

# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXII No. 672

# RAY VENTURA HERE FOR LIGHTNING TOUR

RAY VENTURA AND HIS COLLEGIANS, STILL MAINTAINING THEIR TERRIFIC PRE-WAR REPUTATION AS BEING THE FINEST STAGE BAND ON THE CONTINENT, ARE COMING OVER HERE ON A LIGHTNING SIX-DAY TOUR, COMMENCING JUNE 23.

This twenty-five-piece orchestra—famous for its showmanship, its presentation, its high-standard individualists, and its super dance music—thus fulfils a date which was made for it in 1939, when it was due to open a tour of Britain on September 9.

Instead of that, all the boys were called to the and, after the fall of France, escaped and re-formed the outfit in South America, where they played until it was possible to return to their native country.

In the meantime ridiculous rumours reached the Jay Press that Ray and one or two of his men had been killed while serving as parachutists on the Eastern Front—rumours which had no foundation whatsoever, and which the Melody Maker is glad to have had the opportunity of vigorously denying at the time.

Now Ray and his boys are being brought here by the MPM Agency, which, under the joint general-management of Charles Munyard and Fred Marlow, has planned a comprehensive week's engagements for the band which will enable British fans to see them at their best.

### 'VISION AND AIR

They arrive at Newhaven on Saturday, June 22, and on the following day play two concerts at the South Parade Pier, Southsea. On the Monday (24th) they broadcast in the Home Service, and also have a television date at Alexandra Palace. They are recording for Decca on the Tuesday, and follow with a dance at Leicester on Wednesday and a dance at the Assembly Rooms, Tunbridge Wells, on Thursday.

The Collegians televise again on the Friday, and finish off the evening with a dance at the Eastbourne Winter Gardens, and on Saturday (29th) they have a dance at the Pavilion, Bath.

London fans are being given a grand opportunity of seeing this fine band in action in the best surroundings, as, by arrangement with Jack Hylton, it will be giving two super concerts at the Adelphi Theatre, London, in the afternoon and evening of Sunday, June 30, and so will end its all-too-short tour in a blaze of glory.

(Please turn to page 2)

## FRANK WEIR LEAVING FISCHER'S

AFTER a highly successful seven months' stay at Fischer's Restaurant, Bond St., ace clarinettist Frank Weir and his New Music are to leave this fashionable West End venue on Saturday, June 29, to give Frank and the boys a week or two of well-deserved rest.

The Melody Maker is able to reveal that the clarinet maestro plans to embark on a countrywide series of one-night stands commencing early in July. For these engagements Frank proposes to use substantially the same line-up as has proved so very popular both at Fischer's and on his Monday night broadcasts.

### ALL-STAR PERSONNEL

This comprises Frank himself (alto and clarinet and vocals); Derek Hawkins (alto, clar.); Freddy Ballerini (tenor, clar., and vln.); Walter Crombie (tenor, baritone and clar.); Len Whitely (tp.); George Shearing (pno.); Norman Burns (drums); and Teddy Wadmire (bass).

Charming songstress Vivien Paget, who has just returned after a long absence to broadcast with George Melachrino and Leslie Hutchinson, and who has been singing with Frank at the Astor Club and on his recent airings, will be featured with the band on tour. The male vocalist has yet to be fixed.

His last airing in the present series will take place on Monday, June 24, at 11 p.m., in the Light Programme. Frank has two brand new programmes in the offing, and on July 15 the band has its first television date. Frank also tells us that we can shortly expect to hear big news of future broadcasting activities.

Furthermore, arrangements are already well in hand for his return to the West End this autumn.

Meantime he will continue to record for Decca, and it is of interest to note that on his most recent releases he was fronting a 28-piece orchestra which may well prove one of the recording surprises of the year.

Frank has lately signed up with Jack Fallon, who is now his sole representative.

## British Bands for Continent

### GLOBE-TROTTING BENSON'S DATES IN EUROPE

IVY BENSON and her globe-trotting girls are in the news again.

In addition to the season which they are playing in August in Belgium (already reported in the "M.M."), they now have a two-weeks' engagement in Sweden, playing for the week commencing July 15 at Goeteborg, and the following week in Stockholm.

The girls then travel overland through Germany into Belgium, where they spend two weeks at Knoeke and another fortnight at Ostend.

For the week of September 2 they are playing at Brussels and then go on to Paris, after which they return to England to make a film here and to undertake a few variety dates before resuming their travels in November to play in Switzerland.

Prior to these hectic wanderings over Europe, Ivy and her glamoirettes are continuing their variety tour, and this week are packing 'em in at the Croydon Empire.

Next week they are playing at the Wood Green Empire, and on Thursday (13th) undertake one of the busiest days of their busy career when, in between their two shows, they rush back and forth to Alexandra Palace to undertake two television dates on the one day.

For her film in October, Ivy is anxious to hear from girl violinists and harpists, and particularly asks Ray Russell to contact her. Any girls interested in being considered for Ivy's orchestra now or in the future should contact her either at Croydon this week, Wood Green Empire next week, or Lewisham Hippodrome the week after that (17th).

### Lonsdale Drumming for Geraldo

HEADACHE suffered by Geraldo through the temporary absence of Maurice Burman—who, as reported in last week's MELODY MAKER, is at present convalescing from a serious illness in Switzerland—has been alleviated by the introduction of Billy Lonsdale, who has taken over the drum chair until Maurice Burman's return.

Billy should need no introduction to "M.M." readers. Until recently he was with Oscar Rabin, and before that had played with both Harry Hayes and Harry Parry. One of the youngest drum stylists in the business, he is definitely a player whose future should be well worth watching, and who should fit in with the other Geraldo rhythm acts to a T. On Monday next (June 10) Geraldo, with his players and singers, opens up with one of his nowadays comparatively rare variety appearances at the Empire, Glasgow.

### MAURICE WINNICK RETURNS TO DEAUVILLE

ONE more sign of the reversion of things to pre-war normality in the dance-band profession is the news—following hard upon last week's announcement of Ambrose's forthcoming visit to Monte Carlo—that Maurice Winnick will be taking his band once again to the Casino, Deauville, for the peak weeks in the summer holiday season.

Maurice will leave England on July 12, and will remain in Deauville at least until the end of August.

Full composition and personnel of his band were not to hand at the time of closing for press, but it is certain that at least some of his old stalwarts—from his stage and other orchestras—will be accompanying him on this latest mission to assist in putting high-class British dance music once again on the Continental map.

### WEST ENDERS AUGMENT FOR KOSTELANETZ

WELL-KNOWN West End musicians are to augment the Liverpool Philharmonic Orchestra when it appears under the baton of Andre Kostelanetz in a week's time.

Their inclusion is due to certain special arrangements calling for instrumentalists outside the scope of the Philharmonic personnel, and brings in alto-clarinettist Laurie Bookin, who, in addition to his work with such orchestras as those of Jack Harris, Mantovani, etc., has a fine reputation also as a straight musician; tenor player Harry Gold, formerly with Geraldo and now fronting his own Pieces of Eight; Laurio Gold, tenorist with the Pieces of Eight after a wide West End experience; and clarinettist Nat Temple, whose compositions for clarinet have earned high merit, and who also leads his own orchestra.

These men have been provided by the Melachrino Organisation, who are working in collaboration with the secretary of the Liverpool Philharmonic Orchestra in respect of Kostelanetz's visit. Negotiations are also under way to provide a guitar and banjo player.

Kostelanetz's appearances will be at the Albert Hall on June 16 and 23, and at the Davis Theatre, Croydon, on June 19 and 22.

VIC LEWIS and his Sextet, who come to the microphone to-night (Thursday, June 6, 11.30-11.50 p.m.) now have four more broadcasts, to take place each Thursday evening for the next four weeks, at the same time. Vic's personnel for these airings will be completed by Fred Mercer (trombone); and Reg Swain (drums).

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## Ted Heath in Variety

**A**FTER a prodigious series of broadcasts, Sunday concerts and one-night stands, which have swept him to the peak of popularity with Britain's swing-minded public, the great Ted Heath band at last makes its debut in Variety.

Commencing Monday, July 1, it is appearing for a week at the Lewis-Ham Hippodrome, where London members of a nation-wide radio audience can catch all its airwaves favourites in action.

The band will be led by Ted Heath in person, and in addition to such instrumental stars as Kenny Baker (tpt.); Jack Parnell (drms.); and the sensational new tenor discovery, Ronnie Scott, will feature the competing and vocalising of Paul Carpenter.

On Friday, June 28, the band will be playing a one-night stand at the De Montfort Hall, Leicester, where, in addition to this fine attraction, Midland hepsters will have their first opportunity of "seeing" scintillating young drum star Victor Feldman, who will be a special guest artist.

Ted's next big date will commence on August Bank Holiday, when, in a month's engagement at a record figure, he will play for dancers at the Winter Gardens, Blackpool, alternating with Sunday concerts at the Opera House.

Meanwhile, the famous London Palladium "Swing Sessions" are continuing until June 23, when the band will have a well-earned break from the series until they recommence in the autumn.

The Heath band is also one of several top-line outfits to be televised this month. It will appear in a half-hour programme on Friday evening, June 21, at 8.30 p.m.

## Owen off to Aberdeen

**L**ONDON trumpet-leader Harry Owen opens up a long way from home to-morrow (Friday, June 7), when he starts with his own nine-piece outfit at the Palais de Danse, Aberdeen.

The engagement was negotiated by Archie Alexander, the late bandleader there, who, after a long run in Aberdeen, has given up the position to come South on a new business venture.

Playing trumpet and clarinet himself, Harry Owen will have the support of Michael Senn and Tommy Mack (alto saxes, etc.); Bill Cowie and Dave Campbell (tenor saxes, etc.); Jimmy Skeen (trumpet); Len Vate (piano); Jim Hallam (bass); and Stan Moreton (drums).

**MUSICIANS** interested in rumba music are asked to contact Don Marino Barreto, who requires the services of clarinetist, doubling flute, guitarist, bassist and trumpet player. Don can be contacted at Park 4611.



Many members of the famous Squadronaires turned out in force when the "baby" of the band, and its only unmarried member, trumpet-ace Archie Craig, kept his biggest date, at Caxton Hall last Thursday (30th), with Miss Eddy Bowdrey. Tommy McQuater is congratulating the happy pair in the special "M.M." picture above, and in the group will be recognised George Chisholm, Jock Cummings, Clinton French, Jimmy Watson, Monty Levy, Eric Breeze and Tommy Bradbury.

## ROY FOX WOWS 'EM AT BELFAST

**W**ITH attendance figures rocketing skywards, Roy Fox and his band have got away to a flying start at the Plaza Ballroom, Belfast.

For the delectation of the fans, Roy is providing a subtle blend of sweet and swing music, and, judging by the enthusiasm of the crowds who are nightly cramming the hall, he has kept his finger well and truly on the pulse of the public throughout the years (*write: Carole Fiddler*).

Against the background of the familiar "Whispering", Roy's appearance on the stand was greeted by a spontaneous burst of applause that must have left him in no doubt as to the warmth of his welcome in Britain.

### TERRIFIC TROMBONE

The band, despite the short time that has elapsed since the boys started working together, is smooth and polished. The brass section is strong, and the trombones led by Norman Broadhurst, work together as one man. To describe Norman's playing I feel justified in using the over-worked adjective "terrific." He has a mellow tone and faultless technique, and he seems to me to be hitting the trail blazed by George Chisholm, along which very few trombone players in this country have travelled.

Roy himself is delighted with the way his new band is shaping. Not only in musicianship do I rate these boys as good as any I have ever had with me," he said, "but for enthusiasm they would be hard to beat."

His words were justified, to the onlooker by the business-like manner of the boys on the stand. Their keenness was in welcome contrast to the bored "I-could-think-of-a-far-

better-way-to-spend-an-evening" attitude of too many musicians to-day. The inimitable manner that put Roy right on the top line before is unchanged, and substantially contributes to the success that the band has already achieved in Northern Ireland, and should have no difficulty in maintaining wherever it roes.

Looking down from the control box on the couples thronging the dance floor, I was particularly struck by the youth of the dancers, and the realisation that most of them were children when Roy earned his well-deserved popularity in this country in pre-war days. This was forcibly brought home to me when Bobby Joy stepped up to the microphone. The inroads made by time have turned the "Boy Wonder" of the 'thirties into a young man with an engaging grin and an individual style of singing. He shares vocal honours with Gwen Jones, who is singing better than ever and handling her numbers imaginatively.

The band leave Belfast by special plane this Sunday for Renfrew aerodrome, to open on Monday at the Locarno Ballroom, Glasgow.

## JACK WHITE AIRING AGAIN

**R**EINSTATED at the Astoria Dance Hall seven months ago, after five years' active service, Jack White has his first post-war broadcast on Saturday week (15th) (11.25-11.50 p.m., "Saturday Night at the Palais," Light), when he will augment his ten-piece band to twelve.

By now great favourites again at the Astoria, Jack White and his Band, playing opposite Harry Leader, are in grand form, with Jack going all out for the quieter mode as a contrast to Harry's vigorous swing style.

With his brothers Jay on tenor and Tom on drums, Jack White has with him Tony Morris (alto, clar., vocals), Teddy Houghton (1st tpt.), Jack Barber (2nd tpt., vin.), Joe Parker (3rd tpt.), Frank Bailey (tmb.), George Johnston (pno.), and Harry Rutland (bass).

## VENTURA

(Continued from page 1)

On the front page of the last MELODY MAKER we published before the war, dated September 2, 1939, we had a picture of Ray Ventura and his Collegians, and, in announcing that they were unable to come to England for their tour, as they were joining the French Army, we wrote: "We wish them a quick and safe return to their instruments and a great welcome in England whenever they can come here in the future."

Nearly seven years later we are very glad to extend to them that promised welcome. . .

## CALL SHEET

(Week commencing June 10)

- Carl BARRITEAU and Band. Palace, Dundee.
- Ivy BENSON and her Girls' Band. Empire, Wood Green.
- Len CAMBER. Palace, Preston.
- Billy COTTON and Band. Winter Gardens, Morecambe.
- Freddy CRUMP. Alhambra, Brussels.
- Joe DANIELS and his "Hotshots." State Cinema, Grantham.
- Roy FOX and Band. Locarno, Glasgow.
- Morton FRASER and his Harmonica Rascals. Palace, Burnley.
- Gloria GAYE and Band. Regal Cinema, Kettering.
- Nat CONELLA and his Georgians. One-Night Stands, Southend.
- Adelaide HALL. Alhambra, Brussels.
- Henry HALL and Band. Empress, Brixton.
- Leslie "Jiver" HUTCHINSON and his Band. Alhambra, Brussels.
- Jack JACKSON and Band. Empire, Newcastle.
- Joe LOSS and Band. Empress Ballroom, Blackpool.
- Felix MENDELSSOHN and his Hawaiian Serenaders. Danilo Cinema, Stoke.
- Freddy MIRFIELD and Band. Hippodrome, Norwich.
- Ronnie MUNRO and Orchestra. Green's Playhouse Ballroom, Glasgow.
- Ossie NOBLE. Palace, Blackpool.
- Oscar RABIN and Band. Pavilion, Bognor.
- Monty REY. Empire, Newcastle.
- Charles SHADWELL and Orchestra. Hippodrome, Wolverhampton.
- Reub SILVER and Marion Day. Hippodrome, Chesterfield.
- TROISE and his Mandoliers. Empire, Swansea.
- Eric WINSTONE and Orchestra. New Theatre, Cardiff.

**WELCOME HOME TO—**  
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# RAVE FOR GOODMAN

## EDGAR JACKSON'S Record Reviews

### BENNY GOODMAN QUARTET

\*\*\*\*The World is Waiting For The Sunrise (Lockhart, Seltz) (Am. Columbia CO.32594).

### BENNY GOODMAN SEXTET

\*\*\*\*Shine (Cecil Mack, Lew Brown, Ford Dabney) (Am. Columbia CO.35144).

(Parlophone R.3002—3s. 114d.)

32594—Goodman (clar.) with Mel Powell (pno.); Sid Weiss (bass); Ralph Collier (dms.). Recorded March, 1942.

35144—Goodman (clar.) with Red Norvo (vibraphone); Mel Powell (pno.); Mike Bryan (str.); Slam Stewart (bass); Morey Feld (dms.). Recorded August 20, 1945.

THIS is going to be a rave for Benny Goodman, so, for the benefit of the many who are sure to delight in pointing out that in the past I have handed the maestro at least as many kicks as halfpence and that this latest volte face is just another instance of my inconsistency, may I suggest that it may be less I and more Mr. Goodman who should really be indicted for inconsistency?

Mind you, I am quite willing to agree that, if you consider it only superficially, Benny's playing does not change much from year to year.

But to look at it—or, for that matter, any other example of jazz or swing—superficially is not sufficient.

Swing has this much in common with all other music: the dividing line between the brilliant and the mediocre can be so narrow that often it is a matter of no more than the

most delicate subtleties which denote on which side of the line a performance should be placed.

You will realise what I am driving at if you compare Benny's first chorus in "Shine" with his first choruses in some of his other small band records.

Following the precedent of more classical form opening movements are often used for just straightforward statements of later-developed themes, and some of these themes no more seem to have inspired Benny than his performance of them has inspired me.

But listen to his first chorus in "Shine" and you will find a very different story.

### TECHNIQUE AND STYLE

On the face of it, Benny does no more than he does in most of his other first choruses. He just states the theme with the minimum of embellishment.

But you won't need to be an unduly enlightened connoisseur to appreciate the artistry either of what he does or the way he does it.

The outline of his phrases is as perfect as are the technique and style with which he plays them. His embellishments are as few as they are economically constructed. But their placing and architecture make them the dewdrops which add even to the beauty of the rose petal.

And Benny isn't the only one who makes this record one of the most tastefully intriguing he or anyone else has turned out for many a long day.

There is Mel Powell, and, as though he had not done well enough in providing Benny with an accompaniment that is worth considering

for itself alone, he follows it with a solo chorus which has seldom been equalled as a gem of artistry in the swing idiom.

Then, too, there's Mike Bryan, who, in his single-string guitar solo, also does a good deal more than merely keep the ball rolling.

Which brings me to "Slam" Stewart and what may be termed the humorous relief.

Please don't think I mean anything disparaging by that remark. Slam plays plenty of bass, and it is none the less enticing because bowed bass solos are still pretty much of a novelty.

What I mean is that even if bowed solos had not a natural humour due to the low, froxy voice of the instrument, these by Slam would assume it, partly because of Slam's own particular ideas about how the swing idiom should be interpreted on the bass, and partly because of a trick he has invented.

If you listen carefully to his solo in this record from its fifth bar onwards, you will find that often there appear to be two basses playing, sometimes in unison, at other times in octaves.

On a recent broadcast relayed from America by the BHC, compere Alistair Cooke said that this was due to a peculiar new method of bowing Slam had evolved. Well, I suppose it could be so, but my belief is that the second "voice" you hear is Slam humming to himself while he plays. At any rate, that's what our own coloured bassman, Coleridge Goode, does, and he gets exactly the same effect.

### COMPLETE RELAXATION

But to return to "Shine." If anything more is needed to make you realise that this is one you definitely must place on your must list, it is the easy way in which the band plays and yet manages to produce a beat that is an end in itself.

Just how it is that a small outfit like this, playing without the least semblance of exertion, can get a beat like this, while some of the best of the larger and more forceful American bands never get half way to it, is a question to which the answer is probably found in the complete relaxation of the outfit which goes more than some way towards making a rock-steady tempo.

Now I suppose someone will say that all really good dance bands keep perfect tempo these days.

Well, if that's what you think, you'd better listen to some of them again. Admittedly most of them manage to finish at more or less the same number of bars to the minute



as they started. But that doesn't necessarily mean perfect tempo. Perfect tempo means also exactly the right timing of the various crochets and quavers which go to make up the bars, without any suggestion of anticipating or dragging any note, not to mention, too, that little matter of the right weight of accent.

The faster "World is Waiting" by the Quartet, with more first-rate Goodman and Mel Powell, is also a good deal more than just worth hearing. But candidly I am getting a trifle tired of this tune, and anyway it is so completely outshone by "Shine."

In fact, the only thing I can find wrong with "Shine" is that, except for a few bell harmonies in Benny's chorus, all we hear from Red Norvo is just one short break towards the end.

But even that is so good that alone it would be worth the three-and-elevenpence-halfpenny which is all you will have to pay for this masterpiece in view of the recently reduced purchase tax.

### U.S. HIT PARADE

Here is the latest available list of the nine most popular songs in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co. and broadcast in their "Your Hit Parade" programme over the CBS network:—

1. LAUGHING ON THE OUTSIDE (5-2-8)
2. ALL THROUGH THE DAY (1-1-5-2-3-5-4-2-3-5-6-7-8-5)
3. THE GIPSY (2-9)
4. OH! WHAT IT SEEMED TO BE (4-3-1-1-1-1-1-1-1-3-5-7-8)
5. PRISONER OF LOVE (8-7)
6. SHOO FLY PIE AND APPLE PAN DOWDY (3-4-3-4-5)
7. SIOUX CITY SUE (6-8-9-7)
8. FULL MOON AND GERRY ARMS
9. THEY SAY IT'S WONDERFUL

## U.S. JIVE JOTTINGS

TENORIST Tex Beneke, who broke away from Glenn Miller to ride his own band wagon, has cut his first sides for RCA Victor. Personnel includes several former Miller mainstays; and the orch. rated tops when it recently broke all records at a theatre date. Beneke may yet appear in the HMV releases. Watch the supplements.

AFM Union edicts were quayed when Lionel "Flying Home" Hampton, currently at the Broadway Aquarium,

invited visitor Artie Shaw to jam with the band. Hamp said the Union could be squared if he paid Shaw the minimum six bucks scale. Coins were tossed on the stand, but肖 accompanied the jingle when Artie protested that he couldn't make the grade on a borrowed clarinet.

Three musicians rated places among the ten best-dressed men in the States. They were crooner Perry Como, saccharine savant Guy Lombardo, and a Metropolitan Opera longhair, John Brownlee. Sinatra and Crosby were ungraded; the Custom Tailors Guild had winced at their zoot stylings.

Jimmie Lunceford has junked his 11-years' association with Am. Decca in favour of a tie-up with the Majestic label. This means that no new Lunceford is available to British Brunswick. Sad business deal for hepsters here.

British movie "Seventh Veil," starring James Mason and Ann Todd, rates a credit in "Down Beat's" Hollywood music column. Critic Charlie Emgee describes the musical sequences as "one of the best combinations of movie and musical elements." "Seventh Veil" is still on some British cinema circuits. Catch it.

"The Groaner," pastimes responsible for some fine waxings featuring worthy jazzmen, has a mellow accompaniment on some new Am. Decca waxings. Titles are "Sioux City Sue," "Personality," "You Sang My Love Song To Somebody Else," "Denver Darling," "I Wish I Had Never Met Sunshine," and "Silver Dew On The Blue Grass Tonight." All feature guitarist Eddie Condon, bassist Bob Haggart, and old-time trumpeter "Wild Bill" Davison.

Bandleader Freddy Martin, who now dates part of his life as "B.C.—before concerto"—which means before his diluted version of Tschalkovsky's B Flat Piano Concerto put him in the big time on records, radio, and movies—cracked down hard on a proposed "plagiarism" of his own hit, "On-Zy-Two-Zy." He ordered Harry "Hipster" Gibson to "cease and desist from doing his own version of the song."

### RHYTHM-STYLE SERIES

#### BENNY GOODMAN

##### SEXTET

Shine

#### BENNY GOODMAN

##### QUARTET

The world is waiting for the Sunrise R 3002

#### COUNT BASIE

and his Orchestra

Basie Blues;

Ain't it the Truth? R 3003

#### HARRY GOLD

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Oh! you beautiful Doll R 2992

#### HARRY JAMES

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## SUAVE SWING FROM SUNSET

By Peter Tanner

I HAVE just received, through the kindness of Mr. Eddie Laguna, a representative selection of his recordings on the Sunset label. This Hollywood company has been operating for a couple of years now, and the technical quality of the recordings and band balance is well above average as compared to other small companies.

The jazz content of these sides is strictly in the modern idiom. Not that this should put you off, as most of it is undeniably clever music and brilliantly executed with qualities that should appeal to all but the most diehard devotees of the old school of jazz.

## The Red Callender Six

Harry Edison (tpt.); Herbie Haymer (tenor); Arnold Ross (piano); Paul Leslie (guitar); Red Callender (bass); Shadow Wilson (drums).

"These Foolish Things" (114)/ "Get Happy" (117). Sunset 10056.

The first side contains some of the worst tenor playing that I have ever heard Haymer play, and the whole arrangement is too pretentious for this so-so tune, which is only partially saved by Arnold Ross's brilliant piano playing. Haymer is a little better on the faster side, which is a slick and rather riffy arrangement of this one old tune.

## Charlie Ventura Sextet

Charlie Ventura (tenor); Howard McGee (tpt.); Arnold Ross (piano); Dave Barbour (guitar); Arlie Shapiro (bass); Nick Fatool (drums).

"I Surrender, Dear" (109)/ "C.V. Jump" (108). Sunset 10054.

"Surrender" is almost entirely a tenor solo by Charlie Ventura, and a very competent one at that. Pleasant, relaxed music this, with fine bass work from Arlie Shapiro and a couple of tempo changes which help the arrangement. The jump side is a rifty sort of tune played accordingly.

## The Charlie Ventura Sextet

"I Don't Stand a Ghost of a Chance" (106)/ "Tea for Two" (107). Sunset 10051.

The first side, taken at slow tempo, is impeccably played throughout and is once again more or less a show piece for Charlie Ventura's virtuosity. Personally, I like this better than the Calloway version, if only for Howard McGee's fine trumpet solo, after which Charlie Ventura plays some really first-rate tenor. "Tea for Two" is a mess. The rhythm section doesn't seem to give sufficient lift to the front line, and no one seems very clear what the others are doing or playing. Dave Barbour and Arnold Ross do their best to sort things out without very much success.

## The Herbie Haymer Quintet

Herbie Haymer (tenor); Charlie Shavers (tpt.); Sam Schmalz (piano); John Simmonds (bass); Buddy Rich (drums).

"I'll Never Be the Same" (112)/ "Swinging on Central" (113). Sunset 10055.

As my copy of the above arrived in small fragments, in spite of most careful packing, I am unable to tell you anything about either side. I suspect Sam Schmalz of being just another way of spelling Eddie Laguna, whose musical knowledge is one reason for the high quality of most of these recordings from a musical standpoint.

## COLLECTORS' CORNER

by REX HARRIS and  
MAX JONES



Above is clarinetist Wally Fawkes's impression of himself and his colleagues in George Webb's Dixielanders. The Dixielanders are founders of the Hot Club of London, which is presenting its opening concert (with Cornerite Rex Harris, Dill Jones Trio, and the boys themselves) at the Memorial Hall, Farringdon Street, E.C.1, on Saturday, June 22.

## The André Previn Trio

André Previn (piano); Dave Barbour (guitar); John Simmonds (bass).

"Good Enough to Keep" (119)/ "Blue Skies" (120). Sunset 10057.

André Previn, still in his teens, is a Sunset discovery who, after a classical training in music, has lately switched to jazz. His style is interesting and a cross between Nat Cole and Mel Powell. Dave Barbour plays some wonderful single-string solos on both sides, but personally I'd be happier if he didn't use an amplified instrument. "Blue Skies" is the better side, and gives Previn a good opportunity to demonstrate his technical brilliance. He is a newcomer worth watching. John Simmonds's bass is excellent, though not too clearly recorded.

## The Lem Davis Sextet

Lem Davis (alto); Emmett Berry (tpt.); Vic Dickenson (tmb.); John Simmonds (bass); Dodo Marmarosa (piano); "Tucker" (drums).

"Nothin' from Nothin'" (122)/ "My Blue Heaven" (125). Sunset 7558.

"Nothin'" is a pleasant little tune engagingly sung by one Ernie Sheppard, and with first-class trumpet from Emmett Berry. The band is composed mostly of musicians from Eddie Heywood's group whose recent British Brunswick release ("Lover Man"/ "Begin the Beguine" Br. E. 03615) seems to have been ignored by most of the critics, and the style is similar to that of Louis Jordan's Tympany Five. The reverse features Lem Davis's alto and some nice trombone from Vic Dickenson.

## The Willie Smith Six

Willie Smith (alto); Buddy Childers (tpt.); Vido Musso/Lucky Thompson (tenor); Eddie Safranski (bass); Lee Young (drums); André Previn (piano).

"All The Things You Are" (126)/ "I Found a New Baby" (127). Sunset 7560.

The first side sounds a bit unrehearsed in spots, and the ensemble passages are rough, but Previn's piano is really excellent. "Baby" is a Jim Mundy arrangement with Lucky Thompson in place of Vido Musso on tenor. This side starts off in fine style, leading into a nice solo from Willie Smith, with good rhythm support. The side unfortunately develops later into a rather riffy swing arrangement. A pity.

## JAZZ RECORDS

James Asman writes with reference to the George Webb recording on the Jazz label reviewed here in April. He says: "Would you mention that Jazz 0001 is now out of issue for a few weeks, but we are definitely repressing? We expect Tony Short's Trio in 'Panama' / 165 Blues' (Jazz 0002) to be ready very shortly, and we are now taking orders for both releases."

In accordance with the Budget changes, our price has been lowered to 12s., and we shall lower it still further as soon as production costs and orders allow us to do so."

The Jazz records are obtainable from Jim, at 60, Milton Street, New Balderton, Newark, Notts.

\* \* \*

Final notes on the problems raised by Malcolm Hunter are supplied by Eddie Collins. We hope that he and Ralph Venables have cleared up things for Malcolm between them. Ed writes as follows:—

"Just a few remarks on the second half of M. S. Hunter's letter. 'When You Walked Out' Cymot 778 (never heard of the label), is a Henderson, also on Guardsman 1340. The number on the Guardsman label, G223, and apparently the Cymot, isn't a matrix number, only the number given by Guardsman. The backing of the Cymot, 'I Ain't Never Had Nobody Crazy Over Me,' is also on Guardsman 1342, Homochord H469, and on Beltona. Although not red-hot jazz, it's passable for a very early band.

"Two 'I'ma Dan,' which is the backing on Homochord, is by the same band also on Guardsman 1343. If M. S. Hunter thinks he's plumbed the depths in 'I Miss My Swiss,' he should try and listen to 'After The Storm,' 'Driftwood,' and 'Tell Me, Dreamy Eyes,' all Hendersons and all on Homochord. Henderson really does touch the bottom of the abyss with these three sides.

However, Homochord made amendments by issuing some of his better sides. For instance, 'Mandy,' H737; 'Chicago Blues,' H670; 'If You Do—What You Do,' H611. In the past I've had both the Aco and the Vocalion of 'If You Ever Come Back,' M.C.B.B. As far as I can remember, the word was 'Ever' on the label, not 'Never.' Both versions appeared to be one and the same to me. The number 1928 which appears in Hot D. must be either the recording date or date of issue on Aco. Matrix numbers aren't on late Voca-

lions, only the early ones, so I'm unable to give these.

"Don't Take That Blackbottom Away" can be also found on Guardsman 2000 under the band name of the Old Southern D.O. The Ellington 'St. Louis Blues' query raised by Mr. Hunter was ably dealt with by G. F. Grey Clarke in Collectors' Corner for 11.9.43. In case this is not available to him, here is the list of it: The number 3410 on the wax was not a matrix number but a catalogue number, probably from Van Dyke. 'St. Louis Blues' on Piccadilly 490, Mississippi Trio. Personnel was Fred Van Eps (banjo); Frank Banta (pno.); Andy Sannella (clar., saxcs).

"Since we're on the subject of pseudonym records, here's a few discovered since 'Junk-shoppers' was printed: 'Jintown Blues,' Tennessee Tooters, Duophone B5110; 'I Ain't Got Nobody,' Tennessee Tooters, Duophone B5136; 'Teapot Dome Blues,' Mobile Blues, Henderson Orch., Beltona 569; 'Africa,' O.M.S., Homochord C718; 'Savannah,' Henderson Orch., Homochord H638; 'Big Bad Bill,' Synco Jazz Band, Homochord C833."

## "CONCERTO IN JAZZ"

DATED as a milestone in modern British Jazz composition, "Concerto in Jazz," by Donald Phillips, has quickly been seized upon by the top-line band-leaders.

Its value as a vehicle for proving the full capabilities of the modern dance orchestra is secondary to band-leaders' belief that it will also do much to create serious interest in jazz as a form of composition appealing to both the classical as well as the jazz public.

Playing for seven and a half minutes, it has been scored by Bert Thompson for concert and dance orchestra, and Charles Chadwell, with Eric James as soloist, curiously uses it to open every performance of his stage show. George Melachrino, always in the forefront of encouraging the work of worth-while British jazz composers, broadcasts it on June 11 in "They're Out."

Peter Fielding is continuing the "name band" policy at the Odeon, Newcastle, with the following line-up: Bill Perkins, Jimmie Newton, George Rowell (tpts.); Chris Richards (trom.); Ralph Barron, Vic White, Jos. Taylor (saxes); Bill Hutchinson (pno.); Charlie Smith (guitar); Bill Sutherland (bass); George Sumner (drums and voc.). Peter is doing the Old-Tyme Dance session this Thursday, June 6, over the air.

## LAFLEUR

A Benny Goodman Feature

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"Make Mine Music"

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A Great Band Arrangement

"JAMAICAN RUMBA"

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### VICTORY BANDS IN THE PARKS

**D**URING the coming Victory week-end, the L.C.C. has seen to it that you will have music wherever you go.

In addition to afternoon and evening concerts, children's concerts, and concert parties, you will be able to dance in many of the London parks from 8 p.m. till midnight.

To guide you in your choice of alfresco entertainment, here is a list of the parks in which you will be able to dance this Saturday (8th), Monday and Tuesday:—

**Brockwell Park, Herne Hill.**—Stromboli's Dance Orchestra; no dancing on Monday; Fred Hedley's Dance Orchestra.

**Clapham Common.**—Fred Hedley's Dance Orchestra; New Barnstormers' Dance Orchestra; Stromboli's Dance Orchestra.

**Clissold Park, Stoke Newington.**—Monday only. Billy Nicholson's Dance Orchestra.

**King Edward's Memorial Park, Shadwell.**—Billy Nicholson's Dance Orchestra; no dancing on Monday; Jack Gold's Dance Orchestra.

**Marion Park, Charlton.**—Bunny May's Dance Orchestra; Stromboli's Dance Orchestra; Davy Jones' No. 2 Dance Orchestra.

**Newington Recreation Ground.**—No dancing on Saturday; Davy Jones' No. 2 Dance Orchestra; Fred Hedley's Embassy Dance Orchestra.

**Ravenscourt Park, Hammersmith.**—Jack Gold's Dance Orchestra; Jack Amott's Dance Orchestra; New Barnstormers' Dance Orchestra.

**Ruskin Park, Camberwell.**—Davy Jones' Dance Orchestra; Bunny May's Dance Orchestra; Jack Amott's Dance Orchestra.

**Southwark Park.**—Jack Amott's Dance Orchestra; Jack Gold's Dance Orchestra; Jack Amott's Dance Orchestra.

**Victoria Park, Hackney.**—Davy Jones' Dance Orchestra; Fred Hedley's Dance Orchestra; Bunny May's Dance Orchestra.

In addition, afternoon and evening band concerts, children's concerts, and concert parties will be held in the parks already mentioned, as well as many others.

**A**T the Dolphin Holiday Camp at Brixham, in Devon, is an outfit of Northern boys under the leadership of Manchester drummer Hal Fisher. With Hal are Syd Lucas (pno.); Sam Latchford (bass); Frank Gibson (saxes); and Cecil Robinson (tpt.).

**SMASH HIT** from the Musical Revue

"MAKE IT A DATE"

**TIME**

**AFTER TIME**

(Phil Cardew arrangement)

backed with

An Old-Fashioned

WALTZ arrangement of

**BELLS OF ST. MARY'S**

(Percy Mackey arrangement)

**ASCHERBERG'S**

16, Mortimer Street, London, W.1  
MUS. 3562

## M.U.'s NEW RECORDING AGREEMENT WITH B.B.C.

**I**N their all-out drive to decrease the amount of recorded music broadcast by the BBC, and correspondingly to increase the amount of available employment for musicians, the Musicians' Union has entered into a new agreement with the BBC regarding the future use and extent of repeated and pre-recorded musical programmes.

From July 1, there will be no recorded "repeats" to the Home Services of programmes consisting wholly or mainly of music. Where music is of a subsidiary nature, and does not exceed an aggregate of 20 minutes' playing time, "repeats" will be allowed, but will be limited to the BBC's own orchestras.

Outside and occasional broadcasting bands will not in future do "repeats."

### FEES INCREASED

Provision is made by the new agreement to cover short records such as national anthems, signature tunes, etc., required for frequent repetition, which do not individually exceed five minutes in length or an aggregate of 20 minutes' playing time in respect of one programme or recorded session.

Pre-recordings will be limited to programmes where a "live" performance is impracticable owing to essential artists being unable to attend at the time fixed for the broadcast, lack of studio accommodation, or other sufficient reason.

The Overseas London Transcription Services are undertaken on behalf of the Government, and the new agreement entitles the Corporation to reproduce a recorded performance five times in these services and/or supply records to Overseas broadcasting organisations for the sole purpose of broadcasting from transmitters outside the United Kingdom.

In this respect, musicians' fees are to be increased to a minimum of £3.

This new agreement is to continue in force in the first instance for a period of one year from July 1, 1946, and may be terminated by either party giving not less than six months' notice in writing after July 30, 1947.

## Thousands of Entries for the Dance Band Poll

**T**HOUSANDS of entries have now been received for the mammoth MELODY MAKER 1946 Dance Band Poll, and we thank all our readers who are helping to make this a really representative cross-section of well-informed dance band opinion.

We are sorry to report that we have received many entries that have had to be disqualified. These have given the name of only one band or instrumentalist, and we would point out that entries that do not cover a reasonable proportion of the classes cannot be admitted into the Poll.

If we allowed these single entries from obvious fans, it would give what we consider to be a false result in so far as the talent and musical value of the winners are concerned.

So remember, please, vote for all the entries, or at least a fair proportion of them, and send your votes not later than July 22, as follows:—

Three votes in order of merit for what you consider to be the best Swing Band; three votes in order of merit for the best Sweet Band; one vote each for the best Small Combination, Bandleader, Alto Sax, Tenor Sax, Clarinet, Trumpet, Trombone, Piano, Guitar, Bass, Drums, Miscellaneous Instrument, Female Vocalist and Male Vocalist.

Address your entries to the MELODY MAKER Dance Band Poll, 93, Long Acre, London, W.C.2.

**S**PENDING V week-end at Strool's Hotel, Burgess Hill, Kent, local pianist-bandleader, Claude Sadler, will have with him Ken Lyon (bass; vocals), Ted Hinson (alto) and Phil Heasman (drums).

## ROWBERRY BACK FROM ITALY

**W**ELL-KNOWN Birmingham leader Arthur Rowberry and his Band returned home last week after their seven months' ENSA tour, during which they covered 7,000 miles and played in Italy, Greece, Austria and Sardinia.

Apart from their main work of entertaining the Forces, the band also carried out a number of broadcasts. Now back in England, the band is sticking together, the only changes being in the brass section, for which Arthur is now urgently in need of a first-class trumpet and trombone.

Meanwhile, with his line-up of four saxes, five brass and four rhythm, plus the "vocalaires" (four boys and a girl), Arthur is scheduled for a series of one-night stands. On June 23 and 24 he visits Tunbridge Wells (Kent), and follows with a week's engagement at the Empress Ballroom, Portsmouth, where he commences on July 1.

Following the Portsmouth date, Arthur returns to Birmingham, where he hopes to click for some Midland Regional airings whilst fixing a worth-while job for the band.

## Alan Dean with Ambrose for Monte Carlo

**T**HE statement, in our report last week of Ambrose's forthcoming visit to Monte Carlo, that "a male vocalist has also to be selected" may have given some people a false impression that Ambrose's successful and popular singer Alan Dean was leaving the band.

This, however, is far from correct, since Alan is a permanent fixture with Ambrose. Before he could give his "O.K." to go abroad, however, there were one or two personal details he had to settle, but we are very pleased now to be able to announce that he is definitely making the trip.

Vacancy in the drum department for the Monte Carlo trip (brought about by the inability of Mickey Grieves, for family reasons, to leave England) is being filled by Johnny Wise, well known in Town both for his long run at the "400" Club, and, more recently, by his air dates with Radio Rhythm Club.

Len Parker and his Band replace Stan Armstrong at the Grosvenor Ballroom, Beaton. Line-up includes Harry Rallston, Cyril Ainsley, Bill Brookes (saxes); Stan Hutchison (tpt.); Archie Graham (drums); with Len leading from the piano.

## Paul Raye's Chelsea Break

**W**HEN "Garden Corner," the residential club and restaurant at 13, Chelsea Embankment, Chelsea (London), opens this Saturday (June 8), it will have as resident M.D. a bandleader already well known in the West End, in the person of Paul Raye.

A few months ago, Paul finished up a long and very successful run at Oddenino's Restaurant when Roy Wallace returned from the Forces to take back his old job.

Since leaving Oddenino's, Paul Raye has been busy with one-night stands, hunt balls, and many other private functions. He was making plans to undertake an ambitious dance band venture in India, when the offer to lead at the exclusive "Garden Corner" induced him to remain in Town.

Leading, and playing trumpet, Paul is fronting a five-piece which includes his old stalwart, Harry Vento, playing alto and baritone saxophones, clarinet and violin. Harry is also vocalising. Remainder of the boys are Bob Harris (bass, guitar, and vocals); Ted Silk (piano); and Ronnie May (drums).

## Rabin Reopening Muswell Hill Palais

**A** BIG event for North London dancers will be the reopening of Muswell Hill Palais de Danse (the Athenaeum) on June 17. Oscar Rabin has been appointed musical adviser to the company taking over the premises, and Oscar and his full band have been engaged for the grand opening week.

They will play for dancing every day for the first five days. On the Saturday the complete Rabin entourage flies to Dublin on the first date in its big Eireann itinerary.

Resident maestro for Muswell Hill Palais will be popular London leader Tommy Hunt, who will be featuring his eleven-piece outfit, plus himself and vocalist. Tommy, from his stage dates, his broadcasts, and his innumerable one-night stand appearances, will need no introduction.

Tommy Hunt's personnel will include Dennis Wilson (piano); Percy Jeffs (bass); Jack Turner (drums); Bill Jackman, Jack Slade, Reg Brawster, and Vince Bovill (reeds); Johnny Shakespeare and Doug Senior (trumpets); Stan Smith and Cliff Adams (trombones); and Pat Cooper (vocalist).

**CHAPPELL'S** present—

# AMADO MIO

AND

## PUT THE BLAME ON MAME

(Both from the Columbia Film "Gilda")

---

**I CAN'T BEGIN TO TELL YOU**

**IT'S A GRAND NIGHT FOR SINGING**

**IT MIGHT AS WELL BE SPRING**

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50, NEW BOND STREET, LONDON, W.1. (MAYfair 7600)

ESSENCE

THE biggest thing in pure rhythm that I have ever experienced came my way last week when I journeyed with Duncan Whyte, Lorna Martin and Bill Sensler to the Twentieth Century Theatre in Westbourne Grove, W., and heard the West African Rhythm Brothers accompanying Berto Pasuka's "Ballets Negres."

I can say, without exaggeration, that it was an experience I am never likely to forget. From the moment these five musicians strolled, strumming and chanting, into the little auditorium and took their places in the orchestral pit, the audience was gripped and moved by a primitive pulsating urge in fact of which the greatest rhythmic section on wax pales into an emasculated imitation— which, of course, it is.

Responsible for the African music and directing this tremendous pulse to the ballets is Ambrose Campbell; and audience and ballet are driven by an instrumentation consisting of tom-toms, cow-bells, calabasa (a form of native rattle similar to the calabash used in rumba bands), and electric guitar used solely rhythmically.

Don't take my word for it; nor that of Duncan Whyte, Lorna Martin, Bill Sensler, trumpet-player Leslie Thompson or dancer-director Buddy Brady, who were among the packed audience and who must be presumed to know something about rhythm. Grab this experience for yourselves before the season closes on June 22.

Of the ballets themselves it is not the place to speak here, except to mention "Agrey." This is founded on the story of a famous Negro philosopher of that name who died within living memory, and who advocated co-operation between the black and white races, comparing them to the black and white notes of a piano, from which real harmony can come only by blending of both. The interpretation here is such as would cause any "palais" jitterbug to hide his head in shame and devote himself henceforth to "old-time."

FROM Leon Cassel-Gerrard I learn that he is now handling the Ballets Negres, that negotiations are in progress for a West End debut, and that future plans for them may include Continental appearances. From Bill Sensler I hear that the Rhythm Brothers will be appearing for the first time in a swing concert when they feature as "unknown stars" at the Chelsea Palace on June 16.

FROM West Africa, too, came Lauretta Boston, in 1941—to step straight from the comparative security of Freetown into a city that was being blitzed every night; and also into the attention of those who were doing their utmost to keep up the spirits of the people.

West African Witchery by Pat Brand



Lauretta Boston

She came to see me soon after she landed, to say that she was having a small spot in "In Town To-night." The spot was sufficient for her soon to be signed up with Jack Jackson and, later, with Billy Thorburn.

But, in 1942, soon after the blitzes ceased, she gave all this up for the sake of keeping up the spirits of the men in uniform. She came to see me again a week or two ago, to tell me that she had just completed four years' work with ENSA, and was ready to return to the "civilian" entertainment world.

During her years with ENSA she quickly rose from dance band vocalist to solo work, and has already done a fair amount of Variety and Sunday concerts pending her signing-up with a band again.

HONG KONG rickshaw coolies had a busy night on April 30, when hundreds of hep-hungry Servicemen descended, locust-plague fashion, on the Star Theatre, Kowloon.

There, for the first time since Confucius coined a catch-phrase, China was having an ENSA-run Jazz Jamboree.

Sig. Riggall, one of the first in the rush, reveals that participating bands were a 13-piece comprising members of altoist-violinist Art Carneiro's ENSA Dance Orchestra, "Buzz" Trueman's "Mariners" Orchestra, and a Goodman Sextet-styled outfit led by clarinetman Andy Hidaigo.

Sig. Riggall writes: "Even the music-sodden mind of the M.M.'s Editor would be sat up if he had heard this last group. 'Music-sodden?' asks our Ed.

At least we've heard of "Buzz" Trueman. He is the trumpet stylist formerly with rumba king Edmundo Ros. "Buzz" on his call-up into the Royal Marines, took charge of the R.M.'s official dance band, the "Mariners," with which he made a great reputation.

COMPLAINTS as old as broadcasting have been lodged by bandleaders against the wage-paying tactics of the BBC but payment for airings in the Home and Light programmes are now fairly adequate.

The Corporation's tight-fisted cost budgeting of expenditure in the Regions is, however, responsible for these various stations offering ludicrous rates of payment.

For a half-hour airing, a 15-piece band was expected to accept £32 15s. The leader intimates that this figure would not even cover the cost of the "special arrangements" stipulated in the contract. At the rate of four guineas each (in London, orchestras usually cost at least eight) for the ten numbers required for the broadcast, arrangements would alone amount to forty guineas!

For a week or two ago, to tell me that she had just completed four years' work with ENSA, and was ready to return to the "civilian" entertainment world.

During her years with ENSA she quickly rose from dance band vocalist to solo work, and has already done a fair amount of Variety and Sunday concerts pending her signing-up with a band again.

Printed in bold type on the back of each musical contract is Item 1 (a), which stipulates the awesome warning that the agreement is invalid if the signatory seeks a way out of his financial difficulties by performing any particular work with the convenience and cognizance of the song publishers.

The bandleader obviously cannot be named at this stage since the BBC would, in future, be a closed shop to him. But it is not surprising that, in this specific instance, he politely declined the contract.

SCOTTISH NOTES

JACK PRESSLEY, who plays tenor at the Becheley Ballroom, Glasgow, was featured in tenor at the limelight last week when he reached the fifth round of the British Amateur Golf Championship, played at Birkdale. In that round he met James Bruen, the reigning favourite, and after a tremendous battle took the more fancied entrant to the last green, being pipped by a single hole.

The struggle created great interest among the golfing fraternity, not the least among Glasgow's musician-golfers, who are all aware of Jack's prowess on the course. He comes from Fraserburgh, another of these real Scottish nurseries of the game, and has been playing tenor at the Berkeley this winter, his brother Charlie being on alto with Matt Moors at the Plaza.

Next Scottish Saturday Night at the Palais will be broadcast from Barrowland Ballroom, Billy McGreor and the boys being on the air on June 22; time, 11.25 p.m. Barrowland will be open all summer, with the boys having their usual fortnightly holiday in July. Nell McCormack will supply a band as a deputy line-up.

Stirling will have a ballroom of its own next winter as it has just been announced that a cinema building is to be converted to ball which will have all modern features and will cater for 300 dancers.

Although rain washed out the first night of Glasgow's open-air dancing season, the future is as certain to be as successful as in previous years. The other corporation promotion, the Kelvin Hall ice-rink and dance hall, will definitely carry on till the end of August.



Most "M.M." readers will recognise Bobby Sanders (right), expert exploitation ace and manager of Macmelodics; but not so many will remember the handsome guy with him. Well, folk, it's George Sanders—not the film star, but Bobby's son. George was in the music business with his father before the war. After 5 1/2 years as Radio Officer in the Merchant Navy, he now claims to have sailed over 250,000 miles, mostly in tankers; to have lost his ship three times; to have been in every country, with the exception of Australia and New Zealand; and to hold every campaign decoration excepting the European star. Jimmy Phillips, sticking to his policy of re-engaging all the boys who were with him before the war, has asked George to fill the vacancy left by Bill Phillips (who has gone to Leeds Music, Ltd.) as World Wide Joe Brannelly's right hand man. George, who started last Monday (3rd) is handing out a big welcome to all old and new friends at 24, Denmark Street. We join them in wishing him all the luck in the world after his grand record.

AFTER enduring Eric Keartland's sanctimonious ramblings over an opinion which can be held only by those pedantic conservatives of our jazz world, I feel sure that he and his colleagues would do well to remember these points: First, they are supporters of an art form in music which is so unconventional in its fundamentals that no word of praise is ever allotted to Joe Loss. Yet in an American paper to hand he appears to be rated pretty good—almost up to the standard of American bands. How come? From my own experience (Joe public), Joe Loss is the biggest drawing card of the whole lot.

Secondly, judgment is obviously being passed far too soon, for apart from one excellent RRC programme, few fans have had an opportunity of judging the music.

Be-Bop fans have their counterpart in the field of classical music, where moderns are not tolerated by the indiscriminate majority. Fortunately, there are those who are not ashamed to rebel against convention in an effort to restore the balance of musical opinion.

Harrogate, Yorks. D. ELLIS.

Melody Maker

WEEK ENDING JUNE 8, 1946 93, LONG ACRE, W.C.2 Telephone: TEMple Bar 2468 Editor: RAY SONIN



Formed only four months ago, the Adrian Dante Quartet, with String Bass, has already established itself as the foremost accordion ensemble of its kind in the country. The picture above shows Adrian Dante (left), with (l. to r.) Frank Cava, Wally Ashworth (bass), Rico and Don Destefano. They are under a long-term contract with the BBC.

Swinging From Coast To Coast

FAMOUS pre-war for his many broadcasts from the Commodore Cinema, etc., Joseph Muscant has returned after several years of Army service to undertake extensive musical commitments at Douglas, I.O.M., this summer.

In addition to conducting his own seventeen-piece dance orchestra at the Palace Ballroom, Joseph is also supplying the orchestras for both the Gaiety and Coliseum theatres over there. On Sundays, the Joseph Muscant Orchestras combine to form a forty-five piece outfit to feature at Celebrity Concerts.

Lead trumpet and also sub-conductor with Joseph Muscant and his Orchestra is well-known West Ender late of Henry Hall, Carl Barritau, Edmundo Ros, Mantovani, etc.—Pat O'Day. Remainder of the workmanlike brass section includes Bill Smith and Alex Robertson (trumpets) and Nat Stone, Jack McCamley and Bill McCabe (trombones).

Reed section includes Harry Cowan (late Harry Roy), Harry Lammus (late Carl Barritau), alto; George Roberts (late Ken Johnson, Oscar Rabin, and Leslie Hutchinson's bands), baritone; and Al Cornish (tenor, clarinet, etc.).

Rhythm section includes Andy Roberts (piano) and Charles Winters (late Nat Gonella, etc.), bass. Glamorous vocaliste is Terry Lee.

HAVING reorganised her band with the accent largely on glamour—Blanche Coleman, who relinquished her long run with the Mecca firm a few months ago, is established for the summer season at the Ocean Theatre, Clifton-on-Sea.

Duties of the band include not only the accompaniment of the whole show from the orchestra pit, but also the putting over of a big "feature" spot on the stage. Show being presented is the "Ocean Revue," sponsored by Bernard DeLott and produced by Frank Adey.

Band is a twelve-piece, including Blanche herself. Among the newcomers are Helen Hall, an American girl who has played with some of the leading symphony orchestras in the U.S., who is playing first alto and clarinet; and Peggy Boosey, who comes in on bass and vocals. Betty Smith is first tenor and clarinet, and a very promising girl trumpeter is June Robinson, from Scotland.

Apart from the aforementioned, remainder of the line-up—with Blanche Coleman herself in her old position of conductor, playing also alto and tenor saxophones, clarinet, and violin—includes Alma Blow (saxes and cello); Betty Boosey—twice sister of Peggy—(2nd tenor sax); Tony Beale (1st trumpet and violin); Georgina Statham (2nd trumpet and violin); Marion Muston (1st trombone); Win Hollowell (piano and accordion); Mabel Willis-Brown (violin and alto sax); Pearl Rais (violin); and Marie Clives (drums).

AFTER eleven years at the Carlton Ballroom, Rochdale, Freddy Platt is to open a sixteen-week season on June 10 at the new Casino Ballroom, Margate.

A fine gesture, in appreciation of his long and successful run at the Carlton, during which he has aired

Holiday Line-ups for Holiday-makers

numerous "Saturday Nights at the Palais," has been accorded Freddy by the BBC. They mark the close of his tenure on June 8 by giving him the "Victory Night," Saturday Night at the Palais' spot.

Meanwhile, Freddy has installed a band at the Carlton under the leadership of the ex-Ternent and Hall vocalist Ken Green, recently demobilised.

VISITORS to Butlin's Holiday Camp at Skegness have a celebrated "old-timer" playing for their dancing in the person of Alan Green, who opened there recently. Alan and the boys are playing in the Princess Ballroom.

Line-up is Ron Patey, Billy Wells, Cliff Bottomley, Jim Beechey and Al Dearing (reeds); Johnny Wolterton, Tim Crane and Herman Gilbert (tp's.); Stu Waddington and Jack High (tbms.); Dave Mason (pno. accdn. and arranger); Spike Garrett (bass); Tommy Parry (dms.); Jack Jacobs (vln. and tpt.); Frank Thum (vln. and tmb.); Henry Granaud (vln. and tmb.); and Joan Miller (vocals).

The set-up, is completed by Arthur Jones on the big electric organ, who both relieves the band and plays with the outfit on occasions. Alan Green reports that he and his boys are working in splendid collaboration with Harry Joseph and his Band, who are playing in the camp's theatre and lounge.

FINAL line-up arrangements for Claude Cavalotti's Band at the Spa, Scarborough—where he opened up on May 27—found his old tenor saxist, Glyn Taylor, installed.

Glyn Taylor, who has just left Jack Jackson's Band, earns his sympathy of the whole profession, by the way with the news that his cottage in Buckinghamshire was recently burned to the ground and all his personal belongings destroyed.

His second tenor, with Cavalotti, and also playing cello and supplying some of the vocals, is Ted Auston.

Kon Moule, stylish London pianist who was with Oscar Rabin's Band, has joined the band led by Claude's saxist brother, Remo Cavalotti, at the Gardens Ballroom, Hastings.

ACTIVE at several seaside resorts this summer will be bandleader Jack England, who is presenting bands at the Western Theatre and Pier Pavilion, Bognor Regis; at the Southdene Pavilion, Filey; at the Gay Adventure Roadhouse, near Kingstons; and at Scarborough, Jersey, etc.

Leading in his own No. 1 band, which features vocalist Marian Bryant, Jack will be appearing at Newson Abbot on Victory Night; in the Isle of Wight the following week: at "Hub" Theatre, Exbury, on July 10; and for a week, commencing August 19, with Anne Lenner singing, twice daily, at the Redoubt Gardens, Eastbourne.

For this welter of work Jack needs many musicians, particularly a first-class tenor sax for Scarborough, to start at once; an alto for Jersey; a lead alto and an attractive girl vocalist. Anyone interested should contact Jack at 52, Sutton Court Road, W.4. (Chiswick 6308.)

"M.M." contesting band the Swingtet, has landed the summer season at the Coatham Hotel, Redcar. They are also airing on June 28, from 10.30 till 10.45 p.m. High Roney, who is pianist-arranger leads George Staff Hall (bass); W. Forbes Walker (gtr. arr.); Les Calvert (dms.); Charlie Harrison (tpt.); Harold McNaughton and Robin Mills (alto, clar.); and Ken Sierwald (ten. clar. arr.).

VIOLINIST saxist Louis de Jong, from South London, has opened at the Alexandra Hotel, Douglas, I.O.M., for the summer season. He leads a four-piece combination, line-up of which, apart from himself, on violin, doubling alto sax, is Sammie Weltman, violin and tenor sax; David Tobias (piano and accordion); and George Hartshorn (drums and vibraphone).

CHATTER

by Chris Hayes

CALLING on me recently while on holiday in London, famous Swedish bandleader Charles Redland told me how thrilled he had been to spend an evening on alto with Billy Munn and his Band at the Orchard Room! Charles is scheduled to four open-air theatres in Government parks during the summer in Sweden.

Sussex percussionist Duggie Mann, who attributes his proficiency to the aid of his good friend coloured showman Freddy Crump, has sent me a brief and breezy note announcing his marriage to Miss Ann Duffy, A.T.S., whose eye he caught at a camp dance year ago. Happiness ahead, Duggie!

Comes a letter from drum-crown Ossie Noble, written in ink because some rat pinched his typewriter from his car at Bedford. Booked way ahead and awaiting television tidings, Ossie is right in his stride, but seeks a flat or house in Town for his wife and two daughters, who are still stranded in Wales.

Meet John Douglas, pianist, accompanist, arranger and composer, who now has a baby son, Martyn, born ten weeks ago. Composer of the hit-tune "Lovely Day," and winner of the 1944 Jazz Jamboree award for writing and orchestrating "Business Unusual," John is now going full speed ahead after four years in the R.A.F. Earning for his heir, he is arranging for Ambrose and Harry Parry and playing accordion on the air with Howard Lucraft.

Reference is made of Maltese violinist Joe Zeppi, my thanks to readers Mrs. Irene Gibbons, of York, and Mr. A. Groves, of Chichester, for basting to point out that his real name is undoubtedly Joseph Fiteni, for Joseph in Maltese is spelled Giuseppe and pronounced Josephi, which explains why he is known as Joe Zeppi.

Commenting on the debut of his new Grosvenor House Orchestra, suave Sydney Lipton remarks: "With an exclusive and variable combination, capable of sweet and swing, I am attempting to establish something original and distinctive which will be easy to recognise and pleasant to hear. My signature tune and composition of my own called 'Sweet Harmony,' which I wrote while in Germany."

Losing his alto and clarinet in a robbery at Spicers' Hall, Bolton, saxist Frank Ikin, visiting Manchester dealers Stock and Chapman to replace them, was amazed to see his own instruments on sale in the window! Apparently a man with a scarred mouth sold them for £25 to Mr. Stock shortly after the burglary, producing his identity card and saying a war mouth-wound had ended his playing.

How I admire the superlative courage of Bournemouth bandleader Lou Simmons, who quietly carried right on with his career after losing his sight in an air raid. Conducting his band as cheerfully and ambitiously as ever, Lou is extremely popular in his home town, from where he will be broadcasting on June 10 and July 4.

Progressive young out-of-RAP orchestrator Nevill Hartley signed two significant contracts during May. One fixed him as staff-arranger to Roy Fox, and the other as husband to a North Shields girl who has been a W.A.P. Best of luck, Nevill!

When Scottish bandleader Arthur Wallwork left the Empress, Dundee, in November, 1945, to tour Germany, his lady vocalist, Ginger Reid, not only sang, but also cooked for him. And by not seeing she happens to be Mrs. Arthur Wallwork!

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## CONTEST—Long Eaton and

FULL entry lists, capacity attendances, and enthusiasm unparalleled even in pre-war days were features of both the Trent Valley Championship presented last Thursday (May 30) by Basil Halliday at his Rialto Ballroom, Long Eaton, and the tenth annual Cheshire Championship which Lewis Buckley staged the following night (Friday, May 31) at the Parr Hall, Warrington.

At Long Eaton, after seven bands had had to be refused because the entry list was full, a crowd of over 500, which packed to its absolute capacity the small but prosperous Midlands palas, not only had eight competing bands (the maximum that could be accommodated in the time) to dance to, but also Basil Halliday's regular resident combo.

The excitement which the contest produced reached its zenith when band-leader Henry Hall, his star vocalist Betty Driver, and his brilliant tenor saxophonist-arranger Con Lamprecht came over from Derby, where they were appearing for the week, to present the prizes.

At Warrington, where many who had failed to obtain their tickets by nine o'clock had to be turned away because the hall was full, a minor sensation was created by the disqualification of Al Powell and his Band, from Chester, because at least one of their players ranked as a professional musician according to the "M.M.'s" interpretation of the term.

The person (or persons) who sent a letter "complaining" about the band may be interested to know that the forged signatures on their communications were quickly spotted by the judges and the letter torn up. There were, however, other "objections" to the band, which, being made by people who were not afraid to reveal their true identities, were investigated and upheld.

### JUDGES' REPORTS

LONG EATON—May 30

Adjudicators: E. O. Pogson, Edgar Jackson.

Winners: THE MAYFAIR SWING-TETTE (tenor, piano, bass, drums). All comers: Les Daykin, 32, Northwood Street, Stapleford, Notts.

Individualists' awards for: Tenor (Harold Seagrave), Piano (Dennis Walkinson), Bass (George Horne), Drums (Les Daykin).

This band won this contest about equally on a very nice and tasteful understanding of the swing idiom and the musicianship necessary to put its ideas into practice effectively.

You will find nine out of ten of the more or less small bands which win contests starting off with more or less the same words; and for the benefit of those whom the remark may lead erroneously to believe that judges prefer swing bands, and that "straight" dance bands therefore have less chance of winning contests, we ask permission to digress for a moment to explain one again, for the benefit of all bands which may ever take part in contests, the position of the small band versus the big band, and to what extent either can hope to be successful by playing swing or "straight" dance music.

THE FIRST THING TO REALISE IS THAT THE APPEAL OF ANY BAND LIES LESS IN WHAT IT DOES AND MORE IN THE ABILITY WITH WHICH IT DOES IT.

EQUALLY, HOWEVER, IT IS ESSENTIAL THAT WHAT A BAND DOES SHOULD BE SUITABLE FOR ITS SIZE AND INSTRUMENTATION.

There is nothing to prevent the larger bands—i.e., those with at least three saxes and three brass—from winning contests easily by doing no more than playing (except, of course, as regards the piano and drum parts) the ordinary printed arrangements of "commercial" numbers note for note as written—provided that (a) they have the necessary standard of honest-to-goodness musicianship, (b) can play with expression, feeling and spirit (instead of, as happens in so many cases, having to concentrate so closely on spelling out the notes that they are unable to listen to themselves, let alone to the men in the next chairs, to ensure that they are phrasing with them) and (c) understand the difference between the "legitimate" and dance idioms.

Much the same applies to medium-sized bands which, while they have at least three saxes, may have only one or two brass, provided that they can do something about the brass figures and effects so often scored against the saxes. These figures usually rely for their effectiveness on the full harmony of at least three brass, and only sound rather ridiculous when attempted over one or even two instruments.

The position of the very small bands with only one, two, or even three "front-line" instruments is, however, very different.

The majority of the printed arrange-

ments cannot sound good on such bands. Take the case, for instance, of the band with two saxes and one trumpet. Whether playing their melody or harmony line, the saxes will always have their third harmony missing. Not only is the third harmony usually very important, but even if the parts are arranged as well as they can be in two-part harmony, two saxes moving together in harmony seldom sound particularly nice, due to the inherent tone colour of the instrument.

And, of course, this trouble of what parts to play on what instruments to get good harmony and suitable tone colours from printed arrangements (which the arranger has inevitably scored with a much larger band in mind) becomes more and more of a problem, according to how much from band's front-line make-up may vary from what are considered to be the conventional instrumentalations.

Moreover, even if these harmonic and tone-colour problems did not arise, the small band playing just straightforward melody and harmony could only sound rather dull and unenterprising because of its lack of harmonic fullness.

So the small band, if it is to sound interesting and effective, has either to busk, have special arrangements made for it, or to work on a combination of these two methods, and no matter which of the procedures it chooses, it must adopt the swing or jazz style because even the most superlative musicianship cannot make it sound more than rather cornily trite if it tries to play "straight."

And there you have the reasons why, whenever a small band wins a contest, it is invariably an out-and-out swing band, although often the larger bands win on a more straightforward form of dance music.

It is a matter of knowing what can and what cannot sound well on your particular instrumentation, and having the necessary technique and savvy to play in an enlightened and tasteful manner the sort of music that is best suited to the size and instrumentation of your particular band.

To return to the Mayfair Swingtette, they won this contest on these features.

The tenor's improvisation could afford to be a little more imaginative, but he played with taste and style, and showed good musicianship by the way he played in the waltz.

The rhythm section, with its first-rate pianist who also did well in his solos, played with a clean, relaxed, driving rhythm which did nothing to conceal its steady, pulsating beat, and although the band played little more than "just choruses" it did so more than well enough to secure a clear win.

Second: JACK SOUTHIAM and HIS BAND (three saxes, trumpet, piano, bass, drums) 8, Crompton Street, Warwick.

Individualists' awards for: Alto (Bob Bentley), Trumpet (Arthur Woolley). Hon. mention for Drums (Ron Rawlings). Starting off with its waltz, this band seemed a little uncomfortable and uncertain. The tuning was not too good (lead alto sharp, second alto and tenor both flat); the tenor lone left something to be desired; and although the trumpet played nicely in his solo, his cues behind the saxes were rather ill-defined and angmy.

The fox trot was better. The well-led saxes warmed up and got into tune; good solo playing by the alto, tenor and trumpet all helped to give the presentation character; and the worst that can be said is that the ensemble was rather dirty and "square" in its style.

The band brightened up in the quick-step, however, and with the drummer coming at last to life, more good solos and a generally good idea of treatment and presentation, the number showed that the band can, at any rate at the faster tempo, play with a good drive and quite commendable style.

Jim Lofly and his Orchestra, of Ches-

### TRUMPET TUITION

HIS completion of 12 years as a first trumpet with the B.B.C. Variety Orchestra last December enabled Alf Lewis to realise a long-cherished ambition.

He is now at liberty to coach the younger generation from vast and extensive knowledge, and also to put into practice his own teaching theories acquired during his long and brilliant career.

He will still, however, continue to play, and is, in fact, currently busy with many broadcasts.

He intends taking only advanced pupils at his London studio, but is running a correspondence course for those unable to get into Town. Prospective pupils should contact him c/o the London Orchestral Association, Archer Street, W.

# Warrington—REPORTS

terfield, were placed third. They won the individualist's award for Trombone (Harold Middleton).  
James Baxter, of Joe Radford and his Band, of Burton-on-Trent, was given an individualist's award for Accordion.  
William Leach, of the Rhythm Swing Stars, of Nottingham, won the individualist's award for Guitar.

\* \* \*

## WARRINGTON—May 31

Adjudicators: E. O. Pogson, Edgar Jackson.

Winners: WILF RIGBY AND HIS DANCE ORCHESTRA (alto, tenor, trombone, piano, bass, drums). 31, Wilson Paton Street, Warrington, Lancs.

Individualist's awards for: Auto (Jack Hatton), Tenor (Ron Fryer), Trombone (Terry Nagle), Bass (John I. Ditchfield). Hon. mention for Drums (Ken Blackstock).

If any two of its members more than any of the others won this contest for excellent band and the band's new trombone. The latter is not only a good musician with a nice tone and style, he also has personality and knows how to get his stuff over.

But the other boys did their share.

The alto took no solos, but his playing in the ensemble did nothing to conceal the fact that this band has the right outlook on small-band music and very much more than enough genuine technique to make its intricate treatments of its tunes effective, interesting, and at times quite exciting. Especially good were the treatment of the fox-trot "Crepuscle," and the special arrangement of the quickstep "Rose Room."

The tenor has a rather curious, slightly jerky sort of style, but his improvisations are well constructed and effective.

The pianist is more conspicuous for good technique than style, and the execution of his well-written solo in the quickstep sounded just a trifle laboured. But, like the rhythmical drummer, he did nothing to prevent the impression that this is a most capable and interesting little swing outfit.

Second: FALCONS DANCE BAND (five saxes, two trumpets, piano, bass, drums). All coms.: C. Grundy, 123, Pennington Road, Leigh, Lancs.

Individualist's award for: Trumpet (William Clarkson). Hon. mentions for: Piano (Birkett Hodson), Bass (Thomas Jackson), Drums (Frank Smith).

This band has always been at its best when playing swing arrangements, and

while we pay due tribute to its desire to try something different, we must say that the more melodic, orthodox arrangement of the fox-trot "Love Letters" did not seem to suit the style of the band so well.

Also, as a point worth mentioning, we add that doubling of the alto melody by baritone sax (in the waltz) does not make the best "voicing," whether or not one has five saxes to cope with.

But what probably cost the band the contest was the not too good tuning of the saxes. In the fox-trot and waltz the first alto was rather flat, and while he was not the only offender in the team, he was the most important one, because an even only slightly flat lead must make any section sound dull.

Reverting to swing, the band gave its best performance in its quickstep.

The sax tuning was better and the band developed the drive and enthusiasm which in previous contests have been among its best features.

The tenor solo was not too good—mostly a rambling sequence of notes with



Henry Hall presenting the cup to the leader of the Mayfair Sextette, winners of the Trent Valley Championship at Long Eaton on May 30. Henry, who was appearing with his band at Derby for the week, turned up with his vocalist, Betty Driver, and tenor-ace, Con Lamprecht, and they were accorded a great reception.

little sense of form or meaning. The alto solo was better—better constructed and put over with fair technique and sense of style. Better still was the Basie passage by the always good piano and bass. But the best solo was that by the trumpet. Played in the currently fashionable rather loud and wild swing style, it left little to be desired.

Art Dickens and his Band, of Northwich (Cheshire), were placed third. They won the individualist's awards for: Piano (Harry Wilson), Guitar (Ben Williams), Drums (Fred Goodwin), and an hon. mention for Bass (Gerald Morgan).

Peter A. Hawkins, of the Pete Hawkins Septette, of Widnes (fourth), secured the individualist's award for Clarinet. Eight bands competed.

## CONTEST FIXTURES

**LONDON AREA**  
HORNSEY.—Monday, June 24, at the Town Hall, Crouch End, N.8 (7.30 p.m. to midnight).—The 1946 North London Championship.

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

**PROVINCES**

NEATH (South Wales).—Friday, June 21, at the Mackworth Ballroom (7 p.m. to midnight).—The 1946 South-West Wales Championship.

Organiser: Mr. G. C. Thomas, "Leighton," New Road, Neath Abbey, Skewen, Glam. (Phones: Skewen 189 and 191.)

HERNE BAY.—Tuesday, June 25, at the King's Hall Ballroom (7.45 p.m. to 1 a.m.).—The 1946 North-East Kent Championship.

Organiser (for the Herne Bay Urban District Council): Mr. F. R. Minihinnett, Entertainments Manager, Entertainments Office, Herne Bay, Kent. (Phone: Herne Bay 656.)

ACCRINGTON.—Friday, June 28, at the Majestic Ballroom (8 p.m. to 1 a.m.).—The 1946 East Lancashire Championship.

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

LIVERPOOL.—Friday, July 5, at the Grafton Rooms, West Derby Road (7 p.m. to midnight).—The 1946 Merseyside Championship.

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

BUXTON.—Thursday, July 11, at the Pavilion Gardens (7.30 p.m. to 1 a.m.).—The 1946 Peak District Championship.

Organiser: Mr. Eric George, The Music Studio, 4, Hardwick Street, Buxton, Derby. (Phone: Buxton 1451.)

WOLVERHAMPTON.—Friday, July 12, at the Civic Hall (7.30 p.m. to midnight).—The 1946 Staffordshire Championship.

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

LINCOLN.—Friday, July 19, at the Drill Hall, Broadgate (8 p.m. to midnight).—The 1946 Lincolnshire Championship.

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

### SCOTLAND

These, being the only contests to be held in Scotland this season, will rank as Area Finals, entitling the winners to go direct to the 1946 "All-Britain" Final in London next October.

FALKIRK (Strirling).—Wednesday, July 3, at the Ice Rink (7.30 p.m. to midnight).—The 1946 West of Scotland Championship.

Organiser: The Manager, Ice Rink, Falkirk, Scotland.

KIRKCALDY (Fife).—Thursday, July 4, at the Ice Rink, Rosslyn Street (7.30 p.m. to midnight).—The 1946 East of Scotland Championship.

Organiser: The Manager, Ice Rink, Kirkcaldy, Scotland. (Phone: Dysart 8251.)

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