

Melody Maker

INCORPORATING "RHYTHM"

BLUE ROCKETS MAKE BIG CAPTURES FOR TOUR

REORGANISATION within the framework of the Melachrino Organisation, as exclusively predicted in last week's issue of the **Melody Maker**, has resulted in four new star names being signed up with the Blue Rockets Dance Orchestra for their forthcoming nation-wide Variety tour.

The biggest capture is that of Jamaican alto-ace **Bertie King**, acknowledged as one of the finest saxists in this country, and recently a star member of **Leslie "Jiver" Hutchinson's Band**. Also from that band comes the full-of-personality coloured vocalist **Judy Johnson**.

The other additions are pianist **Tommy Benton**, whose work, prior to his call-up, was an outstanding feature of the **Bram Martin Orchestra** before the war, and baritone saxist **Don Cope**, one of the original members of the **RAOC Blue Rockets**. Don will take the place of **Vic Knight**, who will move over to alto.

TIED TO TOWN

These changes have been necessitated by family ties and other commitments making it impossible for certain members of the Melachrino Organisation to accompany their colleagues on the out-of-Town engagements which are at this moment being lined up in a big way to follow the termination of the present **Charlie Chester** radio series "Stand Easy" on February 17.

Meanwhile, the line-up for the Chester broadcasts will remain unaltered, with **Low Stevenson** continuing to play drums.

On their return, however, from the current series of one-night stands announced in last week's issue and terminating at the Capitol, Cardiff, this Sunday (9th), **Benny Daniels** will immediately commence rehearsals for a tour in which the comedy side of the presentation will be strongly developed, without loss of their well-known qualities as a top-line dance band.

Full details of this eagerly awaited tour will be announced as soon as negotiations have been fully completed.

BERYL (BOB HOPE) DAVIS MEETS U.S. STARS

DESCRIBED by the "New York Ledger" as the "U.K.'s most important rival to Jane Russell" and "England's only Sweater Girl," one of the most excited girls in the whole of America to-day is Britain's own **Beryl Davis**, who on Sunday last (2nd) left New York for Hollywood to keep her date in the **Bob Hope** show this Sunday (9th).

Dining at **Toots Shore's** restaurant a few days ago with her American agent **Willard Alexander**, Beryl met Mr. and Mrs. **Vaughn Munroe** and went along to see **Vaughn's** show at the Strand Theater. The maestro called her up on to the stage, introduced her to the audience and had her sing a number with the band.

Later they went on to the Pennsylvania Hotel and danced to the **Jimmy Dorsey Band**. Jimmy asked for all the news from London, and in particular asked about **Joe Brannelly** and **Billy Amstell**.

On to the Commodore Hotel to hear **Ray McKinley's Band**, which Beryl describes as "wonderful." Tenor man "**Peanuts**" **Hucko**, who was in England with the late **Major Glenn Miller's AEP Band**, asked to be remembered to **Johnny Green** and **Benny Lee**.

If any of the fans would like to write to her, c/o The Commodore Hotel, New York, she will be delighted to hear from them.

CONGRATULATIONS to leader-pianist **Eddie Carroll** who, after only a few weeks back in the West End at **Quaglino's**, has clicked for a broadcast with his new and modernistic Sextet. Airing is on Saturday week (15th) at 9 a.m. on the Home Service.

SUNDAY AFTERNOON SWING FOR LONDON

ON February 16 a new Sunday afternoon rendezvous for swing fans will open in London. This is the "Swing Shop" Sunday Club, to open each Sunday afternoon at 4 p.m., in the ballroom of the Sutherland Hotel, London Street, Paddington (opposite Paddington Station).

The Club will feature a resident Sextet of swing stars, with **Ray Ellington** (drums and vocals); **Jack Fallon** (bass); **Pete Chilver** (guitar); **Ralph Sharon** (piano); **Reg Dare** (tenor sax); and **Reg Arnold** (trumpet).

In addition, many prominent West End musicians are expected to "sit in" at every session.

Behind the venture is promoter-guitarist **Sid Gross**, who feels both that there is an enthusiastic public in Town for Sunday afternoon swing, and that musicians anxious to "let off steam" have few places to go since the closing down of various nightclubs and "busking joints" around town.

Fans anxious to join the "Swing Shop" Club should immediately send 5s. entrance fee to the Secretary, 63, Hichstone Mansions, Camden Road, N.W.1. They will find another old friend, in the person of "**Ruby**" **Rubenstein**, late of the **Barbarina Club**, in charge of the catering arrangements. A cordial invitation is extended to all professional musicians to attend the opening on Sunday week.

Jack Hylton Club Project

AROUND the middle of the year, a new addition to the West End's long list of night clubs will be a new establishment to be opened in Piccadilly by no less a personage than **Jack Hylton**.

Although typically non-committal when questioned by the **Melody Maker**, Jack admitted his association with the venture, but said that as there were still lots of snags yet to be overcome, a statement at this stage would not be propitious.

It's the Stork of the Town!

THE stork is having a busy time in the profession these days, visiting trumpet man **Leo Wright** (of **Harry Hayes' Band**) last week to deliver a son (Danny); and also calling at the home of **Cyril Stapleton's** altoist, **Teddy Thorne** with a boy, **Dave Stephenson**, also one of the **Stapleton** altos, has just become a daddy, too, and, since **Jack Goddard**, the other **Stapleton** altoist, is the proud father of one-year-old **Pauline**, it's no wonder the three redists want to play "I'm a Ding Dong Daddy" nowadays!

ANDREWS AND INKSPOTS DUE HERE, BUT—

THERE was considerable excitement in London's West End last week-end, caused chiefly by the persistent rumours that two famous American acts—the **Andrews Sisters** and the **Ink Spots**—were due in this country any time, the former to play at the **London Palladium**.

The truth of the matter is that negotiations for London appearances of both these famous acts were in a very advanced stage when the **Andrews** girls decided to accept an offer to star in a new **Bing Crosby-Bob Hope** film which will keep them in Hollywood until at least June or July.

Similarly, the spanner was thrown into the **Ink Spots** works by **Mother Stork**, who presented the wife of one of the boys with an offspring, with the result that the act has gone to California.

It is, however, practically certain that both the **Andrews Sisters** and the **Ink Spots** will be seen in this country before the year is out.

SQUADS ON STAGE

ON Monday next (10th), at **Chiswick Empire**, the **Squadronaires** open their new tour of theatres in London and the provinces.

Directed as usual by **Jimmy Miller**, and with all the stars who have been associated with the band, the show will also feature **Doreen Stephens**, **Sally Browne** and the "Quads" vocal quartet.

After **Chiswick**, the band will play **Blackpool** (17th); **Finsbury Park** (24th); **Golders Green** (March 3rd); **Leicester** (10th); **Manchester** (17th); **Liverpool** (24th); and **Glasgow** (31st).

FINAL details of **Jack Jackson's** dance band, to open at **Churchills**, in **Bond Street**, next Monday (10th) are now fixed. The outfit will be billed as "**Jack Jackson** and his Quintette, with **Hamish Menzies**," and, beside **Jack** playing trumpet and **Hamish** at piano, will include **Pete Chilver** (guitar); **Laurie Morgan** (drums); **Ray Smith** (tenor sax); and **Jack Fallon** (bass).

FOUR NAME BANDS BOOKED FOR BUTLIN'S

THE **Squadronaires**, **Eric Winstone**, **Ronnie Munro**, **Nat Temple**—these are the top-flight bands which, during the coming summer season, will provide even bigger and better musical entertainment for more than half a million holiday-makers who will throng **Butlin's "Big Five"** camps at **Skegness**, **Clacton-on-Sea**, **Filey Bay**, **Pwllhell** and **Ayr**.

Rapidly becoming one of Britain's biggest dance-band employers, holiday camp king, **Mr. W. E. Butlin, M.B.E.**, in an exclusive interview with the **Melody Maker**, said:—

"At our camps we have music from dawn to dusk—for listeners, dancers, and theatre-goers. We want campers to have the best. The terrific reception bands had last year made me realise I'd have to go even one better this time. The outlay's big, but I consider the money will be well spent."

ENTERPRISING M.D.

Butlin's enterprising M.D., Al Berlin—well known as a bandleader before the war—said that 225 dance and straight musicians will be employed each day throughout the season, resulting in an expenditure of several thousands of pounds weekly.

"Apart from the 'name' bands," he added, "we've lined-up the dance orchestras of **Dick Denny**, **Charles Amer**, **Alan Green** and **Tommy Brown's Quartet**, plus many more small-piece units."

The two names newly booked by the **Butlin** organisation this year are those of **Nat Temple** and **Ronnie Munro**. All the other leaders appeared at **Butlin** camps last year, and readers will particularly recall the tremendous success of both the "Squads" at **Clacton-on-Sea** and **Eric Winstone's** band at **Skegness**.

It is great news that these bands have been re-engaged, but perhaps the biggest break comes to clarinet-stylist **Nat Temple**, who was demobbed only in November last. **Nat** leaps back into the spotlight with the announcement that for his scheduled season at **Skegness** he will be fronting a 16-piece orchestra.

Ronnie Munro will be taking his orchestra to **Avr**.

At present, both the "Squads" and **Eric Winstone** are on tour; **Dick Denny** and **Alan Green** are well known for their work on the **Mecca** circuit, and **Charles Amer** for his engagement at the **Coatham Hotel, Redcar**.

Last Monday and Tuesday (3rd and 4th) **Butlin's** terrific "Holiday Pageant and Campers' Reunion" was celebrated by two five-hour non-stop shows at the **Royal Albert Hall** to the music of the "Squads" and **Felix Mendelssohn** and his **Hawaiians**.

IT'S TRUE!

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SNOWBOUND SWINGSTERS STRUGGLE THROUGH!

AMONG the hardest hit people in the whole business of entertainment by last week's atrocious weather, were the various dance bands engaged on an itinerary of one-night stands—engagements which demand a programme of lengthy travel and meticulous timekeeping whatever the elements may bring forth.

Two famous bands which very nearly missed theatre dates altogether, through the travelling chaos, were Felix Mendelssohn's Hawaiian Serenaders, and Leslie Douglas and his Band.

Due to play an evening concert at Warley (Birmingham) last Sunday (2nd), the Mendelssohn Band, who had to make a difficult journey by road from Leicester between afternoon and evening shows, knew, as the last stages of their trek approached, that they were due to open up at 6.45, and they just couldn't make it.

OVERCOATED HAWAIIANS

All efforts to get through to the theatre by phone having failed, Felix and his boys and girls finally got within sight of the Odeon at Warley just at the precise moment that the disappointed audience came streaming out.

Sizing up the situation at a glance, Felix and his company dashed into the foyer, shouting to everyone that they had arrived, hustling people back into their seats, and then dashing straight through the auditorium up on to the stage so that, although some of the artists played the first numbers with their overcoats on, the concert was actually in full swing in the short time of 10 minutes.

This was by no means the only adventure that befell the Mendelssohn 28-piece stage party in the course of their many one-night dates during the period of the great snow-up. Travelling all night from Reading to Harrogate on the first night of the snowstorms, Felix and his company spent a hectic 19 hours on the road.

The Leslie Douglas Band thought they would be in for a fairly easy ride from Leeds to Bolton last week, since they were scheduled to be in Manchester at 1 p.m. and should thus have had ample time for the run to Bolton. However, when their train journey took so long through the weather conditions that they were still in Manchester at 4.30 p.m., Leslie and his boys began to get seriously alarmed.

LESLIE'S HORSE-AND-CART

Due on the stage at the Grand Theatre, Bolton, at 7 p.m., they finally reached the station at 6.40, to find, in place of the expected lorry to convey their instruments and other luggage to the theatre, that the best that could be sent for the journey was a horse and cart! Leslie wiped his fevered brow, with a last sigh of thankfulness, only when the band was finally assembled on the stage ready to start with just three minutes before the curtain rose on

their act. Even then, their troubles were not over, for it was too late to book up any "digs," and most of the boys found themselves travelling back to Manchester before they could even get a bed for the night.

SHOOTING-BRAKE RESCUER

Faced with the prospect of missing the London train, since taxis fought shy of traversing the almost impassable streets of Southampton, the party of jazzmen taken to the Guildhall for the Feldman Brothers' concert there last Sunday (2nd) were "rescued" in the nick of time by old-time bandleader Gill Hulme, who very sportingly provided a shooting brake and took them all to the station.

From all over the country stories have come in from bands and artists who have been snowbound, frozen up, or otherwise delayed by the great snowstorms, and the subsequent thaw.

Incidentally, to return to the immediate programmes of the first two bands mentioned in this article—viz., Felix Mendelssohn and Leslie Douglas, Felix is at Ipswich to-day (Thursday, February 6); Belle Vue, Manchester, to-morrow (Friday); and at Liverpool on Saturday night.

The Leslie Douglas Band, finishing their current date at the Grand, Bolton, come to Town next Sunday (9th) for a charity concert at the Palace Theatre, and the following week are being featured at the Empire, Chatham.

GRIEFF CHANGES

TWO recent changes have taken place in trumpet-leader Ken Grieff's snappy outfit at Muswell Hill Palais.

Don Kellett—who was with Ken Grieff last summer season at Truro, and who has since played a season at the Astor with Harry Roy—has taken over on drums.

This is owing to the sudden serious illness of Billy Mills who, discharged from the RAP only a few months ago, collapsed recently and has now been ordered a prolonged rest. His many friends will join us in sympathising with Billy in his misfortune.

Former Grieff bassist, ex-Parrvite Ted Waite, has left the band to form an outfit of his own. His place at Muswell Hill has been taken by Les Pears, from Sunderland.

New idea at Muswell Hill, introduced by Ken Grieff jointly with manager Mr. Reed, is the institution of a regular Rhythm Club night every Wednesday, starting February 12. At each of these functions there will be a non-stop session of live by the band—featuring its star altoist Derek Neville—plus several guest artists from the swing world. The organisers feel that these sessions will help take the place of the now defunct North London R.C.

A further attraction will be a special litterbug competition, and on the opening night an exhibition will be given by expert Ronald Ali and his partner.

CALL SHEET

(Week commencing February 10)

Blanche COLEMAN and Girls' Band.
Theatre Royal, Blyth.
Billy COTTON and Band.
Empire, Kingston.
Leslie DOUGLAS and Band.
Empire, Chatham.
Teddy FOSTER and Band.
One-night Stands, North.
Roy FOX and Band.
Empire, Croydon.
Morton FRASER and Harmonica Rascals.
Palace, Halifax.
Gloria GAYE and Girls' Band.
Palace, Walthamstow.
Henry HALL and Band.
Empire, Nottingham.
Joe LOSS and Band.
Hippodrome, Wolverhampton.
Felix MENDELSSOHN and Hawaiian Serenaders.
Empire, West Hartlepool.
Sid MILLWARD and Nitwits.
Palace, East Ham.
Fred MIRFIELD and Band.
Collins Music Hall, Islington.
Oscar RABIN and Band.
Green's Playhouse, Glasgow.
Charles SHADWELL and Orchestra.
Empire, Wood Green.
SQUADRONAIRES.
Empire, Chirwick.
Billy THORBURN and Band.
Palace, Chelsea.
Eric WINSTONE and Band.
Eldorado, Leith.

ALF PREAGER TURNS AGENT

A NEW name in the Variety agency business went up on a brass plate this week at 97-99, Charing Cross Road, London, W.C.2.

The name is that of Alfred Preager, younger brother of bandleader Lou, who, after five years as contact-man with Campbell, Connelly, has left music-publishing to branch out on his own as an agent.

Discharged from the RAP in 1942, Alf has some bright prospects ahead for his agency business.

During his sojourn with C. and C., Alf was very popular with the profession, and all his many friends will wish him good luck in his new venture. His telephone number is Gerrard 6480.

JAVA ANNIVERSARY

HARRY JAVA, one of the famous family of band-leading brothers, celebrated a year's service with the Mecca circuit when, last Friday (31st) at the Tottenham Royal, he cut a birthday cake for distribution among dancers.



HARRY JAVA

Currently pulling in patrons, Harry's 11-piece comprises himself on tenor leading Joe Biewitt, John Slipper, "Butch" Rome (tpts.); Doug Oliver (t.m.b.); Geo. Mason, Pat O'Donnell, Russ Light (reeds); Reg Hulbert (pno. accord.); Bill Law (bass, vocals); and Sam Bryant (drums, vibes). Counter attraction at the Royal is the well-known Mell Trio, latterly at Sherry's, Brighton.

U.S. HIT PARADE

HERE is the list of the most popular songs in America during the week ended January 25 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. FOR SENTIMENTAL REASONS (1-1-3-3-4-6).
2. A GAL IN CALICO (3-5-4-7-8).
3. OLE BUTTERMILK SKY (2-2-1-1-1-1-1-2-2-2-4-8-6).
4. ZIP-A-DEE DOO-DAH (5-4-5-9-7-9-9-10-9).
5. THE OLD LAMPLIGHTER (6-3-2-3-4-3-6).
6. OH, BUT I DO! (9).
7. SOONER OR LATER (0-9).
8. THE WHOLE WORLD IS SINGING MY SONG (4-7-6-5-2-5-4-2-3-0-8).
9. I'LL CLOSE MY EYES (10).
10. THE THINGS WE DID LAST SUMMER (8-6-7-5-9-3-8-7-9).
11. FOR YOU, FOR ME, FOR EVER-MORE (7-0-0-0-10-8-0-9).

FOSTER AND LOPEZ GOING STRONG: Two Rumours Denied

FANS of Teddy Foster and his modernistic orchestra will hear their favourites again on Friday, February 14, when they broadcast from 5.45-6.15 p.m. (Light).

This should completely dispel a foolish rumour, current in certain dance band circles, that the Teddy Foster orchestra is likely to disband. In this connection, Teddy stated to the MELODY MAKER:

"I wish to state to all concerned that, far from disbanding, we are going from success to success, and I contemplate enlarging the band. If you will kindly publish this statement, it will help to kill a malicious rumour."

The MELODY MAKER has also been asked, this week, to deny another rumour, this one to the effect that Ramon Lopez (Billy Duffy) and his Latin-American Band, were leaving Ciro's Club. Gino Arbib, of Anglo-American Artists Ltd., who are agents for the Band, told us: "I am being inundated by offers of rumba bands, all anxious to play at Ciro's Club, but I assure you that Ramon Lopez and his Band have been a very big success there, and there is no prospect whatever that they will be leaving."

Although he is not leaving Ciro's, Ramon Lopez makes the news columns, first because he has just received a film offer for his band which, owing to his many commitments, he has felt forced to decline, and secondly, because he still has not got over the great loss incurred when his car, containing his bongoes, many other instruments, and some of the band's costumes, was stolen from outside his flat. It still has not been traced.

CONTINUING with his series of one-night dates in and out of London, Vic Lewis takes his full band to Acton Town Hall to-night (February 6); the Odeon, Warley (Birmingham), for a concert this Sunday (9th); High Wycombe Town Hall (12th); Stoke Newington Town Hall (13th); Plaza, Derby (14th); Kingston-on-Thames Coronation Ballroom (21st); Capitol, Cardiff (evening concert, 23rd); and Shoreditch Town Hall (27th).

STARDUSTERS are on the air again from 8.15 to 8.50 a.m. in the Home Service on February 13. It is a non-vocal programme.

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SERENADING THE NATION—

THE OLD LAMPLIGHTER

TWO TOP WALTZES—
**MAY I CALL YOU
SWEETHEART**

and
**ALTHOUGH YOU'VE BROKEN
MY HEART**

**SOMEDAY YOU'LL WANT
ME TO WANT YOU**

WITHOUT A PENNY IN YOUR POCKET

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It's all ACCORDION

FRIEND Tito Burns and I had an interesting chat the other day. It appears that his "Accordion Club" signature tune, "Tête a Tito," is being published by Cinephonic in the very near future. Not only will it be arranged for complete orchestra, but there will be accordion parts in addition to an accordion solo version. And there is a great possibility of Cinephonic putting out a complete swing series by Tito.

Tito and his Swingtette are busy these days with their recordings for Overseas Recorded Broadcasts Service, doing two sessions a week and are looking forward to returning to the Light Programme some time in March.

* * *

Ex-Air Gunner **Barney Gilbraith** tells me a most interesting story. Many will remember seeing Barney at the Lansdowne and Coconut Grove before the war, when he used to wear glasses. Imagine his surprise, then, when he joined the R.A.F. and was told he didn't need them!

Completely shaken, and expecting to bump into every lamp-post he passed, Barney wandered out of the M.O.'s office shaking his head in bewilderment.

And it wasn't very long before he found himself an Air Gunner—a job that calls for first-class eyesight!

At the present moment he is toying with the idea of forming an Accordion Dance Band, and promises me complete details as soon as he is ready.

* * *

Are there any really good swing accordionists looking for a job in London?

A certain bandleader has approached me and asked me if I could make this announcement in my column. He is needing an accordionist with good swing style, and the lucky person gets at least a six months' contract.

Write me, c/o "M.M.," and I will pass the letters over to the bandleader concerned.

* * *

Listen to "Happidrome" on February 11. Emilio is making his third appearance in this programme.

He has recently made three shorts for Pathé Pictorial Magazine. The first will be issued at the end of this month and will feature him playing "Invitation to the Waltz." The other two numbers he has screened are "Raymond" Overture and "William Tell" Overture.

Desmond A. Hart

Concluding his series of articles on the state of dance music today in London's West End, IVOR MAIRANTS offers some concrete suggestions designed to

Stop

the Rot!

remind you that Ken Johnson's West Indian Band played many "Basic" arrangements, and had individual swing arrangements which swung. Did not the May Fair Hotel then engage Ambrose? Did not the El Morocco

EVERYONE knows that the lead is being held more and more by bands which play for the general public in dance halls, theatres, palais, concert halls and radio. One has but to turn to the history of music in all its aspects to see that music has widened its sphere of influence and listening public.

No longer is it in the exclusive possession of the church or a pastime for the court. Not even the prerogative of the cultured or the plaything of the upper stratum, but just a daily want of the majority of people.

In fact, Mayfair can no longer call the tune and expect it to be played successfully, because the tune is not a popular one. Is it any wonder that the wider scope of present-day entertainment makes musicians less dependent on the whims of the West End?

Still, turn which way you will, you cannot wriggle out of it. The problem exists, and by succumbing to apathy or complacency you simply appear to be in firm agreement with the present conditions.

Can we look to the bandleaders to alter the situation? Can we? Has the bandleader a goal when he accepts a West End job, and is it to have the finest band or the finest Society gig connection? Let the bandleader tell you.

As far as the musicians are concerned, they have not much choice. Of course, if there were full employment in our profession, the musicians would be able to choose jobs for which they were most suitable and which suited them—chorus-merchants happily producing well-regulated subtones, and the other more ambitious ones concentrating on

the general public in dance halls, concerts, stage and radio.

Municipal entertainment will also play a more important part in the not-too-distant future and help us towards full employment. The interest shown by many Borough Councils interviewed by the Music Development Committee of the M.U. has illustrated this, but is it possible in the meantime to educate the habitués of the West End?

By their regular appearances at Swing Concerts it would seem that the younger "set" do like jazz.

IT also seems to me that if one famous restaurant had the courage or foresight to engage a suitable swing band whose policy was calculated to entertain but not to disturb the diners, other restaurateurs might follow suit.

It happened in 1939-40 when Ken Johnson was engaged by Poulsen at the Café de Paris—the same Poulsen who, in 1938, complained about Ambrose's band being too loud. I must

cause a sensation by having both Jack Harris and Lew Stone?

Soon Geraldo at the Savoy made his mind up to have the best dance-band in the country, and changed his policy accordingly. It cannot be denied that these events are interconnected, and that a jazz renaissance of this kind is not impossible.

Why not a different name band every month, letting the customers choose the most popular ones for re-engagement? It seems to work in New York, and is a stimulant both to the habitué of the restaurant and the band.

In New York it seems that the support of the clientele helps to determine whether the restaurant is going to pursue a "Guy Lombardo" or a "Benny Goodman" line.

Such a policy would also offer opportunities for new bands where no opportunities now exist.

TACTLESS TOPICS STAIRWAY TO THE STARS by Claude Bampton

FROM time to time I have the signal honour of receiving to my humble garret in Soho scions of that enthusiastic clan who, for reasons of preserving the peace, we shall henceforth refer to more generally, and thus less pointedly, as the "Brillcream Boys."

Feeling the need for enlightenment, perhaps, on the intricacies of the chord of the augmented eleventh, they wend their way to the attic, whereupon, as often as not, it soon becomes clearly apparent that first we must transfer to a discussion on the less exciting problem of just how many sharps make four. And it may occur, sadly, that we are momentarily unable to see eye to eye upon this delicate subject.

But the exercise of tact and conciliatory measures, on both sides of course, usually sees the matter settled amicably, and where the visitor happens to be an exceptionally keen exponent, we are sometimes able to arrive at a solution which, happily, if surprisingly, coincides with that provided by Grove's Dictionary of Music.

A fine achievement. But as my copy of Grove happens to be a first edition, and, therefore, a matter of some fifty years old, it is not always a fact that our student is altogether enthusiastically convinced that such a conversation is anything like at all necessary.

The problem then is to determine to our young man's satisfaction just how many scales it is unnecessary to know before one can feel reasonably sure that there is absolutely no danger of falling into the awful trap of knowing any more than one should.

And books which are nearly as old as Bunk Johnson, recording facts which are at least as old as Johann Sebastian Bach, can hardly be said to be entirely representative of the styles of music modernistically portrayed—shall we say?—by Stan Kenton and Dizzy Gillespie.

And yet, as ancient as key-signatures may be, I have little doubt that we shall all be very much older than even Bunk Johnson before there is the least likelihood that they will ever be dispensed with; and ultra-modern styles, however exotic, exaggerated, frantic, fast, or furious, however extreme or dissonant, depend upon the complete understanding, rather than the avoidance, of the elementary facts of life.

And the elementary fact is that there are only three scales of any considerable importance, anyway.

Only three? Yes, only three, if we forget for the moment the orphan-twins, the chromatic and whole-tone scales, belonging, as they do, to no one in particular.

The important ones are the major scale and its harmonic and melodic minor offsprings.

There is, of course, the slight additional complication that each of our three scales can be learnt (or avoided, according to one's outlook) in a matter of fifteen keys.

The keys favouring from one to seven sharps, those from one to seven flats, and good old C for Charlie in the middle, with C sharp and C flat on the outside, as it were, looking in, with their seven of each respectively.

And one might decide that there are not so many to learn, but quite a lot to try to avoid; and if one should wish to play "Body and Soul" or "Smoke Gets in Your Eyes," it would be quite a business trying to avoid them, anyway.

And my curiosity for coincidence prompts me to suggest that the word "scale" means ladder.

La Scala, Milan, refers not to the opulence and fragrance down in the stalls, but rather to the stairways leading up to the aroma of oranges up in the gods.

One might say, up near to the stars, *Esercitarai a jar le scale*. To run over one's scales.

But as the Stairway to the Stars is rather slippery, to say the least, it might be safer, and altogether more effective in the long run, to take one's time . . . and walk.

NOTWITHSTANDING the fact that jazz concerts take place at regular intervals, the general swing music found to-day in the world's largest capital, as compared with its jazz potential, is like the reflections of a distorted mirror.

Imagine a visitor to London being asked to be taken round to some restaurants where he can also enjoy listening to a first-class modern swing band. What a predicament!

No such embarrassment would face the denizen of Paris, Brussels, Amsterdam, Zurich, Copenhagen, or even Prague, to name a few European capitals. The best restaurants in these cities have the country's most up-to-date bands, playing the best jazz they know how—even if they're not all Woody Hermans.

Of course, if we judge according to recent profits shown by restaurants, it would seem they find it unnecessary to compete for customers by providing super attractions.

If, on the other hand, we judge according to the Food Minister, who has promised us more food in the coming year, we may perhaps assume that people will in future go to restaurants not only to supplement the filling of their tummies, but also to get a little food for their rhythmic senses.

We certainly have the musicians.

LET US NOT PERMIT THE WEST END CORROSION TO SEEP FURTHER INTO OUR DANCE MUSICIANS, BUT SHOW THAT LONDON CAN COMPETE WITH ANY PLACE IN PROVIDING THE BEST DANCE MUSIC ENTERTAINMENT.

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THE STARS TURN ON
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RECORDS

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A YORKSHIREMAN born in Halifax, in his early days he played with various semi-pro bands around Bradford and Leeds. He joined the Army at the age of 20 and was in the Dunkirk evacuation. Was discharged in 1943, joined Johnny Claes and then George Elrick. Can now be seen and heard around the country leading the sax section in the Oscar Rabin Band.



The name—**KEN MCINTOSH.**

Jerry Dawson's GOSSIP.

BASSIST Freddie Wyatt has now joined Stan Smith and his "Tunsmiths" at the Ilkley Moor Hotel. . . .

Concerts to Birmingham leader, Hedley Ward, on his wife presenting him with a son last Saturday week. . . .

Johnnie Addlestone and his band still busy with gigs in and around Leeds. . . .

Ray Marshall, noted Bolton tenor saxist, has rejoined Jack Cannon's Band at the Devonshire Ballroom, Manchester. . . .

Manchester bandleader Norman Collins is in need of several men for the summer season, including lead alto, tenor doubling Eddie, and a trombone (or other instrument) doubling piano. Contact Norman at 6, Victoria Street, Manchester. . . .

Apologies to Syd Dean trumpet Harry Iwerwood, whose name was omitted from a recent story of the Dean band. . . .

Jack Ward, trumpet player with Jack Hargreaves' Band, apparently has a namesake, which has caused some confusion. The other Jack Ward is the well-known Workshop musician. . . .

Another correction—Eric Watson, who recently joined Oscar Rabin from Harry Chatterton's band at Hull, was wrongly described as a trombonist. He is of course a trumpet player. . . .

Piano ace Syd Kirkness, now back in Liverpool after a spell in London, where he teamed up for a while with his R.A.F. pal, guitarist Alan Ferguson. . . .

Ex-Joe Less trombone Bill Boland is now with Alex and his "Rhythm Boys" working around Liverpool. . . .

Trumpet arranger Ray Allen busy rehearsing 18-piece band for Sunday concerts. Already has two dates fixed around the Manchester district. . . .

Ex-George Evans tenor man Jack Ryder with Tony Stuart at Manchester Astoria. . . .

Saxist Tommy Larkin has left the George Irving Ork., and is open for offers. . . .

Likewise drummer Norman Cooke, who recently left Roy Tomkins at Sale Lido. . . . Can be contacted at 5, Edward Street, Manchester 14. . . .

Morris Mack fixed for Manchester's Cinema Ball on February 17, at the Grand Hotel. . . .

Manchester guitarist Frank Street reaches his majority on Sunday next (9th). Hope he gets the right "key." . . .

Lady pianist available for dance work. She is Norma Clare, 39, Weller Avenue, Manchester 16. . . .

Tommy Phillips back in the alto chair with Charlie Bassett at Ritz, Manchester, after two weeks' absence. . . .

NORTHERN OFFICE:—2/4, OXFORD ROAD, MANCHESTER 1

PROVINCIAL PAGE

Bert Noble for Derby Castle: Bob Fraser Tribute: Contest at Belle Vue

IN these cold wintry days, a note of warmth comes with the news that Bert Noble, currently at the Capitol Ballroom, Leeds, will return to his pre-war summer berth at the Derby Castle Ballroom, Douglas, I.O.M., for the 1947 summer season.

Probably the most famous of the I.O.M. entertainment resorts, Derby Castle, spiritual home of the late Florrie Forde and many other famous old-time artists, has been used as a storage centre during the war years, and at one time the ballroom housed several hundred pianos—property of the various boarding-house and hotel proprietors, whose establishments were used to house internees.

The personnel of the Noble band for the season is not yet fixed, and will be announced later.

MANCHESTER
ONE time with Billy Cotton, and brother of the famous Squadronaires trombone, Will Breeze is now leading at Shorrocks Palais Royale in Manchester.

Since leaving the Cotton crew Will has served for five years in the RASC, the last year of which he spent broadcasting daily over BFN with the "Cavalliers" Dance Band.

Will is playing alto these days, and with him are B. McClusky (alto); Jack Cravener (tenor); Ronnie Spencer and Arthur Dunning (tpts.); Wally Chew (pno.); and Vin Benham (drums).

LANCASHIRE
ON Friday, March 7, the Contesting Season in Lancashire opens with the 1947 Manchester District Championship, which on this date will be held for the first time at the Coronation Ballroom, Belle Vue, organised, of course, by Mr. and Mrs. Lewis Buckley.

The North as a whole has its initial taste of contesting on March 3, when the East Yorkshire Championship will be staged at the Beverley Road Baths, Hull; whilst on March 19, at the Queen's Hall, Preston, the North Lancashire Championship will take place—these contests also being Buckley promotions.

GLOUCESTER
FEATURED every Saturday at the Gloucester Baths Ballroom is a band formed in August last from ex-service musicians and styled Billy MacDonald and his Blue Rhythm.

One hundred per cent M.U. and now in "special training" for the forthcoming "M.M." contest season, the band consists of Bill MacDonald, who leads on alto; Ivor Belcher (tenor); Fred Hewett (tpt.); Roy Botting (bass); Alan Richardson (pno.); and Arnold Wright (drums).

LEICESTER
BUSY around Leicester is the co-operative "Blue Stars" Orchestra directed by Roy O'Shea.

The rest of the boys are: George Lane (pno.); Harry Delvill (drums); Nick Haggerty (bass); Les Woodward (gitar); Linc Johnson and Lew Brahmans (altos); Os Hastings and Alf Page (tenors); Fred Pickering (tpt.); and vocalist Benny Brown, assisted from time to time by Betty Gale.

MANCHESTER
NO finer tribute could possibly be paid to the late Bob Fraser, noted Manchester pianist who died in the tragic Dakota air crash at Croydon last Saturday week, than the appearance at his funeral of a host of Northern dance-band personalities.

Present were Jack McCormick with Don Bamford, Dick Kyte, Charlie McClusky and Ernie Cadman, whilst representing the Bill Gregson Band were Bill himself, Bob Duffy, Johnny Jones, and George Birchall, with Jack Dobson, of the BBO (North Region), Harry Rabinowitz, of the South African Broadcasting Corporation, and Jerry Dawson, representing the MELODY MAKER.

Richard Valery, Nat Bookbinder, and Percy Pease were other band-leaders present, whilst Northern musicians generally were represented by Ken Frith, Charlie Maycock, Jack Anderson, Maurice Ingleby and Phil Moss, paying their last respects to a valued colleague and friend.

The interment was at Droylsden Cemetery last Friday (31st).

BRIGHTON
LAATEST week-end berth in Brighton is at the newly opened Adelphi Hotel, where pianist Gerry Levy—who recently left Bram Martin—leads Leo Gibson (tenor and fiddle); John Crabtree (bass); and Ted Johnson (drums).

A successful Christmas season decided the management of the Salisbury Hotel to continue week-end dancing, and they have re-engaged Ken Lyon and his Band.

Bassist-vocalist Ken is assisted by Bert Moseley (saxes and violin); Cyril Brooker (piano); and Eric Galloway (drums).

SHEFFIELD
THE Ambassadors have been enjoying great popularity at the Cutler's Hall Ballroom since October, 1943, and, in addition to their resident engagement, have fulfilled numerous private engagements at the City Hall, Glossop Road Baths, etc.

The band has been rather fortunate during the war years not to have its ranks seriously depleted through war service, and is now up to full strength with the following line-up: Jackie Bates (leader/drums); Brian Hester (piano); Ken Billiam (bass); Bill Turner, Les Jenson and Fred Gregory (brass); Stan Vickers, Harold Hough and Eddie Hirst (saxes).

BRADFORD
AT the New Victoria Cinema Ballroom, Bradford, popular Billy Hey and his Band are now in their fourth year, playing nightly for public and private functions, and good business is the rule at each appearance of this grand outfit.

Billy Hey leads from the drums, and the line-up is Tony Ludbrook (piano); Henry Robinson and Billy Holland (altos); Les Wheldon and Taylor Bedford (tenors); and Billy Green (tpt.).

EASTBOURNE
THE versatile Jack Padbury Septet, currently a big success at the Cavendish Hotel, Eastbourne, has been fixed for three half-hourly broadcasts.

These take place at 4.15 p.m. to-day (Thursday), on February 20, and on March 6, in the Light Programme.

POTTERIES
AT the January meeting of the Potteries branch of the MU it was decided to appeal to all well-known leaders booked to appear in the district to request that the band booked to support them be fully union.

Cases of a non-union band supporting one of the big pro. outfits had occurred, but the branch felt that the big-time leaders could not have been aware of this state of affairs.

So far the Potteries membership is still very small, and it was felt that an appeal such as this would be helpful to the union and assure that musicians were getting the full rate for the jobs, and at the same time convince the musicians outside the union that the local branch was fighting for their rights.

SCOTLAND

GLASGOW
FROM Chalmers Wood comes the welcome news that Scotland will have visits shortly from Geraldo and Ted Heath. Geraldo's dates will be at Rothesay, March 3, followed by Inverness (Northern Meeting Rooms), Dunfermline Ice Rink, Dundee (Caird Hall), Falkirk Ice Rink, and Kirkcaldy ditto. Ted Heath will play his opening show on Tuesday, April 1. The exact dates and venues will be announced later, but the three ice rinks and Dundee are definitely certainties. It is unfortunate that Ted will not appear at Glasgow, so fans will have to await his next Empire Theatre date.

Jack Chapman and his Band will be on the air on Saturday, February 8, in the usual late-night programme. This broadcast has not come before its time, as the BBC seem determined to keep Scottish bands as much in the background as possible. The date played by Don Cunningham and his Band on January 31 was a sample of this, a bare fifteen minutes being given them.

John McCormack, until recently with Stuart Neilson at the Caledonian Hotel, Inverness, has returned to Glasgow and played in the Don Cunningham airing mentioned above. Miff Hobson, ex-Lew Stone trumpet and arranger, was also featured in the broadcast, and does the scoring for Dor's band.

The Redmond Brothers have co-opted a third member to their act—Matt McGowan, who plays bass and vocalises. These boys are rapidly going places, and have been fixed for a three months' season at Motherwell Empire, with a summer show to follow, prior to going down South. Their amazing medley of rhythm, ballad and classic is taking them right to the top.

HUGH HINSHELWOOD.

EDINBURGH
TEDDY SAMPSON'S Band, which recently made its debut at the Eldorado Ballroom, Leith, has created a stir amongst dance-band musicians and dancers in Edinburgh.

Under Tommy (leader and trumpet) the line-up is as follows: Stan Reynolds, Harry Hall, Duncan Campbell and Bill Owen (tpts.); Bill Stevens, Ralph Hutchinson, Mick Freeman and Andy Young (tms.); George Hunter (alto lead); Jimmy Paxton (tlo); Henry MacKenzie and Bob Humphreys (tenors); Tommy Carroll (baritone); Sam Harding (pno.); Sammy Stokes (bass); Teddy Hill (drums, vibes, and band manager); and Eddie Canale (gitar). Staff arranger is Edwin Holland, a joiner from Loanhead, Midlothian.

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NO-TRUMPET LOUIS

Edgar Jackson's Record Review

LOUIS ARMSTRONG AND HIS ORCHESTRA

****No Variety Blues** (Louis Armstrong, Herman Fairbanks) (V. by Louis Armstrong and Velma Middleton) (Am. Victor D6-VB-1738).

****Whatta Ya Gonna Do?** (Sonny Skylar, Patrick Lewis) (Am. Victor D6-VB-1737).

(H.M.V. B9531—3s. 11½d.)

Armstrong (tp.), with Joseph C. Garland, Ernest Thompson, John P. Starow, Amos F. Gordon, Donald A. Hill (reeds); Ludwig J. Jordan, Edward Mullins, Andrew W. Ford, William A. Scott (lpts.); Russell Moore, Adam T. Martin, Norman Powe, Alfred C. Cobbs (trmps.); Edwin S. Swanston (pno.); Elmer A. Warner (gitar); Arvell Shaw (bass); George E. Ballard (dms.). Recorded April 27, 1946.

FOR about the last five years Louis Armstrong has been contracted to American Decca. During this period the company honoured him and served his fans by issuing hardly any of his records.

So Louis has now gone back to American Victor, and these are two of the titles he made at his first session under his new Victor agreement.

"No Variety Blues" may be an apt title as regards the No Variety part of it, but I am still trying to find the justification for the word "Blues" in what is, in fact, just an ordinary everyday commercial song, and a not very good one at that.

SECOND-RATE BAND

Velma (wrongly named Theima on the label) Middleton shows up as a fair singer. But the band is only second rate. Louis doesn't play trumpet at all, and the only thing that makes the side worth a second hearing is Louis's half-recitative-half-sung vocal chorus.

The other side is even less distinguished as a song, as an arrangement, and for what the band does. It has a few bars of Louis's trumpet early on. But again it is only Louis's vocal that lifts the performance out of the rut of third-rate dull mediocrity.

Those in America who should know write me that Louis is playing and

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By HOAGY CARMICHAEL

★ **FIVE MINUTES MORE**

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PANACEA
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singing as well today as he ever was. I don't doubt them.

But for all the proof of it one gets in either of these two sides, he might just as well have stayed with Decca and earned his money making records that don't get issued as lose his prestige through compromisingly "commercial" performances that do.

HITS & PIECES

by Sammy Quaver

SIBERIAN conditions sent sheet sales sliding, but there'll be peak-time biz for the current frame leaders just as soon as top shoes are shed. "Sentimental Reasons" and "April Showers" made the elite panel and should take long lease.

Dance bands playing one-nighters during blizzard period ran into everything but business. Outstanding exceptions were Ted Heath's Ork, who stormed 'em at Norwich, and Oscar Rabin's crew, who lured capacity crowd to King's Hall, Stoke-on-Trent. Ari Strauss and Sonny Miller "Clipped" to New York; Issy Bonn by the "Queen Elizabeth." "London's Song," £25 heat winner in the Palais songwriting contest, a real "Cole Porter" effort—by a Manchester housewife!

DREAM DEPT.—Won't it be nice when Decca discs of "Old Lampighter" finally make the big chain-store counters? Popular impresario Maurice Kinn lands load of high-spot airshots for Johnny Denis, due back from Rhineland tour February 12. Dorely Squires big hit at Hackney Empire, opening shortly at Roxy, New York. Here's a straight tip, Dorothy: Don't try a Dinah Shore over there; you won't "happen." Just use those powerhouse pipes and you'll wow 'em. My guess is "Man I Love" will prove the showstopper. It's your best bet. Good luck! The Radio Revellers ran riot at the Palladium last Sunday night. Here's a gilt-edged vaudeville topper (within twelve months) if ever there was one. Agent Robert Luff has a gold mine on his hands in this smash quartet.

GUESS DEPT.—Who's the publisher who turned down a waltz that's fast becoming a big copy-seller after only a handful of plugs? A dynamite "Blue Rockets" shot on "Eager Beaver." Mantovani, now conducting Noel Coward's "Pacific 1860" at Drury Lane, just recorded "Tango De La Luna" with ork. of forty-two. Certain publisher not many miles from Bond Street had more tunes (15) aired on a late night session last week than some pubs. get in a fortnight. Paul Fenoulhet, taking his usual Sunday night off from Palladium duties, turned up for Heath concert at the Palladium last Sunday night!

STRAIGHT FROM THE SHOULDER DEPT.—I challenge Joy Russell Smith to come out into the open and tell the world why she has never "dated" vocalists like Len Camber, Beryl Davis, Johnny Green, Denny Dennis and Doreen Stephens for "Variety Band Box." This column is at your command, Miss Smith. Thank you, H. A. Reed (ex-S.E.A.A.P.).

Seems like for your enlightening note. Seems like the "Lili Marlene" of the Far East problem is still obscure. With your new entry to hand, here's the way the Malayan Hit Parade reads right now—"Bright Moonlight," "Mamula Moon" and "Terang Boulan." Any other candidates, fellers? Teddy Somerfield getting spliced in nice end of February.

Caught 14-year-old Yank kid Andre Previn playing a wicked piano on Jubilee Show from A.F.N. Over here he'd be spending his time writing the BBC for auditions. A bouquet to George Fierstone for his nice remarks about Jack White's airing the other morning. He's been telling the profession it was super.

PAT ON THE BACK DEPT.—To Johnny Firman and Percy Hiron for some great work on hit-parader. "The Stars Will Remember." 'Bout time Vernon Adcock was heard on the main programmes again. Alan Clarke's Prat football commentary (Stoke v. Preston) a pushover. Alan's exciting description made this match seem like a televised show.

TIN PAN ALLEY OSCARS to Doreen Harris for a sock "I'll Be With You" on Sharman's "Music Hall." To "The Quads" for a crackerjack ride on "I'm Forever Blowing Bubbles." To Harry Gold's crew for some swell playing of "different" arrangements. To Lou Preager, who got 'em singing a brand new one, "Follow the Band," from Hammersmith last week-end.

[Best Sellers List—next week.]

Critics Pan '47 Esquire "Jazz"

U.S. News from MARGERY LEWIS

CRITICS and stars are howling over the new Esquire Jazz Book for 1947. It seems that this year's editor is also Eddie Condon's manager and Press agent, and, instead of featuring the winners of the polls, the Jazz Book is nothing but a publicity medium for the Condon-Dixieland clique.

Strewn throughout with pictures of Eddie Condon, Lee Wiley, Jess Stacy, etc., the book does not feature one picture or story on any of the New Star winners such as Sarah Vaughan, Milton Jackson, Tad Dameron, etc.

Boyd Raeburn and his band have arrived from the West Coast, and are all set to open at the new Vanity Fair that used to be the Zanibar. Boyd's instrumentation is as follows: four trumpets, four trombones, seven saxes, four rhythm, two French horns, one harp, and six strings. Doubles in the reed section include two oboes, two bass saxes, flute, English horn, bassoon and clarinets. Two vocalists and arranger Johnny Richards round out the orchestra. Some of the stars who will be included in the band personnel are Buddy de Franco, Pete Candoli, Corky Corcoran, Hal Schaeffer, and a girl saxist, Barbara Nelson.

Charles Delaunay is busy here correcting proofs of his newest edition of "Hot Discography," authoritative record guide. Delaunay brought with him a new guitar for Django Reinhardt, who has been

unable to find an American one to his liking. Unfortunately, the instrument was broken in transit.

Roy Eldridge is desperately trying to keep his little combo alive. Louis Jordan, who was recently knifed in ten places in a domestic quarrel, replaced Roy at Billy Berg's, and Little Jazz took to the road with Trummie Young on trombone.

Swinging along in high gear on the most triumphant tour that it has ever made, the King Cole Trio still airs its Wildroot programme coast to coast every Saturday night over NBC.

WOODY HERMAN has just made a statement to the Press that the reason his band split up is because he couldn't meet his payroll in the face of present-day bookings. The Herman payroll was over \$7,000 a week.

"I could have been playing Lombardo style with the Phil Spitalny chorus thrown in, and we still would have busted—the load was too great," said the leader of last year's band-of-the-year.

Both Woody and Red Norvo, former sideman, vehemently denied that there had been any friction in the band, and Red said that the band had sounded better in its last few weeks than ever before.

Count Basie will tour Europe with his band next Spring, if all goes well. He may also appear in a command performance in London.

Mildred Bailey, inactive lately except for Majestic recording dates, is now being heard at the Blue Angel Café.

Dizzy Gillespie opened at the Apollo Theatre with his band, and is featuring Sarah Vaughan on vocals. Sarah is breaking it up with her rendition of "September Song" which she recently recorded for Musicraft.

RCA Victor has issued a 12-inch Fats Waller recording which was dubbed from the sound track of the picture, "Stormy Weather." This picture was one of Waller's last ventures. The record features "Ain't Misbehavin'" and "Moppin' and Boppin'." In the band are Benny Carter, trumpet; Siam Stewart, bass; and Zutty Singleton, drums.

Frank Sinatra may do a remake of "The Jazz Singer," which George Jessel did on the stage, and in which Al Jolson made history in the first successful sound picture.

Musicraft has issued its first Ellington sides, "Happy-Go-Lucky Local" in two parts. This is the first new Ellington disc on the market in almost a year.

M-G-M records are starting off by recording Jimmy Dorsey, Sy Oliver, Ziggy Elman and Buddy Weed.

Buddy Stewart, hip singer with Gene Krupa, has left Gene for radio and movie work.

Paul Whiteman will do a series of albums for Signature Records.

CLASSICS from the CLUBS

HERE is the second instalment of good old numbers chosen from the L's, and for the expert historians, I know Loveless Love is the same as Careless Love, included in the C's, but it is still a good number under either title.

- LONGER AND SORRY Bb
- LONESOME ROAD F
- LONG ABOUT MIDNIGHT Ab
- LONG AGO AND FAR AWAY F
- LOUISE F
- LOUISIANA Ab
- LOUISIANA FAIRY TALE Bb
- LOVE FOR SALE Bb
- LOVE IN BLOOM G
- LOVE IS JUST AROUND THE CORNER F
- LOVE IS THE SWEETEST THING Eb
- LOVELESS LOVE Eb
- LOVE ME OR LEAVE ME Ab
- LOVER COME BACK TO ME G
- LOVE WALKED IN Eb
- LOVE YOU FUNNY THING G
- LULLABY IN RHYTHM F
- LULLABY OF BROADWAY Eb
- LULLABY OF THE LEAVES Cm
- LULU'S BACK IN TOWN Eb

PERSONAL CHOICE.—King of the alto players for a score of years, Harry Hayes chooses Love Me or Leave Me for its interesting and unusual chord progressions; but for those that are followers of King Harry, please note that he likes to play it in D concert, that is, of course, in B for the alto.

Carlo Kraemer

The Hit from "THE JOLSON STORY"

APRIL SHOWERS

ALL THROUGH THE DAY TILL THEN

SEPTEMBER SONG

BRIGHT WAS THE DAY ONE, TWO, THREE

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ESSENCE by Pat Brand

IF the number of letters that reach me daily from listeners irate at the paucity of dance music on the Home and Light programmes is any indication, the BBC postbag must these days be something of an embarrassment to those responsible for the dance music section. For nearly all enclose copies of letters they have sent in protest to that section. And they don't mince words, these swing-starved scribblers!

Almost as great has been the response to a letter from S. Smith, of Salford, published in the MELODY MAKER dated 25/1/47, in which he urges me to suggest a Fourth Programme catering especially for lovers of dance music. His supporters have been something of an embarrassment to me! I have, therefore, taken the matter up with the BBC—and I can tell them straight away that they've had it!

There just isn't any long or medium wavelength free for the purpose. Under the present system of amplitude modulation, the ether is so cluttered up with radio waves that, before the Third Programme could be inaugurated, a great deal of reshuffling had to be done among the existing wavelengths. West Regional was given one of the European Service wavelengths, which were in turn reshuffled, and, even so, the 80 per cent. coverage expected from the Third Programme, using the previous West Regional wavelength, is still only 50 per cent. Increasing that coverage is one of the BBC's major problems.

The time may come, of course, when amplitude modulation is scrapped in favour of frequency modulation, which enables a greater number of transmissions to be undertaken within a given area, though with the corresponding snag of decreased distance of reception. America, already employing this system to some extent, has played with the idea of using aeroplanes to circle the skies at the limit of reception from the transmitter, and "boost" the programmes on.

However, that is all still very much in the air here, and I'm afraid my only solution is to keep hammering at the BBC for a better jazz content upon existing wavelengths. I am confident MELODY MAKER readers can be relied upon to do that!

TIME Lurches On! Ten years ago, Hull pianist **Laura Radford** wrote to the BBC asking for an audition. She heard nothing until a few days ago, when she was asked to give an audition at the Leeds studios. After the audition she obtained an appointment as an accompanist.

"LUCKY guy!" we said to former tenor saxist **Don Barrigo** when he told us he was severing his connections with the profession in this country to set up his own physiotherapy clinic in sunny South Africa. He was luckier than we imagined.

The Dakota on which he had originally booked a passage crashed on take-off at Croydon on January 25, with the loss of twelve lives. Don, however, had switched his passage the day before to a B.A.C. plane, which landed him in the Union, after four days' perfect flying weather, all set to fulfil his long-cherished dreams of establishing a South African "Palm Springs."

Meanwhile, this star of the Winnick, Gonella and Stone bands has been weighing up the musical side of Johannesburg, and holding first place in public esteem seems to be the ex-Blue Mariners' trumpet player **Billy Farrell's** outfit at the Willowdene Country Club, under the direction of **Jack Miranda**, the famous Al Collins sax player of pre-war days.

For the rest, to quote Don: "The other orchestras here are rather on the quiet side, even in the night clubs, more suited to hotels than clubs, with a handful of rather good musicians which is insufficient to cope with all the large hotels dotted around the Union."

THE first MELODY MAKER Contest of 1947 takes place on Wednesday at the Leyton Taper Baths. It was at this contest, nearly nineteen years ago, that Harry Leader, Bob Roberts, who this week writes another article on the subject, experienced what he still considers to be the proudest moment of his life.

For the contest a member of the Had-



leigh Band that won first place in the "M.M." contest held there on November 25, 1928.

Further, he won the Individualist's prize, and, out of one hundred competing musicians, was adjudged the best musician of the evening! A proud moment indeed, with altoist **Ben Davis**, drummer **Eric Little** and the late **Mathison Brooks**, Editor of the MELODY MAKER, at the judges' table. "I can remember two of the competing bands," he tells me. "They were **Len Colvin** and his **Music and the Ineson Family Band**. Among the onlookers that evening was the pianist-leader **Arthur Rosebery**, and he contracted me for the Café de Paris."

That was virtually the start of his professional career. And the Leyton Baths have consequently retained a warm place in his memories ever since. On Wednesday, he will be there again—but this time he will be sitting at the judges' table himself. On the look-out, you may be sure, for any bass player likely to repeat his own record of success. He will be a lucky man, this winning bassist. For Bob has promised to add his own token to the judges' decision by presenting him with a folio of bass solos composed by himself.

I can just imagine the furious plucking that's going to follow this announcement!

"DO you play classical music or swing?" is being asked in a Military Government questionnaire submitted to British families in Germany. The object is to decide on the allocation of pianos.

I can guess which answer is likelier to produce results!

Letters

IT has been the custom from time to time for letters to appear in the MELODY MAKER which praise the work of AFN Radio in Germany, yet so far not one AFN Radio fan has pointed out the inability of AFN to make the required grade expected of it now that it has its fifteen-minute quota on AFN's Saturday night "Midnight in Germany" show.

This, then, becomes an open letter to **John Jacobs**, of "Midnight in Hamburg," to endeavour to explain the potentiality of such a showcase for British-made goods. Why, then, John, do you persist in spinning out fifteen minutes of wax that consists of approximately one British artist or band disc in ten? Surely our American friends are convinced by now that we have no orchestras of note whatsoever, and that **Ted Heath** is a myth.

ED. PATERSON
(ex-Army Broadcasting, Italy).
Pinner, Middlesex.

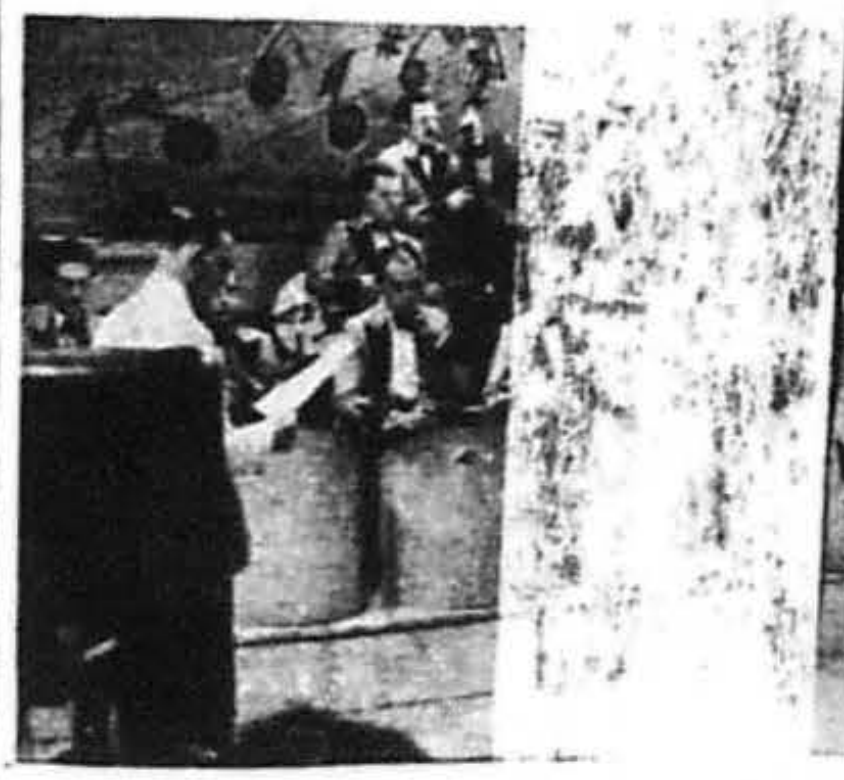
MAY I say a word or two in praise of the **Geraldo Orchestra**? The arrangements and the way the band plays them are terrific, to say the least. Everybody seems to rave about **George Chisholm**, **Kenny Baker**, **Tommy MacQ.**, **Andy McDevitt**, **Dave Goldberg**, etc., but I would rather listen to soloists such as **Freddy Clayton**, **Jock Bain**, **Duggie Robinson**, **Ivor Mairants**, etc. any day of the week.

While we are handing out bouquets I would like also to give a large one to **Oscar Rabin** and his **Ork**, and to **Bob Dale**, his fine vocalist.

JOHN MILLER,
Slough, Bucks.

Hot-spot in a chilly London last Thursday (February 3) was the "Spike" Hughes session played by the "Jazz Society" at the Aeolian Hall. Overcast soon discarded once the music started, and shivers prior to the session were (l. to r.): **Jack Gunn**, **Chick Smith**, **Duggie Lee**, **Buddy Featherston**, **Alan Ferguson**, **Don Macaffer**, producer **Mark MD Billy Munn**, "Spike" Hughes, composer **Vaughan** and vocalist **Betty Dale**.

To-day (Thursday) sees the last of these sessions which have been going out over the air with standing success. It will feature **Duggie Whyte**, **Nat Temple (alt.)**, **Woolf Phillips (pno.)**, **Harry (tr.)**, **Art Thompson (pno.)**, **Howard Luskraft (dr.)**, **Coleridge Goode (bass)** and **Max Abrams (dr.)**. Guest stars will be **Harry Parry** and **Freddy**.



Above is shown **Harry Leader** taking a transmission, while **Len Reed** takes the pressions. **Harry** has just been awarded the contract at the **Astoria** and is also busy with work on song...

In another of his special "Melody Maker" articles, **BOB ROBERTS** discusses

The Bass in the Trio

IN my first article, published in the Christmas issue of the MELODY MAKER, I suggested that one very interesting all-round way to improve technique and intonation was to form a trio within your own outfit. And now I would like to go more deeply into this question.

Two band units with which I am closely associated (and which, incidentally, give me the maximum pleasure to play in) are **Jack Coles** and his **Music Masters** and the **Freddy Phillips Trio**, composed of **Freddy Phillips** on guitar, **Billy Hill** on piano, and myself on bass, with **Law Stevenson** on drums.

Jack Coles, **Freddy Phillips** and **Billy Hill** are all first-class arrangers, and the accompanying musical examples have been specially contributed by them to illustrate this article.

These registers are ideally suited for a perfect balance, so use this as an example when arranging for your trio.

Next comes the unique presentation by **Freddy Phillips** and **Billy Hill** of "It Had To Be You." It has been broadcast many times with excellent

Above is a typical **Jack Coles** eight-bar bridge passage for the stated instruments. It is entirely free of even one three-note chord, the bass alone playing a solid four counter-harmony.

You will notice the colourful build-up from the two-bars solo bass, becoming a duet at the third bar by the inclusion of guitar, and eventually completing the three-part harmony on the fifth bar by the inclusion of piano.

results, the most unusual point about it being the fact that it is entirely free of even one three-note chord, the bass alone playing a solid four counter-harmony.

I HOPE to deal next with the bass as a solo instrument, but for the time being let me tackle three points



Here you see the **Freddy Phillips Trio** discussing the **Jack Coles** arrangement printed below. L. to r.: **Billy Hill**, **Jack Coles**, **Freddy Phillips** and **Bob Roberts**. ("M.M." Photo.)

about this instrument. They are amplification, tuning, and "beat."

Many bass players are perplexed concerning the revolutionary changes they believe to be impending regarding the amplification and tuning of the string bass.

In my opinion, amplification of wood instruments by any mechanical apparatus being attached to them is doomed to failure, for the specific reason that once they are amplified their traditional tone characteristics and quality are lost.

It does not matter how inferior your bass may be in power and quality, it can always be discernible in any dance

hall. Perhaps you are worried about your solo spot, but better results by far than mechanical amplification will be obtained by a judicious use of the microphone, and a little experimenting and patience will prove this to you. The same goes for the guitar.

Nevertheless, since the general trend seems to be towards acquiring more power from the bass, perhaps it would be advisable to give your instrument a "spring-clean" and thorough overhaul, taking special note of the position of the sound post—because this can be the solution to your search for more power.

There is a happy medium for the position of this little stick, and the right spot will give you the maximum sound your instrument is capable of producing. But I advise you to get it set by a skilled workman.

In any event, it pays handsomely to see that your instrument is always in fine fettle, so see that all cracks and joints are perfectly flush and sealed (not with adhesive tape!), get the best strings you can, and generally treat your bass as if it were an expensive violin.

NOW for tuning. Which is it to be—C-G-D-A, C-G-D-A-E (five strings), or G-D-A-E?

The first tuning allows you to perform dance music only, because the 2nd or 4th string, which is vitally important in straight orchestral work, has been excluded. The A string, becoming the 4th, restricts your freedom to produce fat, round notes, which is one of the characteristics of this string, and much the same applies to D and G.

As for the intruder—the not-yet-accepted C string—apart from the fact that it belongs to the 'cello family, it has failed to produce bass sounds, as many recent experiments have proved. The object, evidently, is to obtain a higher range with the minimum inconvenience; and it certainly encourages one to become an escapist by avoiding the thumb position.

Much the same applies to the second tuning, except that conversion from four to five strings is a costly job, and there are very few five-string basses in existence at the moment.

So my advice is: stick to your original tuning, but if you must include a fifth, let it be bottom C. Let us forget the dead-end tunings, stick to the original method of study, tuning and fingering, and leave the top C to our half-brother, the 'cellist.

SOME of you have asked me: How does one acquire a "beat"? Well, here is the method we adopt in the **Freddy Phillips Trio**. First, select a leader from your own particular rhythm section. In our case, the section leader is the pianist, **Billy Hill**. When the beat inclines to get sluggish, **Billy** (in deaf-and-dumb language) gesticulates by means of exaggerated movements of both hands to and from the keyboard while he is playing—which I term the "Hokey."

We comprehend this as the "beat," which we intuitively pick up. **Billy**, being an amiable sort of chap, would explain the "Hokey" to you more fully if you dropped him a line.

Listen in to **Jack Coles** and his **Music Masters** on Wednesday week, February 10, and you will hear us playing "It Had To Be You," as scored on left, during our transmission and understand what I mean.

IT HAD TO BE YOU

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COLLECTORS' CORNER

by REX HARRIS and MAX JONES

BIX AND ALL THAT

By John Davis and G. F. Gray Clarke

IT must be pretty well known that one of the less wideawake jazz magazines has recently been discovering hitherto unknown Bix records at a phenomenal rate. English collectors as a whole have remained fairly calm in face of these revelations, and some have gone so far as to suggest that the affair might be a hoax, albeit a singularly tasteless one.

Some have thought that a better peg for a display of adolescent humour might have been found than an admired artist some fifteen years removed from human praise or censure. The general reaction has been, perhaps: "When are we supposed to start laughing?"

In the uneasy stillness preceding the denouement of the hoax it is distressing to hear American voices raised in comment: one hoped for a sympathetic silence until the affair could be dismissed apologetically as one of those jokes that misfire. Unfortunately, that was a vain hope, for George Hoefler has now lent the authority of his "Down Beat" column to the propagation of these revelations.

It may be, indeed, that Hoefler is not deceived, in which case his remarks on the subject stand as a creditable exercise in irony. And it would be pleasant to think that American readers would interpret him accordingly. All we have heard from U.S. sources, however, suggests that the story has been taken at face value, and that jubilation at the expense of the simple Britisher is now in order.

The PARENTI PARLO.

It would be instructive to quote at length from the original article if space allowed. As it is, we must be content to refute a few of the more incredible statements. One record quoted, for instance, is OK 40308—"That's A Plenty" (Matrix 8895) and "Clarinet Marmalade" (8894)—and on this we are asked to believe Bix played in company with "a guy named Anthony Parenti" and a drummer named Marty Mendoza.

Hoefler must know that many English collectors possess reliable files of Okeh data, and many, too, could produce biographies of Parenti, and he would not need to be told that the record was issued under Parenti's own name, 8894 being actually allotted to "Cabaret Echoes." One side of the record was, in any case, made available to the most under-privileged British collector on local Parlophone R.3262.

It seems surprising that Hoefler should be prepared to accept as proof of Bix's presence on this record such evidence as the revelationist's communication, at a date inferentially about 1929-30, with "the Okeh Phonograph people in Chicago," who are alleged to have stated that the trumpet player signed the session sheet as "Leon." For it was an American paper which printed Parenti's own statement that the trumpet player in question was Leon Prima; and the General Phonograph Corp. of Chicago, some time sponsors of the Okeh label, passed under the control of the Columbia Recording Corp. of Bridgeport, Conn., about 1926.

A rather complicated analysis is necessary to link this record with the four sides by Freddy Gardner's Texas University Troubadours (O.K. 41440 and 41458) which initiated the Bixian revelations. But it appears the Parenti record was made "a few weeks after he made some sides for a guy named Donahue," which can be identified as the Gardner's, made, if matrix numbers are any guide, during 1930. This indicates a conception of time only to be comprehended by the relativist.

It would be strange if such fantasies deceived Hoefler; almost as strange as if he accepted the "Aldgate Pump-Cowboy" language in which the revelations were written as the work of people who had lived in America or even corresponded with normal Americans. In brief, it seems reasonable to suppose he was no more deceived than the knowledgeable English collector. It would be a pity to think that the mine, laid with the intention of claiming humbler victims, had blown an established American reputation sky-high!

Of course it is all a very silly affair. The jesters display a considerable knowledge of their subject in the deliberate errors they make. But it is knowledge that has been put to better use in the past, and may well be again

in the future. This time it has been sadly misapplied.

Hoefler may like to know that our jokes are usually in better taste and funnier than this, which, at the finish, may earn sympathy for its intended victims and derision for its perpetrators.

RECENT AMERICAN RECORDS
Reviewed by Ralph Venables

I SEE that in my last review I expressed the hope that the excellent choice of tunes recorded by Art Hodes' Jazz Record Six would result in some really good music. Alas! such was not the case. This mixed band, featuring such fine veterans as Cecil Scott in conjunction with (or rather in opposition to) such 52nd Street moderns as Henry Goodwin was never rated as a real success at the Stuyvesant Casino, and it certainly isn't a success on Jazz Records 1006 to 1009—despite the aforesaid choice of admirable numbers—"Wolverines Blues," "Chimes Blues," etc.). Nor, in my considered opinion, do the new Kid Ory Crescents merit anywhere near the praise accorded to them. When one sees their "Original Dixieland One-Step" reviewed as the best of the bunch, the absurdity of the whole thing really becomes apparent.

I have always been a staunch admirer of Mutt Carey (as well as, of course, Ory himself), but their stilted treatment of "Ory Dixie" is so blatantly alien to the traditional approach that the results are surely no less absurd than they would be if say Nichols' Five Pennies were to take a crack at "Ory's Creole Trombone." This sort of thing cuts both ways, you know!

In point of fact, "Ory's Creole Tram" backs the infamous "Ory Dixie" on Crescent 6, with "Careless Love"/"Do What Ory Say" on Crescent 5, "Panama" on "Under the Bamboo Tree" on Crescent 7, and "Weary Blues"/"Maple Leaf Rag" on Crescent 8. The rag, though taken at an unusually slow tempo, is pleasantly staccato and crisp in ensemble, but is a far less satisfying proposition than the old Lu Watters version.

WEARY WATERS

Which brings me to the painful duty of declaring that the new Watters on West Coast (181 to 184) are nothing short of appalling. Recording is a lesson in how not to place the rhythm section, surfaces are terrible, performances are monotonous to the nth degree. In contrast, the so-called Test Pressing which the Watters boys waded with Bunk Johnson ("Ace in the Hole"/"Careless Love") is quite fascinating. To my mind, a very much finer West Coast white band is the Frisco Jazz Band which has its offerings marketed on the pale blue Pacific label (606, 611, 614 and 615). Here the feel for Dixieland numbers is beautifully allied to lessons learned intelligently from coloured bands (mainly Ory's), with the result that all their performances drive along most infectious and in very much the right spirit.

Pete Daily's Chicagoans (which we're on West Coast white bands) have come in for a good deal of publicity under the guise of rave reviews. In my opinion, such raves are unmerited, inasmuch as the performances are chilly and stilted. The boys—though surely the right boys—never seemed to relax. Titles so far issued are "Red Light Rag" and "Sugarfoot Strut" on Sunset 7599. Maybe I expected too much; I don't know. Yet I also expected a lot of Wingy Manone's "Tin Roof Blues"/"One Hour Tonight" on ARA 145—and in this case I most assuredly got it. This is far and away the finest Wingy offering in many years, a really glorious record. In contrast, his "General Jumped at Dawn" (same session) on ARA 143 is a poor effort, and his other waxies—on Joe Davis, Gilt-Edge, Four-Star and so forth—go from bad to worse. Before we leave the Golden West, Masoy Lamore has recorded "Sometimes I'm Happy" (Blues for Fanny" on Mercury 2871, with Stan Wrightsman, Eddie Miller, Ray Bauduc et al., but it needn't cause us to linger.

(To be continued.)

STARTING this week-end, Ronnie Sharp's Honolulu Hawaiians and guest artists every Sunday at the Winter Gardens Eastbourne. Ronnie and the Honolulu Hawaiians have broadcasts fixed for March 8 and 11.

CHATTER

by Chris Hayes

LES LOGAN and his Band, who celebrated two years at the Regent Ballroom, Weymouth, on January 8, jazzed the Wedding March at Weymouth Registry Office when their tenor-sax, **Frank Petherick**, kept a matrimonial date two days later! Altoist **Les** leads **Jack Weston** and **Frank Petherick** (saxes, etc.), **Frank "Dizzy" Gadd** (tp.), **Jeff Head** (pno., arr.), and **Bob Powell** (drums).

"On Friday, January 24, while playing at Victoria Halls (South Hall), Southampton Row, London," writes Surrey bandleader **Lyn Charles**, "I noticed inside the piano stool a smart black music cover lettered in gold, 'Phil Cardew: 1st alto sax,' containing a large number of parts, including some manuscript. I left it there, but it has since occurred to me that somebody may be scratching his head, thinking he has lost it!"

Appearing at the White Lion Hotel, Cobham, every Friday, and the Sugar Bowl Restaurant, Burgh Heath, every Saturday, also doing one-night stands at the Bridge House Country Club, Reigate, where he will spend the summer, starting at Easter, successful Surrey pianist-leader **Bert Giddings** utilises **George Raskham** (tenor, clar.), **Charlie Keeling** (elec. g'tar), and **Jack Bray** (drums).

L. W. Hunt Drum Co. Ltd., have secured exclusive contract to check and maintain all percussion equipment used at the B.B.C. . . . Fanatical 'Spurs supporter **Gyrlil Shane**, visiting Newcastle with **Skyrockets** last Sunday, travelled via Manchester on Saturday to see Tottenham play

Manchester United. . . . Drummer **Eddie Freeborn** has not joined Dixielanders formed by ex-Fred Mirfield trumpeter **Freddy Randall**.

Bassist-leader **Peter C. Clay**, six months resident at Ballito's, St. Albans, with **Harry Hand** (pno.), **Bill Hall** (tnr.), **Roy Eldridge** (drums) and **Tom Wilson** (elec. gtr.), inquires whereabouts of old pianistic pal **Sam Isaacs**. . . . **Maurice Ramon** and **Havana Club Quintet** have opened at the Polish Club, Prince's Gate, W. . . . Wedding bells for **Irma Zigfield**, of Cabana Accordion Six, in "High Time" at London Palladium, who married **Walter Silvester** on Jan. 25.

Ex-Fleet Air Arm Lieutenant **Frank Borland**, who seeks club spot for trio of himself on bass, **Chas. Lambourne** on piano and **Hap Higgins** on electric guitar, lives at 17, Durham Road, N.17 (Tot. 1196). . . . Answer to a Brighton reader: **George Melachrine's** signature tune is a composition of his own, entitled, "First Rhapsody." . . . Music-halls, circuses, concerts and television all come alike to famous old-timer **Jerry Hoey** and clowning pianist partner **Tommy Hinsby**.

Harry Hecker, 4, Graham Court, Graham Road, Sea Point, Cape Town, South Africa, would like to hear from London drummer **Mickey Tisee**. . . . **George Turner**, c/o **George Hornsby's** Band, at Milvain Ballroom, Newcastle, wants to contact pianist-trumpeter **Ernie Saunders**. . . . **George Clouston** (Tulse Hill 7314), seven years lead alto with **Blue Rockets**, is now free-lancing. . . . Orchestrator **Eddie Rogers** has taken over exploitation for **Cameo Music Company**.

Your Queries

THE well-known London coach and bandleader **Claude Bampton** answers a piano query from:—

Veronica Hessler, Birkenhead: Galantry forbids a mild rebuke to a member of the fair sex, but the gentleman who can put a quart into a pint pot has nothing on a young lady who writes a postcard asking for advice on piano-busking in one of these utility-model postage-stamp spaces. . . . However, there is one thing you can do which might prove useful in the long run.

This is to play occasional rhythm-accompaniment choruses with your left hand only—that is, with the left hand doing that which you might ordinarily be doing with both hands. . . . If you do this properly your band should neither know nor care providing, of course, that you are giving them a nice bass and crisp off-beat chords.

This, in time, should lead to greater independence of the left hand, which will then begin to react more subconsciously in solo choruses, leaving your brain altogether more free to concentrate on what the right hand is going to play.

ALFIE NOAKES, Gerald's lead trumpet player and "M.M." adviser on this instrument, replies to:—

D. Pichen, Wellington, Shropshire: Certainly the trumpet is a difficult instrument to master thoroughly, but as you only want to play a bit, and treat it as a hobby, it is as good an instrument as any to learn.

Having an ear for music is somewhat naturally an advantage, but a good tutor will help you—Arban's, Eby's or Otto Langley's. These books not only teach you the instrument, they also deal with learning music, not including harmony. Next thing is to contact a good teacher: a course of six lessons saves you months of "trying to get it yourself" study, and is the best way to start.

Good trumpets are at a premium today and difficult to obtain, but you should be successful in getting a fairly good one at, say, between £15 and £20. Choose a solid instrument with a medium bore, and your mouthpiece should be one with a fairly deep cup, medium bore and a comfortable rim.

THE generous offer made in last week's **MELODY MAKER** by recordist **Roy Richards**, in which he undertakes to record free of charge any band which would care to make an appointment, has brought forth a goodly response. So many bands, however, wish to take advantage of the offer at week-ends that **Roy** has decided to extend it for a further week—until Sunday, February 16.

Any bands desirous of making a 10-in. disc should apply for an appointment to 158 Streatham Hill (telephone Tulse Hill 1028).

CONTEST FIXTURES

LONDON AREA

LEYTON.—Wednesday next, February 12 (7.30 p.m. to 1 a.m.), at the Leyton Super Baths, High Road, E.10.—The 1947 South-West Essex Championship. Entry list full.

Organisers: Entertainments Committee of the Borough of Leyton, Town Hall, Leyton, E.10 (Phone: LEYtonstone 3650, Extn. 210).

EPSOM.—Wednesday, March 5. See under Provinces.

PECKHAM.—Tuesday, March 11 (7.30 to 11.30 p.m.), at the Co-operative House, Eye 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, 154, South Norwood Hill, London, S.E.25. (Phone: LIVINGstone 1587.)

PROVINCES

BIRMINGHAM.—Tuesday, February 18 (7.30 to 11.45 p.m.), at the New Baths Ballroom (Thimblemill), Smethwick.—The 1947 Birmingham District Championship.

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

IPSWICH.—Wednesday, February 26 (7.45 p.m. to midnight), at the Baths Hall.—The 1947 Suffolk County Championship.

Organiser: Mr. T. W. Geary, Baths Superintendent, Exchange Buildings, Lion Street, Ipswich, Suffolk. (Phone: Ipswich 4351.)

HULL.—Monday, March 3 (8 p.m. to 1 a.m.), at the Beverley Road Baths.—The 1947 East Yorkshire Championship.

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

EPSOM.—Wednesday, March 5 (7.30-11.45 p.m.), at the Municipal Hall.—The 1947 Southern Counties Championship.

Organisers: The MELODY MAKER Greater London Area Contest Organisers' Committee. (See "Peckham," above.)

MANCHESTER.—Friday, March 7 (7.30 p.m. to midnight) at the Coronation Ballroom, Belle Vue.—The 1947 Manchester District Championship.

Organiser: Mr. Lewis Buckley. (See "Hull," above.)

DERBY.—Wednesday, March 12 (7.30 to midnight), at the King's Hall.—The 1947 Derbyshire County Championship.

Organiser: Mr. Arthur Kimbrell. (See "Birmingham," above.)

PRESTON.—Wednesday, March 19 (7.30 p.m. to midnight), at the Queen's Hall.—The 1947 North Lanes Championship.

Organiser: Mr. Lewis Buckley. (See "Hull," above.)

LINCOLN.—Wednesday, March 26 (7.30 p.m. to midnight) at the Drill Hall, Broadgate.—The 1947 Lincolnshire Championship.

Organiser: Mrs. Len Marshall, "Arcadia," 1, Hallam Grove, Western Avenue, Lincoln. (Phone: Lincoln 8362.)

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