot Jazz," of which we haven't yet received the '46 issues, and is liberally decorated with photos and advertisements.

The contents of these two issues include "Life of Tommy Ladnier," by A. J. McCarthy; "Blind Tom," by Albert Bettenville; book reviews, record reviews, hot news from the U.S.A., France, Belgium, etc., a jazz encyclopaedia; "Swinging the Blues," by Panassié; "Jazz, 1946," by Delaunay; and one or two contributions from local musicians who appear to share an interest in "le hot." The mag. has a format about 11x8½ in. making 24 pages, and boasts a coloured cover. Office address is 34, Rue D'Arenberg, Bruxelles.

"The Jazz Session," edited by John Schenck, 1041, N. Rush Street, Chicago, 11, Illinois. Price 25 cents.

The last issue we have received is dated September-October, 1945. Presumably something has been issued since then. It contains an article on Nick's, one on Bobby Hackett, another on Nick's, the English Scene reviewed by Alec Boswell, a piece about the Kid Ory band, some record reviews, and an editorial reply to Len Feather's incessant attacks upon everything connected with righteous jazz.

"The Record Changer," edited by Gordon Gullickson, Fairfax, Virginia. Price 25 cents. December, 1945, and January, 1946.

The "Changer," as most readers know, is primarily a record buyers' mag., with pages of classified advertisements. But the mag. has maintained a consistently high standard of jazz criticism, with Ernest Borneman in charge of contributions, and regular writings coming in from critics like Rudi Biesh, Frederic Ramsey, Roger Pryor Dodge, Roy Carew. Several English collectors contribute also.

December has Ramsey on the Bunk band, and again on the new Crescent records; a satirical piece, "Jazz Looks Ahead," by Arthur Bradley; Carew on ragtime; and the usual notes, letters, reviews and editorial.

Subscriptions to the "Changer" can now be placed in England. The rate is 12s. 6d. for one year; 12 issues posted direct from the States. Remittances should be sent to Jazz Music Books, 140, Neasden Lane, London, N.W.10, and envelopes marked "Record Changer."

#### ANNOUNCEMENTS AND APPEALS

Barry Owen writes from New Zealand to say that he is anxious to make contact with a collector at present in India, with a view to exchanging Australian recordings for Indian pressings.

He points out that N.Z. issues are not all from the same masters as those released elsewhere, instancing George Wettling's "Sister Kate,"

# COLLECTORS' CORNER

by REX HARRIS and MAX JONES

which is pressed from the A master. Barry suggests he starts by swapping catalogues and monthly release sheets and continues from there. Write him at 96, Esplanade, Sumner, Christchurch, New Zealand.

F/S. F. Picchi, 1891363, 214 Sqdrn., R.A.F., M.E.F., is another reader who can be of service to local collectors. He can obtain a considerable quantity of jazz books which he is prepared to sell at cost price, plus out-of-pocket expenses. The books are as follows: "Jazzmen," Smith and Ramsey, £1 10s.; "The Real Jazz," Panassié, £1 10s.; "Jazz Record Book," Smith, Ramsey, Russell, £1 10s.; "Esquire Jazz Book" for 1944 and 1945, each £1 6s.

It's a case of first come, first served; books are all brand new. F. Picchi will swap any of the above for "Hot Jazz" or "Swing That Music." Write him direct at the service address.

A. E. Bradshaw, 35, St. Hellers Road, Blackpool, Lancs, is hoping to start a magazine devoted to swing (1945 American power-house stuff), and desires to establish contact with a fellow-enthusiast residing in the same district who should possess a broad knowledge of modern swing and a typewriter. He also wants info. on Glenn Miller ork.

Stratford-on-Avon collector, Bob Higham, sends us an account of one of his experiences in the States last year. If you like it, he'll write some more.

#### AN AMERICAN RECORDING SESSION

By Robert R. Higham

On the night of March 1, 1945, I was reflecting upon my good fortune. Dave Dexter, of Capitol Records, had invited me to a recording session that evening, and the artist to be recorded was Coleman Hawkins.

At midnight Red Nichols strolled into my club on Sunset Boulevard, resplendent in his famous beret, and announced that he was "Rarin' to go." Red was coming along for "kicks," and although I think that the present-day Hawkins lacks some of his old feeling for jazz, I also expected "kicks."

We arrived at the studio to find that the session had already begun, and the red light was glowing outside the sound-proof door. The light flickered out after a few minutes, Red opened the door, and we entered the studio. The Hawkins Orchestra had been augmented for this session, and the musicians grouped around their stands were Hawkins, Vic Dickenson (trombone); Oscar Pettiford (bass); Alan Reuss (guitar); Charlie Thompson (piano); and Deniz Best (drums). Strange, I thought, no trumpeter in the band!

Upon entering the control room, however, the mystery of the missing trumpet player was speedily explained. Loud snores emanated from a chesterfield in the corner, and closer inspection revealed the recumbent figure of . . . (a famous trumpet-player). Dave Dexter sadly explained that the trumpet man had

arrived "carrying a load," the said "load" having suddenly gone home, with the result that he took no further interest in the proceedings.

The musicians were, however, making the best of a bad job, and had already cut several sides without the trumpet, although, of course, the balance of the band was not what it should have been. Four numbers were due to be pressed that night, and two of them, "I'm Through With Love" and "Hollywood Stampede," were to showcase the trombone of Vic Dickenson, who has recently been receiving so many raves in the States for his work in the Eddie Heywood band.

I had never been an ardent admirer of Vic's style, but I realised as soon as the band started into "I'm Through With Love" that he was definitely off form. This was a great disappointment to everyone present, including Vic, who was very apologetic.

Hawkins was as steady as a rock, bouncing through arrangements and solos with never the slightest suspicion of a falter. I was amused to note that at no time during the seven hours of this session did the Hawk remove the hat which was jammed precariously on the back of his head, neither did his imperturbable drummer, who was sporting a truly magnificent example of the American hatter's art.

As I had never before attended a recording session, I was astonished to find that after three hours of hard work we had no more than about three acceptable waxings to our credit—the remainder being eventually relegated to the scrap-heap. What a vast amount of work goes into one ten-inch platter!

At about three o'clock Johnny Mercer and a friend wandered into the studio. Mr. Mercer is, of course, president of Capitol Records. The two were in a jovial mood and produced a large bottle of whisky. It was suggested that Red and I might care to make up a little party while we all listened to the music of Hawkins and his henchmen. We accepted the invitation, and the contents of the bottle vanished in a very short space of time.

Vic Dickenson had, by this time, decided to call it a day, and had departed. The Hawkins band, now utterly devoid of brass, was gamely struggling with "Wrap Your Troubles In Dreams" and "What Is There To Say?" when Dave Dexter suddenly thought of something which should have been obvious right from the very start. There was a trumpet-player in the studio—Red Nichols. Would Red care to play? Coleman Hawkins eagerly agreed to this suggestion, but unfortunately Red was unable to oblige. The whisky had been just a little too much for him. Yes, one could certainly buy some pretty powerful whisky down in Hollywood!

Dawn was breaking as we left the studio a couple of hours later. It had been an interesting and intriguing night, and I have since turned over its events in my mind on many occasions. We were prevented by sheer bad luck from recording the "arch-white" trumpeter Red Nichols with a Negro band. I wonder what the resulting disc would have sounded like? In any case, it would have been an exceedingly interesting performance.

#### SWAP AND BUY

Record Auction.—American, cut-outs, etc.; also French 1943 H.D. Offers, S.A.E., to Reg Smith, 12, Ravenscroft Avenue, London, N.W.11.

For sale or exchange: Al Bowly, Val Rosing, Sam Browne, various others, mostly dance. Wanted: Dance of recent years—Carroll Gibbons, etc. S.A.E. to Miss S. E. Wood, "Marlow," 29, St. Anne's Road, Tankerton, Kent.

Norman Heller, 57, Stanley Road, Broughton Park, Salford 7, Lancs, wishes to trade the following for N.O. stuff on U.S. labels: E. Berry Five, "White Rose Kick," on National; Hodges' "Jeep is Jumping," on Am. Voc.; Mamie Smith's "Wabash Blues," on Okeh; Lil Green's "Now What Do You Think?" on Bluebird; also complete 1945 "Beats" and "Metronomes."

W. J. Edwards, 31, St. John's Road, Hitchin, Herts, is in great need of discs by Miss Wiley, particularly those from the Gershwin Album. Can anyone help?

## LOUIS AND DUKE COMBINE

JAZZ history was made when Duke Ellington and Louis Armstrong, two of the biggest names in jazz, joined forces for the first time at a Victor recording session recently.

This joint appearance of King Louis and the Duke was engineered by Leonard Feather, who was assembling an all-star orchestra from among the winners of "Esquire's" 1946 All-American Jazz Awards.

Both Louis and Duke have well over twenty years' recording experience behind them. Louis has made many records for Victor in the past, but this is his first job for them in more than a decade. Ellington has for many years past been one of the company's best sellers.

Others who took part in the session included Don Byas, Johnny Hodges, Jimmy Hamilton, Red Norvo, Charlie Shavers and Chubby Jackson. Four sides were cut, and one of them, "Long, Long Journey," featured Ellington's piano and a vocal by Armstrong. The recordings are to be issued soon in a Victor Showpiece album comprising two 12-in. discs.

## R.R.C. March Airings

THE Radio Rhythm Club programmes for March follow a pattern which is becoming familiar to jazz fans. The month's listening begins with a tongue-in-cheek recital entitled "The Clarinet and the Gaspipe," script by Charles Wilford.

On March 9, there will be another programme in the "Talking of Jazz" series, in which Denis Preston has an informal chat with some jazz-minded members of London Youth Clubs.

R.R.C. won't be airing on March 16, but returns the following Saturday at the usual time (6 p.m. in the Light programme) with one of the popular "Request Session" shows, featuring Duncan Whyte, his Trumpet and his Rhythm.

"Jazz Forum" makes its second appearance on March 30, when three authorities will be in the studio to answer listeners' queries about jazz—Iain Lang, author of "Background of the Blues"; Matyas Seiber, celebrated composer and expert on folk-music; and Stanley Dance, the well-known collector and critic.

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# TWENTY YEARS OF RECORDED JAZZ

By BILL ELLIOTT

## PART 6

PROBABLY the most outstanding event in 1937 was the debut on wax, in April, of the Count Basie Band. When Brunswick released "Swingin' at the Daisy Chain," we found the names of Lester Young, Buck Clayton and bassist Walter Page, the latter also very prominent with drummer Jo Jones in the Vocalion disc of "Shoeshine Swing"/"Lady Be Good" by the Basie Quintet.

This month saw two of the chief Ellington soloists turn in fine performances with "Cootie's Concerto" and "Barney's Concerto," and we also found a new jazz violinist in Stuff Smith, who finished in the first three with "Old Joe's Hitting the Jug." To conclude April, the Parlophone release of Miff Mole's "Wild Oat Joe" was appreciated by all.

June was bargain month, and from Regal-Zonophone came one of the cheapest jazz records with "Panic is On"/"Mutiny in the Parlour" by the Mezz Mezzrow Gang. In a swell Teddy Wilson cutting of "Melancholy Baby," we had a rival to

Madame Holiday with a vocal by Ella Fitzgerald.

The fight between the recording companies for the swing fans' favours was now well on, and in July H.M.V. gave us the first of the all-star discs, in which we had Tommy Dorsey, Bunny Berigan, Fats Waller and George Wettling all taking part in "The Blues"/"Honeysuckle Rose." Again scoring heavily, we had that super disc of Lionel Hampton's "Whoa Babe"/"Buzzing Around With the Bee," with terrific solos by Johnny Hodges, Jess Stacy, Cootie Williams, and Cozy Cole giving the rhythm section drive.

Brunswick tried a counter-attack in August with "21 Years of Swing," two albums of the real good old jazz, but owing to bad record selection, and in some cases terrible surfaces, it was not appreciated by the fans in the right manner. Still, we had "Liza"/"Sugar," by McKenzie and Condon's Chicagoans, and Teschmacher atones for most things.

The death of Bessie Smith in October was another blow to jazz, and although Parlophone issued a whole album of her greatest discs, it would have been far more appre-

ciated if they could have reached us years earlier.

1937 went out in quite good style, chiefly thanks to Decca, who released the first of their "Jam Music Albums," fourteen sides featuring, among others, Goodman, Wilson, Hodges, Billie Holiday, Ella Fitzgerald, and a trumpeter from the Goodman band named Harry James, who as the result of a fine chofus in B.G.'s "Sugar Foot Stomp" was attracting quite a lot of attention. Also at Christmas we had a little lady jiving gently with "Loch Lomond" and "Annie Laurie," assisted by the swell John Kirby group, and Maxine Sullivan had arrived.

Just to prove that a white band can really play the blues, Artie Shaw commenced 1938 with a two-sided version of "The Blues" on Vocalion—later to be reissued on Parlophone—and also in January we had the happy duo of Benny Carter and Hawkins in the Vocalion version of "Pardon Me, Pretty Baby," followed a week or so later by Billie Holiday's best to date, "Summertime."

February, 1938, should have a paragraph to itself as two new white bands made their recording debut, and to-day, eight years later, they are both top of the tree in America. Referring to Harry James, whose "Life Goes To a Party"/"When We're Alone" was issued by Vocalion, and Woody Herman, who had "Dupree Blues"/"Doctor Jazz" released by Brunswick.

Just to prove he wasn't a fluke, James followed up in March with some inspired trumpeting on Red Norvo's "Blue Mood," and although I've never heard him play so well since, his record sales show that I'm off the beam somewhere. April was a mixed month with the visit of Art Tatum for a London cabaret engagement, the death of King Oliver, and the solos of Eddie Miller and Yank Lawson in the Bob Crosby "Squeeze Me," whilst further solos from Pete Brown and Frank Newton helped out the piano of Willie Smith in "Old Stamping Ground."

All present-day swing bands should show homage to June, 1938, when the Bob Crosby band introduced "South Rampart Street Parade," since murdered so many times by all and sundry who have never been within a thousand miles of New Orleans. About this time much amusement was caused by the current hit of the moment, "Flat Foot Floogie," and we had fine versions by Wingy Mannone and Slim and Slam. Since no one at the B.B.C. knew what a "Floogie" was, the song was broadcast over here to the great joy of all those in the know.

Very little good jazz was released during the summer of 1938, but atoning in events we had Fats Waller for a long music-hall tour, Benny Goodman for a 48-hour visit (of which yours truly had a four-minute interview), and the best book about jazz to date, Dorothy Baker's "Young Man With a Horn."

For some months past the fans had been hearing about the swell sides made in Paris by some French and American musicians, and, in August, H.M.V. let us have Dicky

Wells "Sweet Sue"/"Hanging Around Boudon." In addition to the Wells team, we had the fine and at the time unknown trumpet of Bill Coleman. Count Basie turned in another gem this month with "Sent For You Yesterday," and blues singer James Rushing entered the vocal lists.

Blues had never been a strong feature with local bands or singers, but in September we had the best home-made to date, and I wouldn't wonder but that it stands out to-day, since Una Mae Carlisle singing "Hangover Blues"/"Mean To Me" with a swell British bunch supplying the music was tip-top jazz. This was indeed at home month, with Ken Johnson making his debut at the London Coliseum, featuring trumpet Dave Wilkins, and a young Scotch lad getting the town talking with his trombone solos. Yes, George Chisholm is the name.

It's funny how great talent can sometimes stay completely unrecognized in music, and one of the greatest jazz violinists ever, namely Eddie South, is probably known only to a handful of fans. Yet his "Eddie's Blues," released over here by H.M.V., stamped him as the nearest rival to Venuti and certainly far in front of any other jazz fiddle player.

October was another gift month to the local listeners, as Count Basie's "Dogging Around" saw the light on Brunswick, and we also became conscious of a new trumpeter when Vocalion released Roy Eldridge's "After You've Gone." The real sensation this month, however, was caused by "Sweet Patootie"/"Viper Mad," by Sidre "Pops" Bechet, a 68-year-old exponent of the soprano sax, who was shortly to become the fans' idol both here and abroad.

Also about this time, Parlophone released, to everybody's intense surprise, Eddie Duchin's "Old Man Mose," a record that had nothing to do with jazz, but contained a surprising bit of rhyming. All our critics, of course, drew everyone's attention to it, and it was withdrawn after two weeks, but in the meantime sales had been terrific (I must confess I bought five copies myself, one of which I still hold, the other four coming in extremely useful for swapping purposes). Just to complete a really fine month for the "Ponogramophone," we had Rosetta Howard and the Harlem Hamfats with "Rosetta's Blues"/"If You're a Viper," only this time the jazz was there and really mellow.

1938 was drawing to a close and the momentous war years were fast approaching, but we still had time to appreciate a Bixian-type horn in Andy Rollini's "Small Fry" that belonged to one Robert Hackett, and an inspired piece of fooling from Bing Crosby and Johnny Mercer with a jive version of "Mr. Gallagher and Mr. Shean."

As a Christmas present, local boy George Chisholm gave us "Archer St. Drag," another fine homemade, and to round off the year in good style there was some excellent Jimmy Noone in "Bump It"/"Four of Five Times."

Next week we'll start to deal with the war years and the vast jump that British jazz made during that time.

## COMMERCIAL RECORDS

Reviewed by "CORNLY"

IT'S three months now since that still-with-us horrible old war-time bogey, the paper control, enabled this record chat to appear in print, and in the meantime such an accumulation of discs has piled up that I shall be able to mention only some of them.

Unable to restrain my childish delight in picking out the plums from the cake first, I'll start off with "Five Salted Peanuts" as played by Tony Pastor and his Orchestra on H.M.V. BD5917.

Far from having any pretensions to being a profound opus, it's catchy fun, and anything the song hasn't got, Mr. Pastor gives it. His singing is as cute as it is rhythmical, and this simple, unpretentious band certainly has a taste in tempo and a sense of beat.

It's a pity H.M.V. couldn't have picked for the coupling a more suitable tune for Pastor's particular brand of dry whimsicality than

"Bell Bottom Trousers." But get the nuts to your cantata, and I guarantee you'll soon be humming it wherever you go.

And while on the subject of American recordings I might as well continue with them.

First of all, Percy Faith and his Orchestra.

This is a big outfit with lots of strings which appear to specialise in loud to very loud "concerty" arrangements of Latin-American pieces, and even if you find the performances a bit syrupy, I think you'll like the tunes—"Negra Consentida (My Pet Brunetto)" and "Stars in My Eyes" from the film "Pan Americana" (Brunswick O3614).

Another big outfit that has been listed is the Philharmonic Orchestra of Los Angeles, directed by Alfred Wallenstein. It's a pity their performance of Dave Rose's famous "Holiday for Strings" and "Our Waltz" (Brunswick O3710) are so over-recorded that the loud passages shriek distressingly.

And that remark goes also for Jimmy Dorsey's "El Rancho Vegas" and "That Wonderful Worrisome Feeling" (Brunswick O3613), which also have such raspy surfaces that they are hardly worth considering, though I liked Kitty Kallen's singing in the latter title.

Then there's Perry Como, whom H.M.V. introduce to us with "I'll Always be with You" and the recently revived "I'm Confessin'" (BD118) and "That Feeling in the Moonlight," and the ballad version of Chopin's "Polonaise," "Till the End of Time" (BD1120).

But perhaps you prefer electric organists. If so, try Ethel Smith's "I Got Rhythm" and "Liza" (Brunswick O3612).

Ethel is described (vide label) as a "rhythm organist." Well, the word "rhythm" can cover a multitude of sins, and swing fans will probably say that Miss Smith commits plenty of them. But she's got technique.

Harry James is, of course, still going strong, and you can hear him doing his usual stuff in "When Your Lover has Gone" and "I'm Confessin'" (the best things about which are the swing sax, piano and guitar solos in "Confessin'") on Parlophone R2988, and in a rather pretentious version of the pleasing "Carnival" and a good swing version of "I'm Beginning to See the Light," with vocal by Kitty Kallen, on R2991.

But if it's larfter you're after, try "Holiday for Strings" and "Drip, Drip, Drip" by Spike Jones and his City Slickers (H.M.V. BD1115).

Everything goes into their "Holiday," including Clara Cluck, Donald Duck, Popeye, and the kitchen stove. "Drip, Drip, Drip" is all about water with the loo thrown in for good weight.

In the next 12-page issue, I'll be dealing with the latest British commercial releases.

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# Brand's

IT was Harry Gold's birthday on Tuesday (26th); but that's not the only reason you see his picture on this page. Fans will be equally interested to know that, on the day before, he recorded four more numbers for Parlophone with his "Pieces of Eight."

Two of these were "originals": "Dawdle Bug," which he finished writing only a few days before the recording, and "Dixieland Dilemma," which was a theme based on the trombone's Dixieland rhythmic bass melodies, and which he wrote with his arranging partner and pianist, Norrie Paramor. This latter is being published by Cinephonic.

The fact that the ceiling fell down upon Harry while he was trying out a phrase of "Dawdle Bug" on his sax suggests one of two things: either the number is destined to bring the house down wherever it is played, or else, like Caruso, whose purity of note could crack a tumbler, the collapse is a tribute to Harry's mastery of his instrument!

These numbers will be backed by "Kentucky" and "Oh, You Beautiful Doll."

The band's next airing will be at 9.30 a.m. on March 4, when you will hear the well-known Midlands guitarist and former leader of his own outfit, Peter Sloan, who takes the place of Freddy Phillips, now with the "Blue Rockets."

In addition to his "Pieces of Eight," Harry has been arranging and accompanying the numbers of French-Canadian vocalist Jean Cavall. For these he uses the strings of George Hurlley, Sid Bowman, Max Jaffa, Cyril Hellier, Joe Hitchener and Adash Frydman, Lionel Ross on 'cello, Harry Benson on bass, Peter Sloan on guitar, Ralph Bruce on clarinet (these last three being members of the "Eight"), Matt Heft on piano, Pat Eydmann on flute, with a French horn and a viola player.

Harry threw a birthday party at his home on Sunday last, and it was here that I heard, for the first time, recordings of the astonishing violin playing of the Danish jazz-ace, Svend Asmussen, brought along by Ralph Bruce.

In fact, by the time the party was over we had had everything from de Falla to modern Swedish dance jazz recordings, going by way of the Savoy Orpheans of 1925 and the Memphis Five.

Asmussen, according to my Norwegian correspondent, is at present leading his own group in Oslo, and thereby giving a tremendous fillip to the jazz revival taking place in that city after years of Nazi occupation, during which not only jazz but public dancing, radio and American films and records were banned.

The only other outfit of note in Norway at present seems to be Rawland Greenberg's group playing at the Forces Club and the Fleet Club. But the fact that, after years of adamant refusal, Oslo Radio has just begun a fortnightly series of "Radio Hot Club" programmes is expected to offer a much-needed stimulant to the jazz world of that Northern capital.

TO avoid confusion, last week I should have explained that the Eddie Griffiths who took the picture of Peggy Poulton and myself is no connection of the "original" Eddie Griffiths, known throughout the West End and publishing world for his arranging and pit work.

Arranger-conductor Eddie is still going strong, and has no intention of retiring from the business in favour of photography. Last seen in the pit for the West End production of "Silver Wings," only the present theatre "famine" is holding up another production in which he will be musical director.

A film shortly to be floored will, however, keep him fully occupied in addition to his normal arranging commitments and his work for the Gramophone Company, where he conducts for such notabilities as Richard Tauber and Monte Rey.



Harry Gold

"... brought the ceiling down."

BLINKING out of the mysterious depths of the Windmill stage door and into the cruel realities of Archer Street, last week, came pianist Charles Rose.

To say that he immediately bumped into "M.M." photographer Jack Marshall is not to include Jack among the cruel realities, but is probably explained by the fact that Charles's thoughts were miles away.

For on that night, in the Carroll Levis air-show, two of Charles's compositions were being featured, bringing to a highspot a series of success chapters in a strange story of musical composition—a story that Jack was able to prise out of him.



Charles Rose

It starts 'way back in the days of the blitz, when any Wandsworth resident, hurrying past a certain warden's post during a lull in the sky, might have heard the strains of an old accordion floating out over the crepitant air.

For inside that post and playing that accordion to soothe the strained nerves of himself and his colleagues was Charles Rose, who had donned A.R.P. blue after his niterie job with Jack Kerr and his Band had closed up.

Thus, idly strumming, Charles presently made the gratifying discovery that he could invent melodies—melodies that formed themselves into 32 bars of just the sort of tune people wanted to hear, and whistle, and play themselves.

Following his discharge from the Service on medical grounds, Charles became, in rapid succession, a pianist at the "Mill," composer of occasional bits of music there, and then a staff music writer of considerable promise and versatility.

Seeking an even wider public, Charles was eventually persuaded to take advantage of the B.B.C.'s search for new talent to submit two numbers—though they should have been already aware of him, since many of his compositions, including some written with the famous comedian, Cliff Gordon, had already been broadcast.

This time, however, the B.B.C. became very much aware of him in a very short time, and immediately included his lovely Viennese number, "Gay The Day," and the bright "It's The Uniform That Gets You Every Time," in the Levis programme.

Further proving that they are not always blind to talent, they engaged Molly Milne, musical adviser to the Windmill Theatre (whom Charles had taken along to sing the numbers at the audition), as the guest singer for the broadcast.

Now, writing sometimes in conjunction with B.B.C. staff lyricist Robert Buckland, Charles has plenty more lined up. And his absentmindedness the other day is probably explained,

# Essence

by  
**PAT BRAND**

as I said, by the fact that his thoughts were miles away—contemplating that composer's dream, a hit that will sweep the country.

The "atom bomb" programme broadcast over the French Radio on February 4, which sent France into a panic and blew out of office Director of French Radio M. Bourdet, looks like blowing back into the news former Ray Ventura banjoist Jacques Piette, who is tipped as Bourdet's successor.

THE Rhythm Club Movement in England and Wales has watched with interest the rapid rise to success of Don Morley, one-time secretary of the Putney Rhythm Club, who was posted to Wales on war duties in 1941, and there helped to found one of the pioneer jazz movements in the Principality—the South Wales Jazz Society.

On his return to London, he joined the committee of the West London Rhythm Club, and next turned his attention to the legitimate stage.

He joined the cast of "This Way to the Tomb," which celebrated its 100th performance at the Mercury Theatre on January 28, and is also currently appearing as the Departmental Manager in "The Shadow Factory" at the same theatre.

Obviously, Don is a man to watch, both in the world of jazz and that of the intelligent theatre.

## GLENN MILLER ON ARRANGING

Reviewed by **STANLEY NELSON**

AS a keen student of orchestral arranging for more than twenty years, I have read almost every book ever published in this country on the subject, and actually had one—Claude Lapham's—dedicated to me, so that when I received "Glenn Miller's Method for Orchestral Arranging" (Bradbury, Wood, Ltd., 142, Charing Cross Road, W.C.2). I was prepared for a scholarly treatise concerning orchestral balances and sonorities.

Written about four years ago, this book begins with a note from Miller, in which he says:

"As a young arranger, I was always searching for some work that actually described the process of making orchestral arrangements. Many comprehensive volumes have been written about harmony, theory, counterpoint, orchestration and composition, but to my knowledge no book has ever been written which actually told how to make an arrangement."

I remembered the difficulties which I came up against myself in searching for the *vade mecum* for the young arranger. But I am afraid that Miller did not solve them in this nevertheless most absorbing book. The first difficulty of the average tyro is his great difficulty in putting his musical ideas down on paper.

And as for harmonising them—well, that's just another problem.

Quite rightly, however, the author devotes practically the whole book to combining the instruments rather than giving so much data about their ranges, idiosyncrasies, etc. I have always thought that instrumentation, important as it obviously is, gets far too much attention in books of this type. Miller suggests the inimitable Cecil Forsyth's exhaustive work for further information. Again, however, Miller takes his four trumpets



In these "stills" from the forthcoming picture "999," you see (RIGHT) Webb, former Jack Payne singer, making with (LEFT) Lew Stone and his Band de-danse scene. At the mike with her "tone" pianist and vocalist, Ronnie O'Connell, who is tipped as Bourdet's successor.



and four trombones and his five saxes and gives many admirable examples of suitable combinations for them separately. Only in actual excerpts from published and recorded arrangements at the back of the book is one shown the ensemble writing methods used in the old Miller band.

Some of these combinations are ingenious. I deplore the constant use of the added sixth and the many added notes in these voicings, which give a cloying, blurring gloss to the major triad even. This sort of cocktail harmony is, in my view, exhausting to listen to, but it was apparently one of the stocks-in-trade of the Miller outfit.

Many examples of the clarinet lead-sax combination are given and some admirable passage writing for that intriguing four-trombone blend. Most interesting to anyone who has ever arranged scores will be the two full-length specimens by Billy Finnegan which are included as a supplement.

These are both analysed in the book, and it is highly instructive to follow the scores with the analysis. Incidentally, Miller re-writes the harmony of "I'm Thrilled" as used in the song copy before arranging it. With this I concur, for the published song has a most pretentious harmonic dress.

The "Volga Boatmen" score has a thrilling canonic passage for brass which is a joy, in these days of block writing. Then there are more than thirty excerpts of Miller recording arrangements, all illuminating in method. The scores are all properly written in the correct tonalities, and although one arranger I spoke to thought this a mistake, I applaud it. This "concert pitch" business is a short cut full of pitfalls. Thinking in the proper key from the start is, I believe, by far the best.

There is bound to be a big sale for this book, an admirable epitaph to an admirable trombonist, arranger and leader—Glenn Miller.

S. R. N.





g British National  
9-year-old Lizbeth  
ing her film debut  
in a super palais-  
r is Lew's "Nova-  
'Dell. Lizbeth is  
s next production,



Also in the film "999" are Buddy Featherstonhaugh and his Band, and (ABOVE) they are shown in the throes of rehearsal in a set representing a typical Charing Cross Road rehearsal room. This Saturday (March 2) Buddy and his boys will be playing in the flesh at the "Friends of Mine" Reunion Ball at Porchester Hall in aid of the "F.o.M." magazine, which is sent free to all former Youth Club members now in the Forces. Supporting Buddy's band will be Peter Colburn's Piccadilly Orchestra, an all ex-R.A.F. group which has decided to stick together in Civvy Street.



With 4½ years of R.A.F. Service behind him, Piano-Leader Syd Dean got back to civvies last November. Instead of returning to his old venue, the Astoria dance hall in Town, Syd found himself transferred to the Regent Dance Hall at Brighton where, since November 25 last year, he and his Band have been making a big success. This picture (ABOVE), snapped when they were carrying out a special recording for Gaumont-British at the company's studios in Town, shows Syd (in shirt sleeves) with the band he is fronting, which includes Harvey Evans, Bill ("Tuff") Turner and Bill Guttridge (trmps.); Buddy Lee and Sid Sager (trombones); Duggie Campbell, Bill Seal, Les Williams and Sam Lambert (reeds, the last-named being also the vocalist); Fred Craigh (bass); Billy Rawlinson (drums); and, of course, Syd Dean himself (piano). Femme vocal interest is provided by a local star, Joyce Shepherd. Syd Dean is sharing the Regent musical honours with Peter Kilby and his Musicians. A large orchestra at the Regent is something new, and it is an honour for "old Astorian" Syd Dean to start this Brighton "big band" policy.

# STRICTLY INSTRUMENTAL

Your Technical Queries Answered

## DOUBLING

by E. O. Pogson

D. Redington, Highgate, King's Lynn, writes: I am learning to play the trumpet, but find it would be as well for me to double on another instrument. Is the guitar the best instrument for this purpose? If not, will you give me your advice on alternatives?

E. O. Pogson replies: The guitar is an excellent double with the trumpet. The separate techniques employed do not get in each other's way, and a knowledge of the guitar will give you a fine idea of chord shapes and sequences. A warning word: The guitar is very difficult!

## CLARINET

by Nat Temple

R. Bull, Bristol 3, writes: (a) What type of clarinet (Boehm or Albert) is more suitable for dance band playing, also is this suitable for a learner; (b) Is there any good self-tutor you would recommend; (c) what previous knowledge of music is required, and how can one best learn to read music; (d) what should one look for when obtaining an instrument; (e) Have you any more "gen" on the dance-band clarinet regarding pitch, etc.?

NAT TEMPLE replies: (a) The Boehm system is the best. (b) I do not recommend any self-tuition for the clarinet. It is false economy and is only justifiable when tutors are non-existent. There are several good ones, two being "Klose's" and "Lazarus." (c) No previous knowledge of music is required, but it is extremely useful and should be studied before getting an instrument. (d) See that it is a B flat pitch. Look for any cracks in the wood and check on the wear and tear of the keyboard.

Until the paper position improves, it has been decided that all instrumental queries will be answered by post by our Panel of Experts. Please enclose S.A.E. with your queries

## PIANO

by Pat Dodd

W. H. Grounell, serving with the R.A.F. (B.A.O.R.), asks advice (a) on strengthening the ring finger of the left hand, which threatens to be a permanent weakness in playing descending scale passages; (b) what causes a pain in the centre of the forearm when playing boogie-woogie or "broken octave" scales with the left hand for any length of time (the pain becomes so bad that he is forced to stop playing); (c) what is the best way of memorising music; (d) are there any hints regarding busking, as he finds it difficult to improvise chords if they leave the tonic, dominant, sub-dominant and nearly related keys?

PAT DODD replies: I have answered quite a few pianists concerning the ache in the forearm when playing boogie-woogie, and can only offer the same advice: keep on practising, lift the wrist and play lightly. Memorising will only come with playing experience. When busking, keep to the accepted chords as near as possible, and you will find you will gradually be able to extend the scope of your chords and ideas.

## TENOR SAX

by Buddy Featherstonhaugh

Al Bishop, Prestwich, Manchester, asks: Can you help me in "crossing the break," that is, going from C to C sharp? When using the octave key I get a crack in the note. For instance, if I play G and jump up to F (top line) I get the crack as I press the octave key.

BUDDY FEATHERSTONHAUGH replies: "Crossing the break" is always one of the biggest technical sax difficulties, though less so than with the clarinet. Are you certain that your octave mechanism is working perfectly? A sluggish octave key can cause this trouble, as can imperfect synchronisation of the fingering. Concentrate on the latter point, and "nurse" the embrochure as you hit the higher notes from the non-octave ones. Too dry a reed will often cause a squeak when making the break.

## STRING BASS

by Jack Collier

A. Edwards, Oxon, Birkenhead, writes: Try as I will, I never get that terrific tone obtained by the great jazz players such as "Pops" Foster, etc. They seem to produce the slap and the note at the same time. I have tried this, but get nowhere near the same effect. I also get bad blisters which prevent my playing.

JACK COLLIER replies: There is no slap used in the tone you mention. To produce a good tone you must use a great deal of pressure with the fingers of the left hand; also, you must not "pull" the string, but "stroke" it. We all go through the "blister" stage, but I find that hard skin forms after a time.



A few months ago he was Captain Shand, R.A.—now, as saxist Dave Shand, he's already right back in the musical big-time he left when he joined up smartly in 1939. Not only has the impeccable alto of this youthful-looking old Hyltonian been heard at the Orchid Room in Billy Munn's Band of elite personalities, Dave has now joined up with Ted Heath and is the specially featured baritone saxist in the Heath Band of Stars.

## U.S. Jive Jottings

U.S. swing mag, "Down Beat," presenting its annual Duke Ellington concert, did things in super style this year with a special twin offering. Because of the tremendous run on seats last time which left hundreds out in the cold, the "Beat" decided to stage a double concert last month (January 20), one on the Sunday afternoon and the other in the evening.

The main purpose of the event was to make a public presentation of the awards Duke and several of his musicians won in the recent "Down Beat" Poll (the Ellington Band were runners-up in the swing band section). Scene of the sessions was the Civic Opera House, Chicago. Some of the band's familiar faces were missing as Ray Nance had left to go out with his own group and taken bassist Junior Raglin with him; Rex Stewart, too, was fronting a band of his own at the Three Deuces on 52nd Street, and trombonist "Tricky Sam" Nanton was still away ill.

Another sour note was struck in American race relations recently when Lionel Hampton's outfit played a white dance at the "Pla-Mor" in Chicago. Cab Calloway, in Town, attempted to pay Hamp a surprise visit, but was politely turned down at the door. In a short time the Pla-Mor was in an uproar, with police in attendance, bringing charges against the Cab.

Sequel number one: Hamp walked off the stand, forfeiting a guarantee of around two thousand dollars. Cootie Williams, Lucky Millinder and Erskine Hawkins are supporting Hamp and asking sureties against a similar incident. The N.A.A.C.P. (association of coloured people) is striving to place a talent embargo on the ballroom in consequence of its policy.

Sequel number two: Charges against Calloway resulting from the brawl were dismissed, thus opening the way for Cab to take action against the "Pla-Mor" management. Here, you'd think, was something for Petrillo to get his teeth into!

Of the ex-members of Glenn Miller's orchestra, two at least will not be seen in the newly-organised civilian band under Tex Beneke's direction. Drummer Ray McKinley has formed his own group, which is in rehearsal stages and already signed up for two years with the Majestic record concern.



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## JERRY DAWSON'S NORTHERN NEWS

RECENTLY released from the Forces, ex-Billy Merrin drummer Jack Burrows is in the throes of forming a band for a new Wolverhampton venture.

Cyril Davies and Edna Brunt, noted Midlands dancing teachers, are opening a new and modern ballroom in the town, and have engaged Jack as M.D.

To be known as "The Silver Slipper," the new ballroom is planned to operate on strictly modern lines, and is due to open on March 9.

All the members of the new outfit are ex-Forces personnel, amongst them being Jack's brother Stan on piano. Fortunately, Jack has been able to "keep his hand in" whilst serving overseas, and was leader of a very fine band in the 7th Armoured Division—the "Desert Rats."

Jack intends to run "Jam Sessions" at the "Slipper," and will also be pleased at any time to say "Hello" to any young drummers who may care to pop in to see him.

Featured on the air in last week's first edition of "Curtain Up"—the new B.B.C. Northern Variety feature—was Mervyn "Bob" Frazer, who recently returned to this country from South Africa, where he was stationed with the R.A.F.

Amongst other things, Mervyn found himself a wife whilst in the Union, and was also a regular broadcaster both as a band leader and solo pianist in the South African Broadcasting Service. This, of course, was his first solo airing in the Homeland.

At some future date he plans to return to South Africa, where he already has contracts signed and sealed.

Was over at King George's Hall, Blackburn, for Eddie McGarry's recent airing, and was delighted to see and hear ex-Johnny Rosen vocal star Taylor Frame, who sang a couple of numbers on the broadcast.

Taylor is losing no time at all in getting back to business now that he is freed from his R.A.F. obligations, and is shortly—in company with pianist Maurice Arnold and altoist Alf Banks, both ex-Rosenites, too—to launch again the popular pre-war feature "A Voice, a Sax and a Piano."

This will be heard in the North of England Regional Programme on March 13 from 6.30 to 6.45 p.m.

Mention of Eddie McGarry reminds me that there will be at least two smiling faces in the band with which Eddie is shortly due to open for the summer season at the New Central Pier, Morecambe.

They will belong to vocaliste Lillian Towers and her husband, Tommy Sanderson, who will by this time be released from the Army and happy to "take on" as pianist-arranger for the McGarry Band.

Originally starting with Eddie, Lillian Towers was snapped up by Henry Hall, with whom she was doing exceptionally well, when she was obliged to ask Henry to release her from her contract as her mother was seriously ill and required Lillian's attention.

Thus she returned to her home town and her job with Eddie, with whom she has continued to broadcast regularly.

Following upon his recent successful "airing" in "Saturday Night at the Palais," Percy Pease, with his Band, is scheduled for a thirty-five-minute spot at 10 p.m. on Friday, March 15, in the Northern Programme.

As before, the band will broadcast from their "residence"—Harpurhey Baths Ballroom, Manchester—and will feature as guest artiste vocalist Jean Cook.

Preparing for another contesting season in which they hope to improve on last year's record is Jimmy Newton's Band from Stoke-on-Trent—runners-up in the 1945 North Wales Championship.

Line-up for this season will be: Jimmy Newton, Frank Easley and Dave Biddulph (saxes, etc.); Jack Hazelhurst, Arthur Johnson and Tommy Johnson (brass); Bill Hammersley (drums); Arthur Poulson (bass); and a lady pianiste, Mrs. M. Simmell.

Nearing the conclusion of their season—shared by Will Johnson's Band—at the Baths Ballroom, Warrington, Fred Higham and his Band can look back on a successful first year.

Fred formed the band at the beginning of the winter shortly after his discharge from the Navy, and has been obliged from time to time to make various changes in the line-up.

With Fred at present are: Les Beddoes (piano); Albert Darbyshire (drums); Eric Allcock (guitar); Stan Moores (bass); Arthur Knight and Ron Brinkman (altos); Dennis Houghton (tenor); Tony Wallington (trumpet); and trombonist Tom Edmonds.

Concluding at the Baths on March 16, Fred is looking forward to a busy summer season of gigs.

Heard recently from Salford pianist Johnny Roberts, who is currently touring the C.M.F. with the Arthur Rowberry Band, which is part of the "Stardust" company.

Writing from Vienna, Johnny is apparently having the time of his life, in spite of the obvious discomforts of touring a war-racked

I am compiling a Register of Musicians available for gigs and resident work in the Manchester area. Would any musician available for work in this district please let me have full particulars? Write to me at Odhams Press Buildings, 2 and 4, Oxford Road, Manchester 1.

country in an Army three-tonner. The show is going over extremely well with the troops, and has already been broadcast on several occasions.

Incidentally, Johnny tells me that he recently dropped across an ex-colleague of mine in Major Andy Gray, and that they had a night out together. If I know Andy, it would be "some night..."

Comparative newcomers to the field of popular music publishers, the W. J. Allington Music Co., Ltd., are having quite a success with "Fairy-Land Ball."

The writer of this number, Ron Drake, has decided to move from London to Yorkshire to look after the provincial exploitation of this and the firm's other numbers.

He will be pleased to see his old friends at 3, Brunswick Terrace, Low Moor, Bradford, Yorks.

Back again in Manchester this week doing a series of one-nighters are the "Squadronaires" after an absence from the district of only one week. Working this week for H. Newton Lane, they last appeared under the aegis of Oliver Ashworth at his three local halls, the Sale Lido, Levenshulme Palais, and the Devonshire, Hr. Broughton, with their usual conspicuous success.

Only "fly in the ointment" was the fact that trumpet-man Archie Craig developed some lip trouble and had to lay off for a couple of days.

## SCOTTISH NOTES

PRELIMINARY announcement from Glasgow Musicians' Club tells us that the next social function will take the form of a dance held at the Berkeley, the date being Sunday, March 17, and the committee are at present arranging for band and other attractions.

Carl Barriteau is back again for a short season at Green's, featuring Mae Cooper and Teddy Baxter on the vocal side and also giving plenty of spot to the usual Scots contingent in the line-up. Most recent addition to the latter is young sax-man Jimmy Phillips, who comes from Lauri Blandford's Band at Dennistoun Palais. Jimmy played a session or two with Carl on the latter's previous Glasgow visit, including a broadcast. Also signed up with Carl for the period of his Glasgow stay is trumpet Barney Dillon, who has been playing recently at the Berkeley.

Louis Freeman will be responsible for the music for the Tom Arnold ice-rink show at Brighton during the summer, and may recruit from his present line-up at the Alhambra Theatre.





Here is a cleverly posed news picture, snapped by Will Acton, of York, showing the Derek Dunning Swing Sextet after winning the East Yorkshire (1946) Dance Band Championship. Note that satisfied expression on the boys' faces as they eye that Challenge Cup. Boys, reading from left to right, are: Will Acton (bass); Ken Kenyon (drums); Len Cunccliffe (tenor); Billy Steel (trumpet); Derek Dunning (alto and clarinet); and Sid Dale (pianist-arranger).

## CONTEST FIXTURES

### LONDON AREA

Tuesday, March 12, at the Co-operative House, Rye Lane, Peckham, S.E. (7.30 to 11.30 p.m.).—The 1946 South-East London Championship.

Organiser: Mr. Ed. Waller, 154, South Norwood Hill, London, S.E.25 ('Phone: LIVingstone 1587.)

Monday, March 25, at the Town Hall, Euston Road, St. Pancras, N.W.1 (7 to 11.20 p.m.).—The 1946 North-West London Championship.

Organiser: Mr. Syd Beames (in association with Jack South), 32, Aberdeen Road, Highbury, London, N.5. ('Phone: MOUntney 6032.)

Wednesday, March 27, at the Municipal Hall, Epsom, Surrey (7.30 p.m. to midnight).—The 1946 Southern Counties Championship.

Organiser: Mr. Bill Waller, 324, Brixton Road, London, S.W.9. ('Phone: BRixton 4841.)

Thursday, April 11, at the York Hall Baths, Old Ford Road, Bethnal Green, E.2 (7.30 to 11.30 p.m.).—The 1946 City of London Championship.

Organiser: Mr. Billy Lawrence, 16, Ruskin Court, Winchmore Hill, London, N.21. ('Phone: PALmers Green 4773.)

### PROVINCES

**BIRMINGHAM.**—To-night, Thursday, February 28, at the New Baths Ballroom, Smethwick (7 to 11 p.m.).—The 1946 Birmingham and District Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics ('Phone: HInckley 563.)

**ASHTON - UNDER - LYNE.**—Tomorrow, Friday, March 1, at the Palais de Danse (7.30 p.m. to midnight).—The 1946 South Lancs Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. ('Phone: AInsdale 78238.)

**LUTON.**—Monday next, March 4, at the George Hotel (8 p.m. to 1 a.m.).—The 1946 Bedfordshire Championship.

Organiser: Mr. Fred Beavill, 73, Marshalwick Lane, St. Albans, Herts. ('Phone: St. Albans 5743.)

**LEEDS.**—Friday, next week, March 8, at the Astoria Ballroom, Roundhay Road, Leeds 8 (7.30 p.m. to midnight).—The 1946 Central Yorks Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. ('Phone: AInsdale 78238.)

**DERBY.**—Friday, March 15, at the King's Hall (7.30 p.m. to midnight).—The 1946 Derbyshire Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. ('Phone: HInckley 563.)

**IPSWICH.**—Monday, March 18, at the Baths Hall, St. Matthew's Street (8 p.m. to 1 a.m.).—The 1946 Suffolk Dance Band Championship.

Organiser (for the County Borough of Ipswich): Mr. T. W. Geary, Baths Superintendent, Exchange Buildings, Lion Street, Ipswich. ('Phone: Ipswich 4351.)

**PRESTON.**—Wednesday, March 20,

at the Queen's Hall, Saul Street (7.30 p.m. to midnight).—The 1946 North Lancashire Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. ('Phone: AInsdale 78238.)

**SOUTHAMPTON.**—Friday, March 22, at the Guildhall (6.30 to 11 p.m.).—The 1946 East Hampshire Championship.

Organiser: Mr. Philip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. ('Phone: TEMple Bar 9140 and 5591.)

**EPSOM (Surrey).**—Wednesday, March 27. See under London Area.

**CREWE.**—Friday, March 29, at the Astoria Ballroom (8 p.m. to 1 a.m.).—The 1946 Western Counties Championship.

Organiser: Mr. Edgar Harrison, 23, Queen Street, Crewe, Cheshire. ('Phone: CREwe 2958.)

**NOTTINGHAM.**—Wednesday, April 3, at the Victoria Exhibition Baths Ballroom (7.30 p.m. to midnight).—The 1946 Nottinghamshire Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. ('Phone: HInckley 563.)

**SCUNTHORPE (Lincs).**—Wednesday, April 3, at the Baths Hall (8 p.m. to 1 a.m.).—The 1946 Humber District Championship.

Organiser: Mr. R. M. Ackroyd, 13, New Station Street, Leeds, 1. ('Phone: Leeds 28486.)

**HUDDERSFIELD.**—Thursday, April 4, at the Cambridge Road Baths (8 p.m. to 1 a.m.).—The 1946 South-West Yorkshire Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. ('Phone: AInsdale 78238.)

**READING (Berks).**—Friday, April 5, at the Town Hall (8 p.m. to 1 a.m.).—The 1946 Home Counties Championship.

Organiser: Mr. Philip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. ('Phones: TEMple Bar 9140 and 5591.)

**OXFORD.**—Wednesday, April 10, at the Town Hall (8 p.m. to 1 a.m.).—The 1945 Oxfordshire Championship.

Organiser: Mr. Stanley W. Moulson, 22, Glanville Road, Oxford.

**CARDIFF.**—Friday, April 12, at the City Hall (7.30 p.m. to midnight).—The 1946 South Wales Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. ('Phone: AInsdale 78238.)

**CAMBRIDGE.**—Wednesday, April 17, at the Guildhall (8 p.m. to 1 a.m.).—The 1946 Cambridgeshire Championship.

Organiser: Mr. Harry Bradford, 12, Stourbridge Grove, Cambridge.

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

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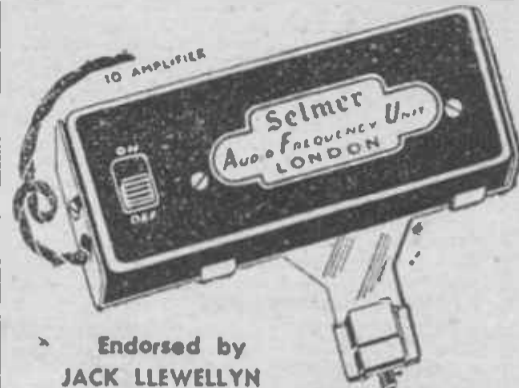
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