

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 606

JIMMY McPARTLAND WEDS PIANISTE IN GERMANY

NEWS reaches us from Germany of the marriage, on Saturday, February 3, of two well-known musicians at Aix-la-Chapelle (Aachen), Germany.

They are none other than Jimmy McPartland, celebrated American jazz cornetist, and Marian Page, the gifted British pianist who will be remembered for her broadcasts over here with Raquelle Dorne and with Billy Mayerl in his four-piano act.

A letter from Marian tells us that they were the first couple to marry there, and that theirs was the first Anglo-American wedding to take place in war-time Germany. At present the couple are enjoying a brief vacation somewhere in Belgium, where they plan to make records shortly for Decca.

A party was given in honour of the McPartlands by all the French and Belgian musicians, and the pair are to feature in a radio interview, after which some of Jimmy's classic recordings will be played.

Marian met Jimmy as a result of her piano playing, and now holds down a regular job in his band at Aachen. When the Germans staged their big breakthrough, Jimmy and Marian got out of town with minutes to spare.

They soon returned, however, and got on with the job of entertaining the troops, which they do very nicely with a really hot fifteen-piece band.

McPartland, 38-year-old star of Chicago's jazz firmament, says he would like nothing better than to form his own band over here after the war and work in England a while before returning to the States. His wife, too, is very keen on the idea, being herself a lover of swing music who not so long ago was playing with the one-and-only Django Reinhardt at the Olympia in Paris when she was there with the Fred Astaire show.

Jimmy and Marian send greetings to all their friends and fans in this country, and we take this opportunity of warmly wishing them all the very best of everything for the future.

FAMOUS agent, Leslie Macdonnell, head of M.P.M. Entertainments Corporation, Ltd., has made the "M.M." a present of a batch of photographs of the late Pats Waller. These pictures will be presented to the first readers who write in asking for them on payment of a cash contribution to that very deserving charity, the Merchant Navy Comforts Fund.

The photographs are in two sizes—8 by 6 in. and postcard size. Write in to the "M.M.," stating which size you require, and enclosing the best cash contribution that you can afford. Thank you in advance.

PHIL GREEN HURT IN BAD SMASH ON CONTINENT

DISTURBING NEWS REACHED LONDON FROM THE CONTINENT ON MONDAY OF A SERIOUS ACCIDENT TO BANDLEADER PHIL GREEN, AS A RESULT OF WHICH HE IS NOW IN A HOSPITAL IN BELGIUM WITH HIS RIGHT ARM BROKEN, AND OTHER INJURIES AS YET UNSPECIFIED.

It is understood that some of the boys who accompanied him on his Continental tour are also injured, and fuller details are being awaited. Phil had just concluded his very successful E.N.S.A. tour of the Continent and was on his way back to the coast to leave for England when the accident—which, so far as we can work out from the sketchy information at present available, was a motor smash—occurred.

The first that was known in London of the mishap was a message from E.N.S.A. to Phil's manager, Bill Elliott, that Phil had been hurt, was in hospital in Belgium and would have to cancel all his engagements here for at least three weeks.

AIR-SERIES POSTPONED

This placed Bill in a very awkward spot, for Phil Green and his Band were due to appear this week on the stage at Wood Green Empire, and after a great deal of running about he was lucky enough to be able to engage Edmundo Ros and his Rumba Band to take over the week's Variety date in Phil's place.

An even more serious headache arising out of the accident is the incidence of Phil Green's new big weekly air series—the "Phil Green Programme"—which is due to start next Tuesday (March 6), and in which he was to be featured fronting an eighteen-piece band.

In the circumstances, of course, the start of the series has had to be delayed, and in place of the first programme, Geraldo and his Concert Orchestra will give a "Strictly Instrumental" programme (7.45 to 8.15 p.m., Home).

All their legion of friends and fans here will commiserate with Phil and his boys in their very bad luck and wish them a speedy recovery and a quick return to complete health and activity.

DRUMMER from Glasgow, Johnny Birks, who has been working in London for quite a while now, has had a very bad break, and contracted diphtheria. Johnny is extremely ill, and will be in hospital some time.

His band at Croydon is carrying on without him. In the meanwhile, Johnny would very much like to hear from his friends. Write him at the North-Western Diphtheria Hospital, Isolation Ward, 4, Lawn Road, N.W.3.

ERIC TANN FORMS NEW BAND UNDER HYLTON AEGIS

AFTER a short period in which little has been heard of him, while he was co-ordinating his plans, well-known trombonist Eric Tann comes back into the limelight this week with news of an exciting new band project in which he will be actively associated, and with which the name of Jack Hylton will be closely linked.

Plans are afoot to build up a big new dance orchestra on novel lines, to be presented by the Hylton office as part of an ambitious new stage production which is expected to open for a few weeks at one of London's theatres prior to a lengthy provincial tour.

Eric Tann will be both director and leader of this outfit, on the formation of which he is now setting busy.

It is planned to build up a band that is strong musically and that also contains members able both to play their instruments and put over good comedy or other stage business. In this connection Eric Tann is anxious to hear from suitable artists, and has room for several performers of the right type.

Eric also wants a good lead alto and good lead trumpet for the new project, but does not want anyone who plays accordion, since he is already inundated with accordions.

Eric has his own office these days, and may be reached at Walmar House, 288, Regent St., W.1 (Lansham 2889).

Since his discharge from the Army, in which he served for three years, and was leader of the famous R.A.O.C. "Blue Rockets," Eric has had an interesting spell with Geraldo, and toured with Gerry on his epic E.N.S.A. Journey to the Middle East.

He left Geraldo to concentrate upon new projects of his own, and now the present venture under the Hylton aegis will occupy him almost exclusively for the future.

POPULAR Tin Pan Alley exploitation-ace "Smiling" Billy Mason has left the Lawrence Wright firm, with which he has been connected for over a year. He is shortly taking up a new appointment, and his many friends in the profession will wish him all good luck.

AMBROSE AIRS FOR THE WEEK

NEXT week (commencing on Tuesday, March 6) there is a treat for the fans when the one and only Ambrose makes a very welcome return to the air as the B.B.C. "Band of the Week."

Outfit to be fronted by Bert; will be one of seven brass, five saxes and four rhythm, plus a string section. Full details of the exciting line-up will be given later.

As usual, a very strong vocal contingent will be featured, headed by the one and only Anne Shelton. Anne will be supported by Denny Dennis and Benny Lee.

First airing of the week will be on Tuesday, March 6, at 5.30 p.m. (Forces), and 11.25 midnight (Home). The week's airings start on Tuesday because they will extend right through to Sunday, when the band plays from 4.30-4.55 p.m. (Forces).

In a sense, this broadcast will take the place of the usual Anne Shelton "Anne to You" programme, which series will end this coming Sunday (March 4).

HUTCHINSON ON THE STAGE

LESLIE ("JIVER") HUTCHINSON and his famous All-Star Band are going into Variety. For a long while now the many fans of this increasingly popular outfit have been hoping to see their favourites on the stage—apart from concert appearances—and now, at last, their hopes are to be realised.

Next week, following his engagement this current week at Hammer-smith Palms, Leslie and the boys are at the Empire, Middlesbrough, commencing Monday, March 5.

For the week commencing March 19, "Jiver" is doing a London date, at the Grand Theatre, Clapham.

This will enable his admirers in the Metropolis to see the outfit, and will also make it possible for the many London bookers and agents to find out at first hand the formidable proposition which Leslie and his boys have to offer.

There is a newcomer to the band this current week. Bobby Henry has taken over the bass department, replacing Coleridge Goode. Bobby has long played for some time at the London Caribbean Club.

Now Coleridge, who wishes to stay in Town nowadays, has taken Bobby's place at this Dorham Street meet-a-good swing, so that the two boys have actually effected a straight "swap" of their respective positions.

Leslie Hutchinson nowadays has a new personal manager in the person of Bill Sansier.

The Hutchinson combo was last on the Home air on October 28, 1944. The "M.M." and all its readers feel that it is high time the boys had another airing. What about it, B.B.C.?



Pianist Marian Page (Mrs. Jimmy McPartland) in war-time Germany

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JAZZ BEFORE THE SWING DELUGE

EDGAR JACKSON'S Record Reviews

A NEW VOCAL GROUP TO WATCH

TOMMY LADNIER AND HIS ORCHESTRA

***Weary Blues (Matthews) (Am. Bluebird OAO30321).

***When You and I Were Young, Maggie Johnson, Butterfield, arr. Bechet, Mezzrow (Am. Bluebird OAO30320).

(H.M.V. B9411-5s. 4;d.)

30321.—Ladnier (tpt.), with Sidney "Pops" Bechet, Mezzrow (clar.); Edgar Jackson (pno.); Teddy Bunn (tr.); Elmer James (bass); Manzie Johnson (dms.). Recorded November 20, 1938.

30320.—As above, except Bechet plays soprano and clar.; Mezzrow plays tenor only. Recorded November 20, 1938.

Notes.—The Victor personnel sheet gives the name "Pops" King, but it may safely be assumed that this is merely a pseudonym for Sidney Bechet.

"COLLECTORS' CORNER"—and when I say "Collectors' Corner" I refer not only to its worthy editors but also to all you good folk who with your constant letters and demands do so much to keep the column going at top speed—may take a bow.

For goodness knows how long you have been plugging for more records to add to the few available over here featuring the noted coloured trumpeter man Tommy Ladnier, who for many moons was one of the celebrities of the famous Fletcher Henderson Ork. during the late 1930's, and now here are two of the sides made by the Panassie-produced Ladnier-led group—in 1938.

You might do worse than take particular note of those last two words—"in 1938."

OLD-TIME JAZZ

They imply a good deal more than the obvious jab at H.M.V. for having sat on the sides for so long that if they are not blushing with shame they ought to be.

They imply also... But let's leave that for a moment because it will become self-evident as we proceed. Both records are grand examples of the old-time jazz that was at its height in the very early 1930's, but which, unfortunately, was almost drummed out of existence when the swing deluge started off very shortly afterwards.

And they are none the less grand because while they are as true to type as anyone could wish, they show few if any of the crudities which marred so many of the records now classed

as old-time jazz that were made in those far-off days of the early 1930's when it was considered to be in the height of fashion and thus at the pinnacle of its fame.

The reason for this would seem to be that by the time some seven years later, these Ladnier sides now under review were cut, many of even the older, and so more set in their ideas, jazz celebrities had come to realise both the conceptual and executive shortcomings of the earlier jazz and had cultivated the ability to remedy them; and while the fact that they did remedy them may not be very surprising, it is certainly all to the good.

It is true that Bechet's as usual exaggerated vibrato is very much in evidence in the collected improvisations of which both sides mostly consist, and unless you happen to be an incorrigible Bechet fan and can see no wrong in anything he does, you are likely to find it disconcerting, to say the least of it.

But that, plus a mild word of sorrow at Mezzrow's very poor tenor tone in "When You and I" (the only side on which he plays tenor), is the worst I have to say of either performance.

On the plus side are the grand drive, derived in no little measure from the punch in Manzie Johnson's rums, with which the whole group plays, the authenticity as old-time jazz of the records as a whole, and last, but by no means least, Ladnier's swell trumpet playing.

Both sides played at a fastish tempo, is the better side if only because it is a better tune for the purpose.

LOUIS JORDAN AND HIS TYMPANY FIVE

***You is You is You Ain't My Baby? (Billy Austin, Louis Jordan) (V. by Louis Jordan and A. N. Other) (Am. Decca L3205) (Recorded October 4, 1941).

***Ration Blues (Jordan, Casey, Clark) (V. by Louis Jordan) (Am. Decca L3204) (Recorded October 4, 1941).

(Brunswick B785-5s. 4;d.)

APOLOGIES about this one—firstly because it was released late December and should have been reviewed earlier, and secondly for not being able to give you the personnel.

But I can tell you that Louis Jordan is a coloured alto-saxist and vocalist, and, if it will help at all, that for a previous session (in July, 1942) the line-up was Jordan with Ed. Roame (tpt.), Arnold Thomas (pno.), Dallas Bartley (bass), Walter Martin (dms.).

The main interest in the English-speaking side seems to be that it calls to attention that Louis Jordan is the composer of this humorously-titled opus, and that you can hear him singing the saga.

Otherwise the record, for all its good trumpet playing, has the rather suspicious flavour of tending to fall between the two stools of jazz and commercialism—or have I allowed my judgment to become improperly influenced by having heard the song too often by "commercial" bands over the air?

Anyway, I think you're going to like "Ration Blues" much better.

Part of its lyrics run:—
Baby, baby, baby! What's wrong with little Sam

He's cut out on my sugar, now he's messin' with my ham.

I've got the ration blues—
Blue as I can be.

Poor me! I've got those Ration Blues. I've got to live on forty ounces of any kind o' meat.

Those forty little ounces gotta last me all the week.

I gotta cut out jelly—it takes sugar to make it sweet.

I'm gonna steal all your jelly, baby. And gob you of your meat.

I've got those Ration Blues (etc.).

All of which means that it's a blues moan inspired by war-time rationing. But if you think that because it's based on contemporary life it can't be good, you'll be wrong.

Both the song and the way it's presented have all that the old-time blues ever had. Even if the trumpet does steal the side, that is not to say that Louis doesn't sing the blues in true native style, or that he doesn't play good alto, or that this little group doesn't play with repose, sincerity and poise.



Here is the first published picture of a new swing-vocal group we've just heard that is going to create a real sensation in this country—or our names are not what they are! Discovered, coached and formed by agent Jack Taylor, these four boys and a girl are known as the "Peanut Vendors," and sing maracas. The line-up is Pat Gibbs (piano); George Brown (guitar); his brother, Noel Brown (maracas); John Clark and charming Conchita. They all sing as well, of course. Pat Gibbs plays with Denis Walton's Band at the Coconut Grove, and Noel Brown is with Roberto Ingliz. First broadcast of this new bunch is in "Music Hall" on March 24. Listen out for them then, and when you rave, remember—the "M.M." said it first!

YOUR A.E.F. SCHEDULE

(See "M.M." for January 13, 1945.)
SUNDAY, MARCH 4.

As for Sunday, January 14, except: 6.30 a.m., Music From The Hills.* 8.1. Combat Diary. 8.2. Homespun. 10.30. Music For Sunday.* 12.30 p.m., Clear The Lower Decks.* 2.10. Combat Quiz. 3.30. Combat Diary. 3.50. At Ease.* 4.1. Spotlight. 4.15. Music For All. 6.15. American in a Novel Harmonic.* 8.15. Skoll Theatres Dorothy Carless. 8.45. Theatre Organ. 10.30. André Kostelanetz.*

MONDAY, MARCH 5.

As for Monday, January 15, except: 12.15 p.m., Swing Time.* 12.30. Strike A Home Note (repeat). 1.1. Tuesday Serenade (repeat). 1.56. Interlude. 2.10. From the Continent. 2.30. Village Store.* 5.15. Skoll Theatres Orch. 6.15. B.B.C. Revue Orch. 7.1. Lynn Murray Chorus.* 7.30. Duddy's Tavern.* 9.35. Comedy Caravan.* 10.7. D.S.A.F. Dance Band.* 10.35. Waring's Pennsylvanians.*

TUESDAY, MARCH 6.

As for Tuesday, January 16, except: 12.15 p.m., Navy Mixture (repeat). 8.15. Light Music. 8.30. Let's Go To Town.*

WEDNESDAY, MARCH 7.

As for Wednesday, January 17, except: 1.15 a.m., Judy Garland.* 12.15 p.m., Starlight. 12.30. Serenade for Strings. 1.1. Brass Band. 2.10. Downbeat.* 5.15. Light Music.

5.30. B.B.C. Variety Orch. 6.15. Yank Bandstand.* 6.30. Let's Go To Town.* 10.7. Melody Hour.*

THURSDAY, MARCH 8.

As for Thursday, January 18, except: 8.30 a.m., Jack Hardy's Orch. 12.15 p.m., Beryl Orde, Dance Orch. 1.1. Merry-Go-Round (repeat). 2.10. A.E.F. Extra. 5.45. From the Continent. 8.15. Starlight. 10.7. Xavier Orde's Orch.*

FRIDAY, MARCH 9.

As for Friday, January 19, except: 1.1 p.m., B.B.C. Revue Orch. 2.10. Interlude. 2.15., Victor Silvester's Orch. 2.45. Old Songs. 5.0. News. 5.15. New Phil Green Series (repeat). 9.15. Serenade for Strings.* 9.30. A.E.F. Music Box. 10.7. Mildred Bailey Prog.*

SATURDAY, MARCH 10.

As for Saturday, January 20, except: 12.15 p.m., Turner Layton. 2.10. Intermezzo.* 4.30. Army v. R.A.F. Football. 4.55. Interlude. 4.15. Queen's Hall Light Orch. 6.15. Interlude. 6.30. G.I. Journal.* 7.1. American Bandwagon.* * American Production.

Middlebrough. New Club opens. Would-be members contact R. Wastell, 29, Deepdale Av., Grove Hill, Middlebrough, Yorks.

Thames R.C. reopening in March. Jazz fans in area around Trickingham, Richmond, Teddington and Kingston invited to join. Write, with s.a.e., to Brooks, Mld. B., Christ's Hospital, Hoaxham, Sussex.

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COLLECTORS' CORNER

by REX HARRIS and MAX JONES

JAZZMAN'S NEWS-LETTER
THE steady flow of jazz albums from the American Decca concern seems temporarily to have ceased, which is bad news, since Jack Kapp and Gene Williams were really getting to grips with the job of issuing and reissuing honest jazz records.

The idea had lately been mooted of bringing out a set under some such name as "St. Louis Barrelhouse"—in which case the album must have included discs by Edith Johnson, Alice Moore, Ike Rodgers, Henry Brown, and the rest of the St. Louis people—but, as nothing has been heard these last months, we begin to fear the idea has been shelved.

Maybe questionable lyrics are once again the trouble; maybe it is master rights which hold things up. There has been a lot happening in this field of late, and a current report states that some firms has bought up all the Gennett masters, but this hasn't been confirmed.

In the case of the above-mentioned artists it would be Paramounts that would be wanted, and as everyone seems to be reissuing those we can see no reason why Decca should leave them alone. However, the position is obscure where the use of such material is concerned.

Last week we referred to the new Kid Ory releases on Crescent, printing the enthusiastic comments of a well-known critic.

Now we have a card from Fred Stamsky, author of "Chicago Documentary" and co-editor of the book, "Jazzmen." Says Fred:

"For me, the most exciting records of the year are the Crescent Ory discs, with Mutt Carey, Simeon, Garland, Scot, et al. I have also heard transcriptions of Bunk Johnson's playing, and will swear that he is a truly great trumpet player. No recordings released to date convey even a shade of what he can do and is doing."

Appropos of the Ory sides: "Down Beat's" John Lucas accords them very favourable review under the Hot Jazz section of the January 1 issue. Incidentally, they are the only records to qualify as that. Lucas lists big and small band live under the Swing heading, the big band commercial-swing under Dance, and the singers under a Vocal head.

This tends to make his reviews as informative as any we read, because it is always possible to understand just what he means. And surely it is about time the major music mags stopped referring to everyday swing performances as jazz.

Among the things Lucas has to say about the Crescents are these:

"This is New Orleans jazz, and I mean the righteous stuff itself! Carey's horn once rivalled Oliver's, both claiming the growl style as their own. Joe never played anything better than Mutt's cornet on these sides, that I know. Ory's Mr. Tailgate himself. Now that Dodds and Noone are gone, Omer Simeon's certainly Bechet's only competition for N.O. clarinet. . . . I can't praise these platters too much. Mutt and Kid and Omer

were the right men to make them, perhaps the only men left who could have done New Orleans jazz such complete justice."

Under his vocal head, Lucas gives a great boost to another Asch album of folksong. A little ago they put out "Blues," with Josh White, Champion Jack Dupree, and others. Then there was an entire set of Josh's songs, including Earl Robinson's political ballad, "The House I Live In."

We are told these are magnificent examples of Josh's unique ability. The latest is entitled "American Ballads and Dances."

It comprises that attractive White-Lead Bely duet, "Don't Lie, Buddy," which they aired over the B.B.C. last summer; Woodie Guthrie doing "Biggest Thing" and "Poor Lazarus"; and some sides by Guthrie with Cisco Houston, and others by Alck and Cisco Houston backed up by the noble harmonica of Sonny Terry. What a fine job Asch is doing on this neglected branch of American folk-art!

Reverting to Bunk Johnson, it will be remembered that we gave early news of the Bunk session made in New Orleans by Bill Russell last summer, and scheduled for release on his Climax label soon. U.S. collectors like Ralph Gleason and Sam Meltzer have praised these discs unstintingly. General Williams adds his measure of approval by writing:

"Bunk has recorded with George Lewis, Jim Robinson and a real N.O. band some wonderful sides, the best music I have ever heard. Record-

ing quality is still not professional, but close enough so that the music can be fully heard. These should be available soon, to prove to everyone just how wonderful a musician Bunk is, and in the near future I hope he will be properly recorded by one of the big companies."

* * *

SWAP AND BUY

Contact Eddie Lancaster, 19, Mary St. Carlisle, Cumb., for list of swing and jazz discs for sale. Send s.a.c. and time will be left for members of Forces to get to.

S.A.E. to Harry Holland, 1, Burnfield Rd. Reddish, Stockport, who has number of jazz discs, brand new condition.

Post any "M.M.s." and any jazz literature to Laurie Huntley, 14564521, c/o "M.M.", who is stuck in Burma with no music but the local outfit, which, he says, "has good ideas, but sadly lacking in tone, etc."

Contact L. Airman, T. Wyatt, c/o "M.M.", if you have any discs featuring Red Allen and/or Wingy Mannone for disposal at reasonable rates.

J. T. Willis, of 1/161, Hingston St., Brookfields, Birmingham, 18 (who prefers calls) offers 200 discs for swap, from Bix to La James. Wants N.W. J.F. and Holliday's "Billie's Blues" and "No Repeats."

Urgent plea for copy of Gene Krupa's "Drum Method" from O.Tel. G. Wilkinson, c/o "M.M." Will pay any reasonable price.

Jack Hipkiss, 57, Queen's Park Rd., Harborne, Birmingham, 32, offers for sale about 80 "M.M.s." 1938/9/40, in clean condition.

CONTEST FIXTURES

LONDON AREA

Thursday, March 22.—Baths Hall, Latimer Road, Wimbledon (7 to 11.30 p.m.). The 1945 South London Championship.

Organisers: Messrs. Forrest-Day Productions, 23, Denmark Street, Charing Cross Road, London, W.C.2. (Phone: TEMple Bar 1148—and LIberty 1528.)

Wednesday, March 28.—Municipal Hall, EPSOM, Surrey (7.30 p.m. to midnight). The 1945 Southern Counties Championship.

Organiser: Mr. Bill Waller, 324, Brixton Road, S.W.9. (Phone: STReatham 4966.)

Sunday, April 15.—Regent Palais de Danse, 183, High Street, Tooting, S.W.17 (12.30 to 6 p.m.). The 1945 South-West London Dance Band Championship.

Organisers: Messrs. Ed and Bill Waller, 154, South Norwood Hill, S.E.25. (Phone: LIVINGstone 1587.)

PROVINCES
ASHTON-UNDER-LYNE.—This Friday, March 2, at the Palais de Danse (7 p.m. to midnight). The 1945 South-Lancs Championship. (Entry list full.)

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIn (Oldham) 1431.)

BIRMINGHAM—Tuesday next, March 6, at the New Baths Ballroom, Smethwick (7-11 p.m.). The 1945 Birmingham District Championship.

Entry list full.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hincley, Leicesters.

LEEDS—Tuesday, March 13, at the Armlay Baths Ballroom (7 to 11 p.m.). 1945 Central Yorks Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIn (Oldham) 1431.)

CREWE—Tuesday, March 20, at the Town Hall (8 p.m. to 1 a.m.). The 1945 Western Counties Championship.

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

PRESTON—Tuesday, March 27, at the Queen's Hall (7.30 p.m. to midnight). The 1945 North Lancs Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIn (Oldham) 1431.)

NOTTINGHAM—Wednesday, April 11, at the Victoria (Exhibition) Baths Hall (7-11 p.m.). The 1945 Nottinghamshire Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hincley, Leicesters.

CARDIFF—Friday, April 13, at the City Hall (7.30 p.m. to midnight). The 1945 South Wales Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIn (Oldham) 1431.)

GILLINGHAM (Kent). Friday, April 20, at the New Pavilion Ballroom, Canterbury Street (7.30 to midnight). The 1945 North Kent Championship.

Organiser: Mr. Claude Giddins, The New Pavilion, 28, Canterbury Street, Gillingham, Kent. (Phone: GILLingham 5524.)

MULL—Monday, April 23, at the Fulford Ballroom (7.30 p.m. to midnight). The 1945 East Yorks Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIn (Oldham) 1431.)

For further details, see local announcements. Rules and Entry Forms for all the above contests now available from their respective organisers.

NOTE—One and a half clothing coupons are required for each winning band Bannerette, and must be surrendered at the contest before any bannerette can be presented.

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AL GENE and His Swing Orch., one-night stands or perm., in or out of town.—Maida Vale 2877.

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DRUMMER, reader, stylist, glitter-gold Krupa kit.—H. Carr-Brion, 28, Godfrey Ave., Whitton, Middx.

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PIANIST and/or drummer and bassist, experienced, free for gigs.—Transport, Waxlow 2462.

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KEN FREEBAIRN, drummer/voc., gigs, series, anywhere, Easter or Whit-Sund., Palais exp.—Lab. 4854.

GUITARIST, solid rhythm, desires first-class gigs.—Sid Phillips, Sta. 7320.

PIANIST, read, busk, dance or straight, seeks gigs.—Phone Mai. 3206.

TENOR SAX/clar., open for gigs.—J. Winder, 10, Springfield Av., N.2, Tudor 3826 (after 7 p.m.).

EX-PRO, pianist on leave March 2 to 11, first-class offers only.—R. Jun-Jones, 128, Tinsley Av., New Malden, Surrey, Malden 0545.

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IN MEMORIAM

TO THE MEMORY of Ken Johnson, who died March 8, 1941.—Maeleine and Joe Denis.

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