

FEB 22. PM 11

Melody Maker

INCORPORATING "RHYTHM"

GEORGE EVANS' TEN-SAX BAND BREAKS UP

A DISTURBING PIECE OF NEWS THAT WILL SHAKE THE WHOLE PROFESSION IS THE BREAK-UP OF THE NOVEL AND ULTRA-MODERN GEORGE EVANS ORCHESTRA, WHICH WE CAN EXCLUSIVELY ANNOUNCE THIS WEEK.

Speaking rather bitterly of the reasons that have led to the break-up, George Evans told the Melody Maker: "I am now convinced that there is little room for modernity, or even novelty, in British dance music. This, I need hardly say, is most of all apparent at the B.B.C."

"After producing what I think I can say without boasting was the most ambitious effort ever made in this country to get away from conventional instrumentation and ideas in dance music, do I get any kind of a break from the B.B.C? On the contrary, they have given me practically none, since in the thirteen months the orchestra has been together it had only six Home broadcasts, plus about ten dates Overseas."

BBC LACK OF SUPPORT

"I put this almost total lack of support from Broadcasting House, plus the exceptional difficulties of the present times, as the reasons behind the enforced break-up of my band. It is certainly extremely tough luck to have worked so hard and so long to provide British fans with the biggest novelty in dance music they have ever had, only to be forced to throw in my hand. It is all the more galling since my breakdown in health has prevented me from giving my brother Les, who has done a fine job, the personal assistance which might have made just the difference to our keeping the band going."

Formed in February, 1946, the George Evans Orchestra immediately became the cynosure of all professional eyes, on account of its highly unusual instrumentation of ten saxes, five trumpets and four rhythm, in a spate of brand new ideas and, more than anything else, the out-of-this-world orchestrations of its leader.

Readers will need no reminder of how, last August, George himself was stricken down with severe chest trouble and forced to go into hospital, just when his new and already sensational band was in the midst of a triumphant summer season at Hammersmith Palais.

Disaster seemed to be staved off when George's brother Les stepped into the breach, taking the band out on a series of one-night stands all over the country, and also tackling periods of "residence" at such spots as Villa Marina, I.O.M.; the Eldorado Ballroom, Leith; the Greyfriars Hall, Nottingham; the Seaburn Hall, Sunderland, etc. However, the band lacked the guiding genius of George himself, and this, coupled with the exceptional difficulties of the present

(Please turn to page 2)

AMBROSE LEAVING CIRO'S

£500-a-week Band bows to Circumstances as Slump hits West-End

THE PRESENT CRISIS WAS BOUND TO HAVE REPERCUSSIONS IN THE WEST END, AND SYMPTOMATIC OF THE TIMES IS THE NEWS THAT AMBROSE AND HIS ORCHESTRA ARE TO LEAVE CIRO'S CLUB, LONDON, W., AT THE END OF MARCH, AFTER AN EIGHTEEN MONTHS' STAY THERE.

Interviewed by the Melody Maker, Ambrose frankly told us: "It is no secret that my seventeen-piece band, for which Ciro's have been paying me £500 per week, is the highest-paid restaurant orchestra in the land. Of recent weeks, business has fallen off considerably, as it has everywhere, and, as the management of Ciro's are good friends of mine, I approached them with a suggestion that it might be to their advantage to employ a less expensive band. They declined the offer then, but now, three weeks later, they feel obliged to accept."

"Not only will they save money on the actual salary paid to the new band, but will also be able to operate successfully on a much lower turnover, and so ensure my successors the chance of a longer stay."

SENSIBLE SOLUTION

That Ambrose has the good sense to see the situation this way redounds to his everlasting credit.

Ciro's Club is still doing well, but both Ambrose and the management agree that its current turnover, in these difficult times, does not justify the employment of so expensive an aggregation as his, plus a Rumba Band, which costs in the region of £150 a week.

In a way a sad move, Ambrose's departure from Ciro's is the sensible solution of a problem that will become more general, unless there is a sudden upward trend in the restaurant, club, and entertainment business in London's West End.

Tommy Whittle Joins Ted Heath

SCHEDULED to join Ted Heath on Monday next (10th) is atomic tenor-stylist Tommy Whittle. He takes the place of the outstanding young tenorist, Ronnie Scott, who leaves Heath this week.

Scots-born Tommy gets this big break after a short but sensational three-year-old-career.

He found his first stepping-stone to fame when, at 17, he joined Claude Giddings' band at the Pavilion, Gillingham, Kent. From there he went with Johnny Cines, had a nine-months' spell with Carl Baritteau, and subsequently settled into a resident West End job at Churchills, famous Bond Street nightspot, with Harry Hayes' Band.

He has also made several broadcasts with the George Shearing Quartet. George describes the now only 20-year-old Tommy as "one of the greatest tenor men in this country."

JAMBOREE—APRIL 27

AS exclusively announced in our last issue, the 1947 Jazz Jamboree, organised by the Musicians' Social and Benevolent Council, will take place on Sunday, April 27, at the Gaumont State Theatre, Kilburn, N.W.6, and will be a noon show.

Look out next week for full details of the exciting list of name bands due to appear, plus full particulars of how and when to make application for tickets.

Please do not write for tickets until our further announcement.

WINSTONE BLAZES BAND TRAIL TO CZECHO-SLOVAKIA

LEAVING Croydon on Sunday next (9th), Eric Winstone and his fifteen-piece orchestra, with vocalists Julie Dawn and Alan Kane, fly to Carlsbad to open an eight days' concert tour of Czechoslovakia on the Monday.

Booked by impresario Harold Holt and Charles Munyard of MPM, this marks the first post-war visit on a commercial basis of a British band to Czechoslovakia, and thus opens a new avenue of lucrative employment for dance bands.

The choice of the Winstone band for this visit is an inspired one, as Eric has always steered a middle course, leaning neither to maudlin "sweet" music nor attempting all-out swing. His offering, if our guess is right, will be very much to the European taste.

The band will open its tour on Monday (10th) at Carlsbad, following with Pilsen (11th), Prague (12th and 15th), Bruno (13th and 14th), Pardubice (16th), and Hradec-Kralove (17th), flying back to England on the 18th.

In all, ten concerts will be played over the eight days of the tour.

SQUADS IN BLIZZARD CRASH

AN alarming adventure befel the Squadronaires during the big blizzard which hit London last Tuesday evening (4th).

Scheduled to double the London Palladium and the Golders Green Hippodrome, the boys left after the Palladium first house to dash by coach to Golders Green.

Descending a steep, ice-bound hill at Hampstead, their coach skidded violently, hurtling out of control on to the pavement, to crash finally into a wall, with such force that the fact that the boys were not seriously hurt was nothing short of a miracle.

Meanwhile, at Golders Green Hippodrome, the manager, watch in hand, waited with growing anxiety for an act already 20 minutes late.

At last, dishevelled, bruised, covered in dirt and snow, but still very game, several of the boys appeared, having ploughed their way on foot through the blizzard, from the scene of the smash. A great burst of applause greeted the boys as they dashed on to the stage and started an impromptu jam session.

Presently Doreen Stephens, her hair and her evening dress still covered with snow, hurried on and sang to the waiting and appreciative public. At last all the band were there, and, despite their severe shaking, went on and finished off their act in great style.

The boys were unable to return to the Palladium, the travelling to and fro being by then impossible, so Terry Thomas, famous "Piccadilly Hayride" and radio comedian, deputised for the "Squads" at the second house.

THE EDITOR REGRETS THAT—

Owing to the fuel crisis, we have been compelled to reduce this week's "Melody Maker" to eight pages. This cut must go on while paper supplies continue to be reduced by the coal shortage. You may be certain that the size of the "Melody Maker" will be increased at the earliest possible moment.

Meanwhile, in order to be able to bring you a full coverage of events that have taken place in the world of dance music during the two weeks for which we have had to suspend publication, we are this week forced to hold over publication of "Collectors' Corner," "Tactless Topics," "It's All Accordion," the record reviews and our usual full-page feature article.

These will be resumed, together with many new features, as soon as space is available.

Cotton for Palladium

CONTINUING the Variety season at the London Palladium, next week's bill (commencing Monday, March 10) presents famous American screen stars, Laurel and Hardy and stalwart of the profession, Billy Cotton, whose band is still "tops" in show business.

Bill and his boys, who are this week at Chiswick Empire, will remain at the Palladium for two weeks, and follow with Brighton, Liverpool and Bolton.

The band is due to broadcast on March 14 from 5.45 to 6.15 p.m. (Light), and has an Overseas airing on March 18 (1.30 to 2 p.m.).

Trombonist Reub Stolleff is now back with Bill after a long and serious illness.

MAURICE WINNICK, recently back in Town after a trip abroad, and full of big plans for the immediate future, is anxious to contact his old henchman, tenor-saxist-arranger Leslie Williams. Maurice would be grateful if Leslie, or anybody who knows his whereabouts, would get into touch with the Winnick office at 18, St. George Street, Hanover Square (Mayfair 9631).

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PROVINCIAL NEWS

FUEL crisis means less paper—so our "page" becomes just a column temporarily. Provincial page will be back shortly.

En route to a gig at Boston, Dennis Martell and his Band had to dig their coach out of a snowdrift—and dug out five motor-cars in the process. . . Charles Amer and his Band on the air on Friday, March 7 (4 to 4.35 p.m., N. Reg.), from the Coatham Hotel, Redcar. . . Tommy Phillips again left Charlie Bassett's Band at the Ritz, Manchester. Replaced by altoist Larry Fray from the Plaza, Bury. . . Eric George (alto) and Roy Webb (tenor), now with Jimmie Honeyman at the Victoria Ballroom, Nottingham, replace Frank Brindle and Jack Dawkes respectively. . . Congrats. to Leeds altoist, Billy White, who recently stepped into the Joe Loss Ork. at a moment's notice to deputise for Danny Miller, who was called to London where his mother is seriously ill. . . An M.U. branch is to be formed in Wakefield. Contact Les Storee, Spring Cottage, Calder Grove, Wakefield, or Lance L. Key, 107, Bradford Road, Huddersfield. . . All musicians in Carsterfield, Cresswell and district (Yorks) interested in the formation of an M.U. branch, contact Lance L. Key at above address. . . Bill Molyneux finished up at Newton Heath Palais two weeks ago. Has been replaced on tenor by Charles Cessgrove. . . Drummer Ernie Wharton back in Manchester after many years in Scotland. Is free for work and can be reached at 1, St. John's Place Heaton Mersey. . . Hard work by secretary Percy Warden and Chairman Tommy Jackson, of Brighton M.U., now showing results. The town is now nearly 100 per cent. union. . . The Bram Martin trio has finished up at the Imperial Restaurant, Brighton. Dave Nussbaum (tenor/fiddle), Ronnie Bird (piano) and Jack Young (drums) now free. . . Replacing John Harrison on drums, Ronnie Almer has joined Maurice Sheffield's band at Edinburgh Palais de Danse. Another newcomer to the band is Bill Bowie (tenor sax). . . Congrats. to saxist Tommy Larkin, who last Saturday week at Manchester, married Miss Lily Honey. . . Apologies for omitting Freddy Startup from the recent Roy Tomkins line-up. Freddy is the baritone man at Sale. . . Syd King (trumpet), shortly returning to Freddy Platt's band at the Carlton Ballroom, Rochdale, after a spate of touring with Leslie Douglas. . . All interested musicians are invited to present themselves at the Lord Nelson Hotel, Newton Street, Manchester, to-day (Thursday, 6th), at 2 p.m., when drummer Jack Anderson will be trying out some big band arrangements. . . First airing to-day (Thursday, 6th) by Billy Forrest and his Band, resident at the Empress Ballroom, Wigan, from 3 to 3.30 p.m. (North Regional). . . Les Johnson (drums) joined Bill Edge at Levenshulme Palais, Manchester, this week. He replaces Derek Price, who now joins brother Ronnie (piano) in the Teddy Foster Ork. . .

Royal Kiltie Junior Band re-forming for six months' Scandinavian tour. Required are lead alto and bass, aged 16 to 21. Applications, c/o "M.M." Northern Office.

M.U. has formed a branch in Oldham with Geo. Mellor as secretary. Open meeting on Sunday (9th) at Radcliffe Arms Hotel, Radcliffe Street.

CALL SHEET

(Week commencing March 10)

Blanche COLEMAN and Girls' Band. Empire, West Hartlepool.
Leslie DOUGLAS and Band. One-night Stands, North.
Teddy FOSTER and Band. One-night Stands, South.
Gloria GAYE and Girls' Band. Danilo Cinema, Stoke-on-Trent.
Henry HALL and Band. Empire, Liverpool.
Joe LOSS and Band. Empire, Sunderland.
Felix MENDELSSOHN and Hawaiian Serenaders. Empire, New Cross.
Sid MILLWARD and Nitwits. Hippodrome, Golders Green.
Fred MIRFIELD and Band. Palace, Camberwell.
Oscar RABIN and Band. E. Dorado Ballroom, Leith.
Charles SHADWELL and Orchestra. Hippodrome, Ipswich.
SQUADRONAIRES. Palace, Leicester.

SHEARING BACK

PLAYING more brilliantly than ever since his two months' sojourn in the U.S., George Shearing returns to take up a big new programme of work, most interesting item in which will be the extensive Variety tour in which he will be partnered by Gallic fiddle genius Stephane Grappelly, and which will commence on March 31 at the Empire Theatre, Hackney, when a broadcast will take place from the theatre.

The week of April 7 will find the duo at Chiswick Empire, and they visit the Palace, Leicester, for the following week, with East Ham, Golders Green and Wood Green to follow in rotation.

VIC LEWIS AIRS

VIC LEWIS and his new Orchestra get belated recognition from the BBC this Friday (7th) when they are airing in the Light programme (5.45-6.15 p.m.). The programme played will be a half jazz, half commercial one, and besides the new band, with its six brass, five saxes and four rhythm, listeners will enjoy vocals from Vic himself, Helen Mack, Frank Holmes and Charlie Granville.

Following the broadcast, Vic Lewis' immediate dates include a dance at Scunthorpe (12th); a Sunday concert at the Odeon, Newcastle (16th); a dance at Wimbledon Town Hall (28th); with a Sunday concert at the Civic Centre, Southampton, on March 30.

Vic emphasises that there is no truth at all in malicious rumours that the band will be breaking up, and says that, on the contrary, he is on the point of adding, as permanent instruments, French horn, oboe and flute.

NO fewer than twenty star musicians sat in at Syd Gross's "Swing Shop Sunday Club" last Sunday (2nd), which marked its fourth week, and many of the Heath band hope to attend next Sunday. Meetings are held at the Sutherland Restaurant, London Street, Paddington, W.2, and prospective members should apply for membership (5s.) to the Secretary, 63, Highstone Mansions, London, N.W.2.

Bill Elliott Joins Forces with Wilmot

SINCE the formation by BBC composer Gerry Wilmot and Wally Staskow of Gerry Wilmot Associates last November, the business has increased so rapidly that Gerry Wilmot has had to take additional office accommodation in order to cope with his increasing commitments.

In order to do full justice to the Variety side of the business Gerry has opened a Theatrical branch of the Associates and appointed as manager in charge Bill Elliott.

Bill will still continue his band management and is operating from 27, Whitcomb Street, W.C.2 (telephone Whitehall 4280), which is now the official address of Elliott Direction.

Plans already launched by the new organisation include a series of concerts under the banner of Gerry Wilmot Associates this month, with March 12 at Esher, March 16 at Epsom, April 9 at Redhill, and April 20 at Southampton, with other dates to follow.

Signed up to take part in these concerts are the top-line names of Gerry Wilmot, Cyril Stapleton and his Orchestra, Tom Henry and his Tomboys, Dick James, Dinah Kaye, Ronnie Selby, Peggy Sarjent, Len Camber and Terry Devon, and plans are also afoot for a new and original slant on Variety, details of which will be announced shortly.

ROCKETS KICK-OFF

WEST END musicians and fans of the Blue Rockets were able to hear this reorganised orchestra when Benny Daniels presented it at the London Casino on Sunday, March 2.

Putting over a slick, varied and musically interesting show, equal interest was centred upon the band's newcomers in the persons of Bertie King (alto), Bob Garbutt and Clive Wallace (trmps.), Don Cope and Joe McKenna (saxes), Tommy Benton (pno.), Alf Hughes (bass) and Noel Webb (drums), with Judy Johnson vocalising.

Still at their posts are Tommy Keith, George Hawkins, Billy Smith (trps.), Ronnie Rand (trb.), Dougie Bainbridge, Vic Knight (saxes), and vocalist Garry Gowan.

The Rockets' immediate bookings include dances at the Brangwyn Hall, Swansea (7th), and de Montfort Hall, Leicester (8th); a Sunday concert at Bristol Hippodrome (9th); and dances on each of the next four days at Darlington, Tynemouth, Harrogate and Maryport, respectively.

GEORGE EVANS

(Continued from page 1)

time, plus BBC short-sightedness, has caused its demise.

In the months remaining before he gets back into circulation again, George Evans is resuming his popular arranging course. Old pupils and new wishing to take the course should get into direct touch with him at 31, Church Crescent, London, N.20. Meanwhile, George has on his hands the magnificent sleeper road coach in which his band has toured the country, and wishes either to dispose of this vehicle or perhaps hire it out to another touring band.

PREMIER pianist Ronnie Selby, already busily engaged on broadcasting and recording with Peter Yorke's orchestra, with which he also plays in the pit for the Playhouse Theatre show, "Between Ourselves," takes on further big commitments on Monday next (10th) when he joins Lew Stone at the Embassy Club. Ronnie also leads his own trio each Sunday at the Rose Room.

A "BLESSED EVENT" in the form of an 8-lb. baby girl, since christened Hilary Ann, arrived on February 25 to brighten the lives of star-vocalist Gloria Kane and husband Lou Harris.

Gloria is the sister of popular singer, Alan Kane, and Lou, on violin, sax and clarinet, leads the Dorchester Hotel relief band under the direction of guitarist and Dorchester MD, Wally Chapman.

APTER a Sunday concert at Rochdale, Leslie Douglas and his Band will visit Preston (Monday, 10th), New Brighton (Tuesday), Halifax (Wednesday), Aston-under-Lyne (Friday), and Fleetwood (Saturday). These dates are all under the aegis of Newton Lane.

LOSS CAR CRASH

PLAYING the week at the Empire Theatre, Joe Loss narrowly escaped injury last week, when his car was involved in a collision with a tramcar in Lime Street, Liverpool. Fortunately, although both vehicles were damaged, no one was injured.

This week at Sheffield Empire, the Loss Band has several more weeks to play in the provinces before it returns to London for the first time since December. This is for one week during which time the band has two broadcasts scheduled, with dances at Walthamstow and Southsea, a Sunday concert at Eastbourne, then on to the Palace Theatre, Blackpool for a week, followed by six weeks in London.

During this period, the Loss aggregation will again play for the "Star" dancing championships at the Albert Hall.

Joe and the boys will once more spend the summer season at the Villa Marina, Douglas, I.O.M., where they commence operations the last week in June.

Lyttleton at Hot Club

THE Hot Club of London is presenting the new Humphrey Lyttleton Band at its concert this Saturday, March 8, at King George's Hall, Great Russell Street, W.C.1.

Humphrey Lyttleton, outstanding jazz cornettist who also plays clarinet and piano, leads a group comprising Eddie Harvey (ex-Webb's Dixielanders) on trombone; Jerry Collins (clt.); Dick Denny (str.); Harry Aubrey (bass); Tim Moore (pno.); and Roy Wykes (drums).

Completing the bill are James Asman and the George Webb Dixielanders.

Saville in Hospital

CURRENTLY in hospital recovering from the effects of an operation for appendicitis, Harry Leader pianist Tommy Saville would like to hear from his professional pals. He is in the Sturge Ward, National Temperance Hospital, London, N.W.1.

In the meantime, his chair at the Astoria is being temporarily filled by another Northerner—pianist Maurice Arnold.

THE sympathies of the profession will go out to Milroy bandleader Paul Adam, whose Belgravia flat was burgled last Friday (28th), when over £1,500 worth of jewellery, furs, clothes and perfumes were stolen, belonging to his wife, film-actress Zena Marshall.

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HITS AND PIECES by SAMMY QUAYER

WELCOME back, Quaverites, and if you've been snow-stormed lately, it was nothing compared to Tin Pan Alley's "blizzard." Shut-down on printers caused major panic among publishers, most of 'em being caught minus copies of their current hits.

"Rickety Rickshaw Man" made initial frame entry, and should stay... "Old Lamplighter" and "Anniversary Song" simultaneous tops in Britain and America. Adelaide Hall brought touch of class to "Music Hall" with air premiere of great ballad. "It's the Beginning of the End" Word from New York tells of Beryl Davis's click job on the Bob Hope Show... Sitting on his throne high up in his "mountain" home over Campbell Connelly, Tommy Jack fast becoming one of the power personalities in the business.

CONFESSION DEPT.—Got no reply to my recent challenge to Jay Russell-Smith, so sought out the good lady in her Bond Street "Den" and fired question—"How many pop singers have you built up on 'Variety Band Box' since taking over Production duties?" Miss Smith was stumped. She replied: "I hadn't thought about it. No, I haven't built any!" Now, ain't that sensational? but just watch for future developments... Is the BBC becoming hit-song minded? "Band Parade" new Monday night two-ork series, calls for inclusion of the four top tunes of the week, irrespective of repetition, and Leslie Bridgmont brought in the top six for his "Merry-Go-Round" Quiz last Friday night.

TAKING THE LID OFF DEPT.—Maestro who told a patron at the swank Embassy Club that he'd burnt the parts of a too-much-requested tune is Lew Stone. Lew must have dug up the "ashes," 'cos he obliged with the opus again the other evening... Radio Revellers stole John Sharman's show (22nd). The Desert Island Disc Boys wowed 'em with a terrific Vic Silverster take-off... "Open the Door Richard" current song rage of the U.S.A. and a new one coming up is "The Egg and I"... After Vera Lynn's first air-shot on new Sunday night series, 'phone calls from bookers all over the country came in to Leslie Macdonnell's office asking when the "Sweetheart" would be available.

What went wrong with "Reprise" and the Ray Martin Singers? Only redeeming feature of jumbled show was Val Merrall. His "Tenement Symphony" was really something.

NICE PEOPLE DEPT.—A gold plaque to Manager Jock Bourne, of the Astoria, Charing Cross Road, for the wonderful courtesy extended to the contact boys on their visits to the famous rendezvous... That was a nice sounding Ralph Wilson transmission the other afternoon. Would like to hear Ralph's outfit on a late-nighter... Attention, all Arrangers!... Please

listen to Bob Farnon, Sundays, at 9.30 p.m., and learn how to score for vocalists. No wonder Wally Ridley says: "Bob is the greatest musical brain in the business"... Frank Barron's trio clicks for weekly overseas series featuring Guests—teeing off March 23... Remember Billy Bissett (Café de Paris)? Right now he's dispensing schmaltz music at the Melody Mill Ballroom, Chicago. His new moniker is Billy Bishop... Jimmie Lorde bids good-bye to the Alley to join Syd Green at Dash Music... Elinor Farrell (P.S. and F.), just in from the States, tells me the following are big over in Uncle Sam's country: "A Rainy Night in Rio," "Girl That I Marry" and "If You Ever Leave Wyoming."

Gene Crowley a great comedy man. He registered solidly on first solo airing, and should now go places, but fast. Reckon crowning should be secondary with Gene from now on... Watch out for "That's How Much I Love You." It's a novelty ditty with instrumental breaks between choruses.

TIN PAN ALLEY OSCARS to Maurice Keary for polished performance on "Pretty Little Dirty Face" in "Workers' Playtime"... To Kitty McShane for impressive vocal on a potential "I'll Never Leave You Again" in Sharman's "Music Hall"... To Johnny Denis and Billie Campbell for a stand-out job on "Going Home."

Britain's Top Tunes

(In Alphabetical Order)

- ANNIVERSARY SONG (Campbell, Connelly).
- APRIL SHOWERS (Chappell).
- DREAM AGAIN (Box and Cox).
- FIVE MINUTES MORE (Edwin Morris).
- GO HOME (Yale).
- MAY I CALL YOU SWEETHEART (Irwin Dash).
- *RICKETY RICKSHAW MAN (Southern).
- SENTIMENTAL REASONS (Peter Maurice).
- SWEETHEART WE'LL NEVER GROW OLD (Strauss Miller).
- THE OLD LAMPLIGHTER (Irwin Dash).
- THE THINGS WE DID LAST SUMMER (Edwin Morris).
- THE STARS WILL REMEMBER (Feldman).
- THE WHOLE WORLD IS SINGING MY SONG (Francis, Day and Hunter).
- TILL THEN (Victoria).
- TO EACH HIS OWN (Chappell).
- * Newcomer to Frame.

U.S. HIT PARADE

HERE is the list of the ten most popular songs in America during week ended February 22 last, 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. A GAL IN CALICO (2-2-2-2-3-5-4-7-8).
2. ANNIVERSARY SONG (5).
3. OH, BUT I DO (3-4-5-6-9).
4. FOR SENTIMENTAL REASONS (1-1-1-1-1-1-3-3-4-6).
5. I'LL CLOSE MY EYES (6-10-8-8-10).
6. THE OLD LAMPLIGHTER (7-5-4-5-6-3-2-3-4-3-6).
7. ZIP-A-DEE DOO-DAH (4-3-2-4-5-4-5-7-9-9-10-9).
8. OLE BUTTERMILK SKY (8-6-6-3-2-2-1-1-1-1-1-1-2-6-2-4-8-6).
9. GUILTY (10-9).
10. YOU'LL ALWAYS BE THE ONE I LOVE.

POLICE SEEK

"GHOST-BAND" BOOKER

RECENTLY playing at the Hippodrome Theatre, Boscombe, with his Hawaiian Serenaders, Felix Mendelsohn was asked by local C.I.D. officers, where he was due to appear on March 3.

Felix told them that he would be at the Pilot Theatre, King's Lynn, but so persistent were they, that he produced his contract as evidence, whereupon the detectives informed him that an organiser had advertised, and sold quite a lot of tickets for an event featuring his band, in County Durham on this date.

Felix was dumbfounded, and there and then signed a statement to the effect that he was completely unaware of the proposed dance. He was later informed that other well-known artists had been similarly billed without their knowledge.

The police are now seeking this "ghost-band" booker. The "Serenaders" are scheduled for broadcasts on March 4, 11, 14 and 15. Commencing on April 7, they will play a three-weeks' season at Green's Playhouse, Glasgow.



Britain's piano-ace George Shearing, who gives you his impression of the U.S. jazz scene on page 5, is here seen pictured during his American tour. His companion is that great artist, Art Tatum (left), with whom George was having a chat at New York's Downbeat Club when this picture was taken.

CLASSICS from the CLUBS

HERE is the other half of good old titles chosen from the M's, given, as usual, with the keys in which they are usually played around the Clubs.

- MOOD HOLLYWOOD F
- MOOD INDIGO Bb
- MOON GLOW Bb
- MOONLIGHT AND ROSES Ab
- MOONLIGHT SERENADE Eb
- MORE THAN YOU KNOW Eb
- MUDDY WATER Eb
- MUSKRAT RAMBLE Ab
- MY BLUE HEAVEN Eb
- MY BUDDY G
- MY FUTURE JUST PASSED .. F
- MY GAL SAL Ab
- MY GUY'S COME BACK C
- MY HEART BELONGS TO DADDY Cm
- MY HEART STOOD STILL F
- MY BONEY'S LOVING ARMS .. F
- MY KIND OF LOVE Eb
- MY OLD FLAME G
- MY PRAYER F
- MY SWEETIE WENT AWAY Eb

PERSONAL CHOICE.—Until recently a Star in Battledress, Alan Clare is now with Sid Millward; a brilliant pianist and stylist, Alan chooses My Buddy, a favourite of his when he was in my pre-war band at the Cotton Club, a rendezvous as it was then of all the famous Club men.

Carlo Krahmer

REVELLERS RECORD

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Third First

THE "M.M." has never made any bones about accusing the higher-ups at the BBO of being completely and obstinately out of touch with the entertainment requirements of the listening public...

With the Home and Light programmes cut to ribbons, with broadcasts cancelled for hundreds of musicians and artists, and with a nation crying out for bright entertainment to help them forget the coal, the snow, the blackout and the general gloom...

Far be it from us to deny the high-brow minority their string quartets and their marathon plays in normal circumstances, but surely a time like this calls for the BBO to study the majority—and the majority wanted entertainment.

It is another case of the BBO saying, in effect: "Never mind what you want; this is what we think you ought to have, and this is what you're going to get!"

The very limited space at our disposal in this fuel-blitzed issue prevents us from developing this theme with the force that it deserves. It also prevents us from doing more than merely touch on another BBO scandal—the number of record programmes that have gone on in place of live entertainment at a time when the live performers have lost their broadcasts without, of course, any compensation.

This is a matter the Musicians' Union and the other entertainments organisations should take up vigorously and at once.

The BBO has an obligation to the live performer which it ought not to be allowed to forget.

ESSENCE

by Pat Brand

PEERING back into the snowy, blacked-out vista of the past two weeks, during which this column has been forced into hibernation, let me review the brighter spots of the Frozen Fortnight.

And, not to delve too deeply into the drifts, let me begin with Monday, February 24—a night of two first nights.

Down at the People's Palace in the Mile End Road, "Band Parade" hit the air-waves for the first time, on this occasion playing off the music of Ted Heath against that of Roberto Inglez. Over at the Palladium, the Squadronaires opened up a fortnight in Variety, doubling this with the Pinstriped Park Empire and, this week, Golders Green Hippodrome.

Two auspicious occasions. But it was Bobby Young's night. Singing with Roberto Inglez, he all but stopped the Parade, and has surely and finally proved beyond a doubt what the cognoscenti have been saying for months past: that Bobby is one of Britain's finest vocalists.

As regards the broadcast itself—designed, I understood, to contrast two star bands—contrast was its chief lack. I wanted to hear the Inglez Savoy boys playing away at the big-band swing of Heath. But Roberto had augmented to some twenty men (as for his recordings), with a string section led by the ubiquitous George Hurley, and offered what struck me as somewhat over-orchestrated material.

The Heath boys played with all their usual precision, and if they seemed to you rather uninspired it seemed to me that London was frostbound, and were putting out their theatre in hats, scarves and overcoats.

[P.S.: Last Monday's "Band Parade" starred Eric Winstone versus Stephans Grappelli. Here was all the contrast one could wish. Outstanding in the programme was Dick James's vocals and George Shearing's piano. George's visit to the States seems immensely to have developed his accompanying talent, and this was especially to be commended behind Dick's singing of "To Each His Own."]

IT was warmer in the Palladium, where the Squadronaires gave a shortened version of their usual act. What can I add to the notice given it on its opening at Chiswick Empire on February 10? What can I say of a band so touchy as regards criticism? The act moves swiftly, is

well dressed; the boys have good stage discipline and play their music well; Jimmy Miller has improved enormously during the past year as a vocalist, if not as a stage personality. But I didn't hear the Squad as I remember them from the "Top Ten" sessions I used to look forward to on leave.

This is a professedly "commercial" offering (the Quads sing "I'm For Ever Blowing Bubbles" with real bubbles but the wrong words). But I would have liked more original arrangements and less time given to imitations of Spike Jones and the Ink Spots. I think I would have preferred guitar and bass to two basses.

Down in the pit the orchestra, comprising many of the Skyrokers and several well-known free-lance men, did a difficult job extremely well.

OVER at Chiswick Empire, on Tuesday night, Roy Fox was putting over a show that proved two things. That he had listened to advice from critics and well-wishers in the profession and transformed what was initially a frankly bad show into a really worthwhile present and that over-ambition in a musical sense is a risk in the music-hall sense.

To clarify, Norman Broadhurst's magnificent arrangement of "Skyliner" had this critic on his toes but the audience puzzled. It would, perhaps, have been better to warm them up to this as a finale rather than serve it out first in what was for the most part, a well-conceived programme played really well by fifteen first-class musicians.

Another instance of straining too far after the jazz hot was the abandonment, half-way through, of Bobby Joy's beautifully sung "Macushla," which had the audience spellbound, in favour of "Hey-Ba-Ba-Rebop!" This may prove Bobby's versatility, but the transition from Irish melody to American heppery is too great a shock for British audiences—and, furthermore, tends to give all dance music a bad name among the mass of the public.

I think Roy realises this himself and suspect the musicians in his band of overriding his judgment once or twice. Certainly he agrees that with Variety audiences as they are to-day, it is possible to be too "clever." For the biggest hand is reserved for Roy himself when he assumes his old mantle of "Whispering Cornettist" and, in dimmed lighting, tip-toes through a quiet and perfectly straight chorus of "Whispering."

BRIGHT Interlude on Thursday last at the Savoy, when Jack Hylton threw cocktails to the Press and a glimpse of Maurice Chevalier on his way to the Henry Miller Theatre in New York for a two-hour one-man six weeks' season.

Maurice, 58, wearing Croix de Guerre and Legion d'Honneur ribbons, little changes in mannerisms or appearance since "The Love Parade," told me he'd lost no time, after checking in the previous night, in hurrying out to compare the London he knew with that of today.

"Jack took me through the West End to Ciro's and then on to the Orchid Room," he told me. "I had seen, en route, signs of the terrible events of the past years; I knew the difficulties of life in Britain to-day. The music I heard in these two places was a shock and a revelation to me—relaxed, gay, immensely developed since my last visit here."

Take a bow, Ambrose, Billy Munn and Lorna Martin!

THE week ended with yet another first night: that of "Jazz Club," put out from the former Stage Door Canteen on Saturday evening.

Produced by Mark White, with Billy Munn as Secretary and Harry Parry as Host, I see no reason why this should not develop into as excellent as half-hour's fan-fare as the recently terminated Overseas "Jazz Society," with which Mark and Billy were so successfully associated.

The boys were a bit self-conscious on Saturday, the audience (in whose hands lies the chance of creating here the same informal atmosphere as characterised "Accordion Club") not too co-operative; but in a week or two the Light Programme should have an offering which will stem at least some of the complaints regarding its lack of jazz.



Gathered round the mike after last Saturday's Jazz Club session are Harry Parry (host), Mark White (producer), Leslie Perowne and Mrs. Tawny Nelson. Featured on the session were Benny Lee, Dave Wilkins, Ronnie Chamberlain, Jimmy Skidmore, Don Macaffer, Eddie Macaulay, Joe Deniz, Corbridge Goode and Sid Heiger.

CARTOON by Betts



"It all happened very suddenly, one evening last week. I was just kinda playing over 'I Saw You in the Light of Seventeen Candles'..."

Jazz critic and author, Hugues Panassié, snapped in the "M.M."

oMoes last week during a six-day flying visit to London.



Typical of the conditions that faced touring bands during the past three weeks is this scene of the roads between 6-ft. drifts of snow from one one-night stand to another. It is a tribute to the tenacity and loyalty of these bands to say that, despite all obstacles and more than one narrow escape from serious accident, not one failed to keep faith with its public where human endeavour enabled it to do so.

George Shearing, back from his visit to the States, sums up his impressions of The American Scene

I HIT New York proper on the Sunday before Christmas and stayed there nearly two months. During that time I heard everything in the way of modern American music that came within earshot.

You can hear a lot of music in New York because stage shows can be taken in any time between eleven in the morning and about the same time at night. Then there are the location jobs (though not so many of the hotels employ big bands of the kind that interest me)—the cabarets, clubs and restaurants.

A few years ago, a 52nd Street club employing two big orchestras at the same time was nothing extraordinary. To-day, however, the place would have two trios, or a trio and a sextet. This cutting down on big bands, particularly the kind we term "ambitious," gives you the background on many recent reports of orchestras breaking up. For me, it meant that 52nd Street was the place to hear solo artists and small groups.

NAME ORCHESTRAS

To get the name orchestras I had to visit theatres—not the ideal environment for a good swing band. Still, in this fashion I was able to catch such bands as Tommy Dorsey's at the Capitol, and Sy Oliver's and Dixie Gillespie's, both at the Apollo in Harlem. Oliver has a good musicianly orchestra; Dix naturally writing for union trumpets, etc.; TD sounds about the way you'd expect from his records and broadcasts.

Stan Kenton, like Diz, has a group that plays something new and outstanding, although the two are by no means alike. I heard Stan on the moment we'll take in a society orchestra and a rumba band.

He had nothing against the name aggregations or the music they play, but business was bad and top-line bands cost a small fortune to our way of thinking. Clearly this is a bad period for the name outfits and it looks as if the slump will continue for a while.

The stage dates, as I've said, carry long hours, and the bands are expected to work six or seven shows daily. The money is good, but not as good, considered in terms of real wages, as you may believe. The other side of the picture shows a union rate for the usual four-side recording session (in New York) in

the way listeners would understand it. Of the few orchestras I managed to hear on location, Ray McKinley comes to mind first, partly because he has a fine band and partly because he uses scores by Eddie Sauter—and Sauter was the man whose arrangements made the deepest impression on me.

Ray is working at the Commodore Hotel, and when I visited the spot he had warned me not to expect too much because the occasion obviously called for sweet, and nothing but sweet, the band proceeded to play a series of commercials in impeccable style, taken at that perfect tempo, mostly very slow, with the reed section comprising three clarinets, a bass clarinet and flute, and with the trombones sounding like horns (no vibrato). It was truly a grand sound. The Tex Beneke-Miller Orchestra features a deal of sweet music, still in the well-known Miller tradition and quite nice in its way. It's not the last word in up-to-date ideas, and for my part I hardly wished to travel all those miles to hear that old "In the Mood!"

"NO MORE BIG BANDS"

Another resident job—and the resident engagements round New York seldom last six weeks—boasted Lionel Hampton's Orchestra, followed by the Gene Krupa Band. This was at the Aquarium Restaurant, where the manager told me: "No more big bands for the time being; for the moment we'll take in a society orchestra and a rumba band."

He had nothing against the name aggregations or the music they play, but business was bad and top-line bands cost a small fortune to our way of thinking. Clearly this is a bad period for the name outfits and it looks as if the slump will continue for a while.

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(in an exclusive interview with MAX JONES)

the region of £10 a man, with the leader certain of getting double. But make no mistake; the successful musician in the States has to earn his money.

To go to the clubs is not cheap entertainment, but it needn't be expensive. Many people sit with one drink the whole evening. Perhaps you'll realise why when I mention that at the Downbeat Club one night I heard Billie Holiday, Art Tatum (both solo acts), the Al Casey Trio and the Lou Mei Morgan Trio—four first-rate coloured acts all working at the club that week.

TATUM THE GREAT

To hear Billie and Art the same evening was about my greatest experience. Billie sings more gloriously than ever, and I'm glad to say, is at last doing really well for herself. Tatum, too, is a successful musician, as everyone knows. For me, his touch, his tremendous and subtle beat, his immense technique and sureness of improvisation all make him the greatest figure in piano jazz.

As well as Billie, I was impressed by Ella Fitzgerald's style and personality, and by the singing of Sarah Vaughn. When the latter is singing for people who've asked her, it's singing the like of which you've never heard before.

What finally made the biggest impression on me were perhaps Billie and Sarah, Tatum, a number of swell electric guitarists, including John Collins and Chuck Wayne, the Kenton band and McKinley's orchestra. Then there was young Alan Eager, whom I listened to with Red Rodney at the Three Deuces, and who plays with a Lester Young tone and conception, but somehow more so.

And, of course, Diz, at Minton's Monday night jam sessions, where I heard numbers of men, unknown to me, playing remarkable variations in the be-bop style. I talked to Diz about music, and, both talking it and playing it, he impressed me considerably.

Last of all, I must stress the fact that Woody Herman's Band, though now broken up, is constantly spoken of as the best band of its time: the band that "blew everyone else out of existence."

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Here is a Selection of Scores of Letters to the Editor that have been Written by Readers during the "Freeze-Up" never even think of saying "Thank you" to the organiser of any of these functions, and I can assure you that obtain a full house for even a big "name" band requires a good deal of publicity and thought. It appears to me, from my experience, that all they are concerned about is playing for, say, two hours, a relief band being provided, and then in your office, on the stroke of the second hour, asking for their cheque. I feel very strongly that these "name" bands should be prepared to negotiate on a fair and proper basis for all concerned when the capacity of the hall is only a certain figure, and the only available one in the city or town. I entirely agree with your statement that the public never make allowances, and if one or two of the big bands that I have been able to present in Oxford could have heard the criticism of the public afterwards, I can assure you they would have been amazed. Perhaps it is only fair to say that there are one or two "name" bands that I have had the pleasure of working with that have been absolutely 100 per cent in every possible way. ED. G. HARTLEY, Manager. Carfax Assembly Rooms, Oxford. THE "Tactless Toplo" by Claud Bampton (8/2/47) in exhortation to be more "musical as she is written," and the Editorial begging consideration for the orchestral pit-man, although different in content, brought more sharply into outline an idea that has of late been taking shape in my mind. In my opinion, the dance musician with his steady clamouring for arrangement, Mr. Bampton and his pleadings for accurate reading, particularly regarding notation (i.e., the Victor Skidmore article, 30/11/46), are moving steadily away from the things which have been

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At time of closing for press, the three events of which the full results are given herewith had taken place, and at all of them it was a case of capacity attendances and full entry lists, with bands having to be refused because it was impossible to accommodate them in the available time.

Generally, the procedure is the same as last year, with the usual range of Cups, Bannerettes, "Emblems of Success," Diplomas and Medals for all members of the winning and second bands and the best individual instrumentalists.

Also there are, of course, the on-the-spot verbal reports by the judges to the bands on their performances, and bands have been availing themselves of this invaluable service with even more enthusiasm than last year.

Unfortunately, the back-to-war-time-scale of newsprint rationing, which is another result of the recent emergency, prevents us for the time being from publishing the reports on the performances of the winning bands. But these are available, and will be sent to all who care to apply for them. Application, which must include stamped addressed envelope, should be addressed to: Contests Director, MELODY MAKER, 93, Long Acre, London, W.C.2.

Also, anyone interested in discovering all that Contests can mean to the bands taking part in them can do so by forwarding stamped addressed envelope to the same address for the new pamphlet "This Might Have Been You—And It Still Can Be!"

CONTEST RESULTS

SOUTH-WEST ESSEX CHAMPIONSHIP—Leyton, February 12.

Adjudicators: Harry Geld, Harry Hayes, E. O. Pogson, Bob Roberts.

Winners: **WILFRED JONES AND HIS MUSIC** (violin, accordion, piano, bass, drums), 111, Donaldson Road, Plumstead, S.E.18. Individualists' awards for: Violin (Wilfred Jones); Accordion (Ronald Keen); Piano (John V. Pearson); Bass (Frank Fassackerly); Drums (Jack Davenport).

Second: **NEW EMBASSY DANCE BAND** (three saxes, two trumpets, trombone, piano, bass, drums). All coms.: Cecil Harley, 73, Sandringham Road, New Barking, Essex. ('Phone: Grangewood 2366.) Individualists' awards for Alto and Clarinet (Tony Arnopp); Tenor (Kenneth Harley); Trumpet (Norman Holaday). Hon. mention for: Piano (Kenneth Pearce).

Third: **LEN REES AND HIS BAND** (four saxes, three trumpets, piano, guitar, bass, drums, conductor, vocalist), 279, Lincoln Road, Enfield, Middlesex. ('Phone: Howard 2104.) Nine bands competed.

BIRMINGHAM DISTRICT CHAMPIONSHIP—Birmingham, February 18.

Adjudicators: E. O. Pogson, Edgar Jackson.

Winners: **JACK HARDY AND HIS NEW RHYTHM BAND** (four saxes, trumpet, piano, bass, drums). All coms.: R. D. Russell, 180, Heath End Road, Nuneaton, Warks. ('Phone: Nuneaton 2002.) Individualists' awards for: Tenor (Edwin Proud); Trumpet (Jack Hardy); Bass (William D. Kent); Drums (Royston D. Russell). Hon. mention for: Piano (Al Wood).

Second: **GRAHAM DALLEY AND HIS BAND** (five saxes, two trumpets, piano, guitar, bass, drums). All coms.: Ken Gordon, 82, Gillhurst Road, Harborne, Birmingham, 17. ('Phone: Bearwood 2000.) Individualists' awards for: Piano (Michael Watton); Guitar (Geoffrey Wright). Hon. mention for: Trumpet (Graham Dalley).

Third: **BILL STEAN AND HIS ORCHESTRA** (four saxes, two trumpets, trombone, piano, bass, drums, conductor), 16, Ranelagh Road, Blakenhall, Wolverhampton. Individualists' award for Trombone (Dick Addis).

Peter Justice, of the Peter Justice Quartet, of Tamworth, won the Individualists' award for Alto. Billy Smith, of the Norman Jones Swingette, of Kettering, won the Clarinet prize. Eight bands competed.

SUFFOLK COUNTY CHAMPIONSHIP
Ipswich—February 26.

Adjudicators: Nat Temple, Edgar Jackson.

Winners: **MERVYN DALE AND HIS MUSIC** (four saxes, two trumpets, piano, bass, drums). All coms.: The Manager, 135, Sidegate Lane, Ipswich. ('Phone: Ipswich 78898.) Individualists' awards for: Alto (Doug Barber); Tenor (Harry Kitchen). Hon. mention for: Clarinet

(Clim Hales); Trumpet (Eric Bolton).

Second: **STEVE STEPHENSON AND HIS RHYTHMICS** (four saxes, two trumpets, trombone, piano, bass, drums). All coms.: E. Roe (Manager), Cairo House, Exeter Road, Newmarket, Suffolk. ('Phone: Newmarket 1971.) Individualists' awards for: Trumpet (Colin Stuart); Drums (Nylwyn Stephenson). Hon. mention for 2nd Trumpet (Raymond Edgworth).

Third: **FRANK BUTLER AND HIS BLUE AMBASSADORS** (four saxes, two trumpets, trombone, piano, guitar, bass, drums), 79, Alexandra Road, Ipswich.

ARTHUR WILLIAMSON AND HIS BAND, of Ipswich (fourth) won the Individualists' awards for: Clarinet (Harry A. Wormald); Piano (Cecil Prior); and hon. mentions for: Tenor (Arthur Williamson); Trumpet (Michael C. Chifford); Bass (William G. McCaughey); Drums (George Lowden).

THE ONYX QUINTET, of Ipswich (fifth) were given hon. mention for: Piano (Daniel Inman); and Bass (Ross Southgate). Vernon Marsh, of the Dave Ainsworth Swingtime Dance Band, won the Guitar award. Leon Lewis, of the Criterion Quintet, was given an Individualists' award for Accordion.

CONTEST FIXTURES

LONDON AREA

PECKHAM—Tuesday next, March 11 (7.30 to 11.30 p.m.), at the Co-operative House, Rye Lane, S.E.15.—The 1947 South-East London Championship. Organisers: The Melody Maker Greater London Area Contest Organisers' Committee. All coms.: The Area Secretary (Ed. Waller), 154, South Norwood Hill, S.E.25. ('Phone: Livingstone 1587.)

TOTTENHAM—Monday, March 31 (7 to 11 p.m.), at the Royal Dance Hall, High Road, N.17.—The 1947 North London Championship. Organisers: The Melody Maker Greater London Area Contest Organisers' Committee. All coms.: The Area Secretary (Lyn Morgan), 50, King's Gardens, West End Lane, London, N.W.6. ('Phone: Maida Vale 3030.)

CATFORD—Wednesday, April 2 (7.30 to 11.30 p.m.), at the Lewisham Town Hall, S.E.6.—The 1947 North-West Kent Championship. Organisers: As for Peckham. (See above.)

WATFORD—Thursday, April 24 (7.30 to midnight), at the Town Hall.—The 1947 Hertfordshire Championship. Organisers: As for Tottenham. (See above.)

PROVINCES

MANCHESTER—To-morrow, Friday, March 7 (7.30 p.m. to midnight), at the Coronation Ballroom, Belle Vue.—The 1947 Manchester District Championship. Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. ('Phone: Ainsdale 78238.)

DERBY—Wednesday next, March 12 (7.30 p.m. to midnight), at the King's Hall.—The 1947 Derbyshire County Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. ('Phone: Hinckley 563). Entry list full.

PRESTON—Wednesday, March 19 (7.30 p.m. to midnight), at the Queen's Hall.—The 1947 North Lancs Championship. Organiser: Mr. Lewis Buckley. (See Manchester above.)

LINCOLN—Wednesday, March 26 (7.30 p.m. to midnight), at the Drill Hall.—The 1947 Lincolnshire Championship. Organiser: Mrs. Len Marshall, "Arcadia," 1, Hallam Grove, Western Avenue, Lincoln. ('Phone: Lincoln 8362.)

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

NORTHAMPTON—Thursday, April 17 (7.30 p.m. to midnight), at Franklin's Gardens.—The 1947 Northamptonshire Championship. 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 Central Yorkshire Championship. Organiser: Mr. Lewis Buckley. (See Manchester 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 Manchester above.)

TRUMPET-LEADER Jack Coles has asked us to say that, although the Fuel Crisis prevented his Music Masters broadcasting the musical illustrations to bassist Bob Roberts' article (8/2/47) on February 19, he will fulfil his promise to readers as soon as possible.

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