

Melody Maker

INCORPORATING "RHYTHM"



DRUMMER FIERSTONE'S PLUCK AFTER ACCIDENT TO ARM

Works Palladium Show One-handed

AT every performance of the London Palladium revue, "High Time," from Thursday to Saturday last week, packed audiences gave famous Skyrockets drummer George Fierstone a tremendous personal ovation for his pluck in playing right through the show with his left arm in a sling after being hurt in a road accident.

Maintaining his familiar wide grin, despite being in acute pain, George managed to cope with the hardest effects, including the very tricky tom-tom accompaniment to the tap dancing of Gil Johnson. It was a performance that will not be easily forgotten.



While riding his bicycle near his home at Whetstone on the Tuesday afternoon, George swerved to avoid a pedestrian, tumbled off his bike and fell heavily on his left elbow. On Wednesday he found the arm somewhat troublesome, but hoped he had only bruised it. On Thursday morning, however, he collapsed while dressing, due to the agony emanating from an enormous swelling which had arisen overnight.

RECORD CONCERTS

Telephoning Skyrockets leader, Paul Fenouillet, George asked to be excused from an overseas broadcast that morning, but knowing it would be almost impossible for any one else to take on the Palladium show, he assured Paul he would be along as usual on Thursday night. Contacted with only an hour or so to spare, Mickey Grieves very capably deputised on the broadcast.

Although George had received no report from an x-ray picture of his arm, and therefore could not tell the extent of the damage, he played both houses at the Palladium on Thursday night, drumming with one hand. Luckily, the x-ray showed that no bones had been broken, although the tendons had been severely bruised and strained. George was strongly advised by his doctor to rest for a few days, but he flatly declined, consulting for the rest of the week wearing his arm in a sling and enduring his discomfort quite cheerfully.

So faithfully turned up for the Skyrockets broadcast on Saturday and went with them on Sunday to do two concerts at the South Parade Pier at Southsea, still getting along one-handed, but managing everything except his customary solo. He was particularly pleased that he was able to appear at Southsea, as the Skyrockets broke the existing attendance record there. Now George (photo inset) is getting better.

Daughter for the Don Macaffers

THE congratulations of the whole profession in Town, and of all their friends back home in Glasgow, will be extended to famous "Skyrockets" trombonist Don Macaffer, and Mrs. Mae Macaffer, on the birth of a daughter, who has been christened Amanda.

As a slip-hornist who has featured with most of our leading bands, and who had a very long run with Joe Loss, Don will need no introduction, whilst Mrs. M. will be remembered by everyone in the business as Mae Roxborough, Joe Loss's efficient secretary.

NAT ALLEN'S ROYAL DEBUT AT CIRO'S

OPENING up in grand style at *Ciro's Club* last Monday (15th), Nat Allen and his Band had the honour, two days later, of playing for H.R.H. Princess Elizabeth, the Duchess of Kent and other members of the Royal Family, when the Princess and her entourage visited *Ciro's* after the premiere of the new C. B. Cochran show, "Big Ben."

For his big date here, Nat is fronting a 12-piece outfit which includes George Romano, Gill Port, Spike Hornett and Sammy Samuels (reeds); Bill Mernick (violin); Mae Birch and Bob Hutchinsor (trumpets); Percy Pegg (piano); Reg Richmond (bass); Noel Webb (drums); and Bustor St. George (guitar).

This is a solid bunch of well-known boys, and Mae Birch (Mrs. Noel Webb) will be remembered by all fans as the fine girl trumpeter from Ivy Benson's Band, etc.

Two extra features with the Nat Allen Band are vocals by popular ex-Rabin variety and radio star Terry Devon, and some "specials" from the prolific pen of tenorist-arranger Spike Hornett.

Nat Allen's first television date, on July 1, was a complete success; so much so that Nat televisions again on August 7, when he will take the stage at Alexandra Palace after he has already carried out a broadcast the same day (9-9.30 a.m., Light Programme).

AMBROSE OFF TO MONTE CARLO

AMBROSE and his Orchestra, who relinquished the *Ciro's Club* bandstand to Nat Allen's outfit last Monday (15th) to prepare for their historic first post-war date in Monte Carlo, left Town this morning (July 18) in a whirlwind fashion typical of Ambrosian methods in the past.

On Wednesday night the band, members of which have spent a hectic time since the week-end preparing for their trip, started at the big "Commando" Ball at Dorchester House (London) until 2 a.m. Immediately afterwards, those of the band who were motoring to the coast set off by road, the remainder following by an early morning train.

Specially for the Monte Carlo date, Ambrose revives a very old association, for, playing first alto in place of Derek Hawkins, who has returned to Frank Weir, is famous saxist Joe Crossman. An old Ambrosian, Joe, who has been with Lew Stone at the Embassy Club for a lengthy run, is making the Monte Carlo trip largely in the nature of a holiday.



The band televised—and the stage ban was on! Facing the BBC television cameras, neither Felix Mendelssohn nor his Hawaiian Serenaders look particularly worried above, but their session at Alexandra Palace last Friday (12th) was a historic one for the profession, representing as it did an independent and courageous gesture against the anti-vision policy of the theatre managements.

TED HEATH AND FANS TO TELEVISION

THE Hammersmith Palais, West London Ipdestone for swingers who have a regular weekly date with Ted Heath and his Music, will be a super magnetic attraction next Monday (22nd), when, at 8.40 p.m., the D.B.C. will be televising fifty minutes of the Heath band's dance programme.

In addition to seeing Ted's all-star outfit in action, viewers will be able to gaze at a televised depiction of Palais dancers, and also see shots of diminutive drum wonder Victor Feldman, who will be featured guest artiste.

Other items devised by the go-ahead Palais management will include a speciality presentation of the hit song, "Cruising Down the River," introducing composers Eily Beadell and Nelly Tollerston, and a Sinatra number by Ted Heath's singing compère, Paul Carpenter.

This historic event marks the first outside television transmission from a London dance hall.

BERKELEY RELIEF-BAND

A COMPLETELY new-style relief band, to play opposite Ian Stewart at the Berkeley Hotel, London, commencing July 27, will be led by accordionist Maurice Smart.

Maurice is no stranger to this hotel, for he was with Al Collins during the last three years of Al's long session.

His relief group is a very keen four-piece which won the position after auditioning only one number and which promises to provide something entirely original in the way of arrangements. It is completed by up-and-coming young modern bassist Bernie Woods; well-known Midlands and London guitar-player Peter Sloane; and tenor-clarinetist Harry Conn (not the Carroll Gibbons player of the same name).

FELDMAN'S

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LAST DAYS FOR THE GREAT "M.M." POLL!

FOR the past eight weeks a harassed G.P.O. must have called up special reserves to deal with the monumental pile of postcards, letters and telegrams that have daily deluged Mount Pleasant preparatory to their ultimate delivery at the offices of the "M.M."

The snowball started by the initial announcement of the "M.M." 1946 Dance Band Poll has now assumed the proportions of an avalanche which, until eleventh-hour help was enlisted, threatened to engulf the "M.M.'s" hard-pressed staff.

Already the volume of correspondence received smashes any previous total recorded for this type of poll, but the Editorial Staff is so determined that this year's balloting shall be fully representative of the opinions of Britain's most music-minded public that a fresh call is now made to readers to cast their vote before the Poll closes next Monday, July 22.

Here are the final instructions for those who wish to make a deadline vote: Swing Band (three names in order of merit); Sweet Band (three names); one vote each for the following: Small Combination; Alto; Tenor; Trumpet; Trombone; Clarinet; Bass; Drums; Piano; Guitar; Male Vocalist; Female Vocalist; Miscellaneous instrument; and your choice for the Best Bandleader.

Remember, address your entries, preferably on postcards, to "M.M." Dance Band Poll, 93, Long Acre, London, W.O.2, and ensure that your favourites are placed in the running by recording your last-chance votes without delay.

Musician's Tragic Death

THE tragic death of trumpet-player Arthur Roleder, very shortly after his recent demobilisation from the R.A.F., has resulted in a coroner's verdict being given as suicide whilst of unsound mind.

He was found lying dead with his trumpet and violin placed on either side of him.

Well known as a semi-pro. before the war, he played with Russ Allen's R.A.F. Band and numerous other Service combinations.

He leaves a wife and an eight-week-old baby. To Mrs. Roleder and Arthur's relatives, the Melody Maker joins the profession in tendering its dearest sympathy.

Sympathy must also be extended to Arthur's brother and fellow trumpet-player, Jimmie Roleder, not only on this tragic loss, but also on his being forced to abandon the profession.

Travelling by car to his first engagement since his demobilisation from the R.A.F. he had an accident and sustained hip and other injuries that will prevent his ever playing the trumpet again.

CALL SHEET

(Week commencing July 22)

Carl BARRITEAU and Band.
Gilderdome, Southend.
Billy COTTON and Band.
Hippodrome, Bristol.
Morton FRASER and his Harmonica Rascals.
Bedford, Camden Town.
Gloria GAYE and Band.
Green's Playhouse Ballroom, Glasgow.
Adelaldo HALL.
Hippodrome, Lewisham.
Henry HALL and Band.
Empire, Wood Green.
Jack JACKSON and Band.
Palace, Manchester.
Felix MENDELSSOHN and Hawaiian Serenaders.
Hippodrome, Brighton.
Freddy MIRFIELD and Band.
Empire, West Hartlepool.
Ossie NOBLE.
Pleasure Gardens, Folkestone.
Al PODESTA and Band.
Empire, Hackney.
Oscar RABIN and Band.
Caproni's Ballroom, Bangor.
Monte REY.
Palace, Manchester.
Harry ROY and Band.
Empire, Newcastle.
Charles SHADWELL and Orchestra.
Hippodrome, Boscombe.
Reub SILVER and Marion Day.
New Theatre, Cardiff.
TROISE and his Mandoliers.
Winter Gardens, Morecambe.

Roy Chirpette Operation

FANS of torchy Eve Lombard—whose Variety stage tour with Harry Roy's band at the Bradford Alhambra was interrupted by the onslaught of acute appendicitis and peritonitis, which necessitated an immediate operation—will be pleased to know that their favourite vocalist is now well on the way to recovery.

Problem of finding a suitable last-minute dep for Eve was solved when glamorous blonde Sonia Stackpool, previously a long-term eye-catcher at London's Windmill Theatre, who was already being featured in Harry's show, out not as a vocalist, stepped into the spotlight and handled all the femme vocals in the production in smashing style.

Thus, with Eve's return imminent and Erio Whitley already a mainstay of the Roy vocal department, a trio of songsters will appear with the band on the following dates:

Empire, Newcastle (July 22); Hippodrome, Birmingham (28th); Empire, Finsbury Park (August 5); Hippodrome, Golders Green (12th); Empire, Nottingham (19th); Empire, Sheffield (28th); Hippodrome, Manchester (September 16); Hippodrome, Wolverhampton (30th); Hippodrome, Brighton (October 7); Empire, New Cross (14th); Empire, Chislewick (21st); Empire, Hackney (28th); Empire, Sunderland (November 4); Empire, Liverpool (11th).

Slick, witty and musically satisfying, this is the best all-round show Harry has had for years.

BERT COLLIER BACK ON TRUMPET AGAIN

THE profession will be delighted to learn that famous ex-Joe Loss trumpet star, Bert Collier, who contracted a serious tropical disease during his Army service in the North African campaign, is now not only back in harness, but fronting a band of his own.

Like many significant things, Bert's return to the profession happened by chance—when he was suddenly asked by Dave Roberts to take over a band for a week's holiday "depping" at the Mecca Lyceum Theatre dances in London, Dave having suddenly gone down with pleurisy.

Not only did Bert Collier enjoy a most successful week fronting the band, he has been asked by the Mecca authorities to undertake two more weeks' work on their circuit—for the week commencing August 12 at the Royal, Tottenham; and for the following week at the Lyceum again.

Meanwhile, Bert would like to fill in about a fortnight, from July 28 onwards, so if any enterprising promoter wants a really peppy dance band led by one of the most honoured "old-timers" in the profession, and filled with enthusiastic young modernists, he should get in touch with Bert at 11ford 2592. Bert would also like to fill in two or three weeks with the band immediately following August 26, after which he is hoping to be able to report a big new break for the winter season.

The Melody Maker joins his many professional friends in congratulating Bert Collier on at least partly overcoming an extremely serious and painful illness.

THE MYSTERY OF MAURICE TAYLOR

AN unknown danceband leader who assembles a 17-piece aggregation of first-rate musicians, announces that his intention is to "out-leath Ted Heath," rehearses them for weeks, engages so noted an arranger as Andre Gersh to write for them, spends over £700 in achieving his ambition—and then, at the first chance to bring his band into public notice, cancels all engagements and lets it be known that he is giving up bandleading. . . .

This is the extraordinary state of affairs brought to the Melody Maker's attention last week by promoter Bill Sensler who, with only four days to go before the inauguration of his series of Sunday "Swing Stars on Parade" Concerts at the Metropolitan Theatre, Edgware Road, was without the supporting attraction to Buddy Featherstonhugh and his Sextet.

The "mystery" bandleader in the story is clarinetist Maurice Taylor, a young man who had already aroused the interest of the profession by his apparent determination to let neither time, money nor painstaking endeavour weigh against his reaching the top of the tree with "the band of the century."

That there was apparently nothing to stop him so doing was proved when Melody Maker representatives attended rehearsals and talked to the leader of what was already a most promising modernistic outfit, complete with a sparkling eight-piece brass section.

The last-minute decision to abandon the chance of a West End debut remains even now a mystery.

Suffice it to say that on Sunday last (14th) swing seekers, eagerly following playbills, socked to the Met, prepared to cheer—and remained to barrack, despite the valiant efforts of Buddy to carry the entire show on his own shoulders, at a moment's notice. Bill Sensler's efforts to contact Maurice Taylor, personally, both before and after this debacle, have, at the time of closing for press, proved abortive. Perhaps Maurice Taylor would care to supply the Melody Maker with some explanation? Meanwhile, Bill Sensler wishes to apologise to his concert patrons who suffered such an unfortunate disappointment through circumstances which were entirely beyond his control.

NEXT SEASON'S B.B.C. BAND-FARE

THREE star bands lined up for the next two months' broadcasting period—commencing on Sunday, August 4—are Billy Cotton and his Band; Mantovani and his Orchestra; and the Blue Rockets Dance Orchestra.

All three outfits are already known to all listeners—Cotton, with his precise style and flair for comedy; Mantovani, "veteran" broadcaster, who has recently re-formed his orchestra and is currently "warming it up" by a Northern tour prior to his two months' BBC residence; and the Blue Rockets, under Eric Robinson, established radio favourites and a most musicianly bunch.

Precise air-times are not yet to hand, but as things are at present Billy Cotton will be heard on Wednesdays, 5.30-6.15 p.m. (approx.), Light programme, and Saturdays, 12 noon to 12.30 p.m. (Home); Mantovani will air on Sunday afternoons in the Light programme (time not yet available), and on Wednesdays in late night dance music; and the Blue Rockets will be heard on Mondays at (approx.) 6-6.30 p.m. (Light) and in the late night dance music on Tuesdays (Home).

Jiver Hutch in Belgium

UBIQUITOUS Leslie "Jiver" Hutchinson, by now surely holding the record as Britain's most travelled civilian bandleader, opened a seven weeks' season in Belgium last Saturday (13th) at the Country Club, Zoute, Knocke.

Formerly the golf house of one of the most famous Continental links, the Country Club is all set to recapture pre-war tourist trade with the best in modern entertainment, and made a special request for "Jiver," through the Music Corporation (Gt. Britain), Ltd., following the band's successful recent Belgian tour.

Leslie has been booked till the beginning of September, and is leading a somewhat smaller band than usual, consisting of Bertie King (alto), Yorko de Sousa (pno.), Louis Stephenson (alto, bass and vocals), George Tyndale (tenor), and Clinton Maxwell (drums).

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LONDON PHILHARMONIC ORCHESTRA FORMS A SWING SECTION!

EVEN those of you who are not old enough to remember it first hand probably know from hearsay what jazz had to endure from all shades of serious musical thought when it first appeared here some twenty years ago. The abuse the highbrows hurled at it echoed literally throughout the length and breadth of the land.

What has happened during these past twenty years? What is the serious musician's outlook on jazz—or the swing music which has more or less taken its place—to-day?

The answer to this question is found at least partly in the fact that to-day one of our leading symphony orchestras—the London Philharmonic—has a Swing Section!

Yes, not only has one, but actually stages it in public. It appeared playing "original" jazz arrangements written by members of the section, on Tuesday of last week (9th) at the London Philharmonic Arts Club's regular Tuesday night meeting held at St. Martin's School of Art, Charing Cross Road, London.

JAZZ BURLESQUE

When I found I had been detailed (writes Edgar Jackson) to cover the meeting, I was so certain that I knew what would happen, especially when I saw from the publicity leaflet that the L.P.O. swing section was made up of oboe (Joak Sutcliffe), trumpet (Malcolm Arnold), bassoon (Anthony Baines), piano (George French), bass (Francis Baines), drums (Dennis Blyth) that I felt I could have gone home and written the story without bothering to hear the show.

It is just as well that I changed my mind.

This was no condescending attempt by a bunch of elderly long-hairs to patronise a music of which they had no more idea than so many of us still think the average "straight" player has of jazz or swing.

Instead, I found a group of rather bohemian, but serious-looking young men, who earlier in the evening had treated us to brilliant performances of works written by themselves in most modern "classical" vein, giving a burlesque of jazz that was full of ingenuity, wit and understanding.

Even allowing for the possibility that, as I am inclined to suspect,

some of the satire was more apparent than intended, you have to know plenty about a subject to burlesque it without turning the laugh on you, and that is what these musicians did.

The tunes included "Annie Laurie," "You're in Kentucky Sure as You're Born," "Tea for Two" (not unamusingly programmed as "T-4-2") and "How'm I Doin'?"

THEY RODE AND BOUNCED!

They were treated mostly in the way of the old-time small improvising bands, but the understanding was as noticeable in the arrangements as it was in the way they were played. It was obvious from the arrangements that Ellington, Redman, Goodman, et al, had not only been carefully studied, but all their modes and methods—the modes and methods which are the difference between jazz and "straight" music—thoroughly assimilated.

It was equally obvious from the playing that these straight musicians know all about jazz phraseology, and the worst that can be said is that sometimes their conception of it seemed more acquired than natural.

In fact, that was the governing feature of the whole of this performance by the L.P.O. Swing Section. There was a tendency to exaggerate certain features of jazz beyond their value or meaning. For instance, the bass indulged in postings and posturings which, while they may appear quite unafected from, say Charlie Short, because they are the natural outcome of his feelings and actually help him to achieve his intended end, only appear somewhat ridiculous when they are done, as they were



Here is an interesting candid camera shot. Ted Heath and his Music are playing their Monday night swing show at the Hammersmith Palais. Ronnie Scott is shooting a terrific chorus on tenor. And, keenly listening as one of the huge crowd, his face depicting his admiration, is bandleader-carly ace Carl Barritau. A tribute from one fine musician to another.

here, because they were apparently thought to be "the thing." Also, there were some rather unorthodox methods of procedure apart from the somewhat unconventional instrumentation from a jazz point of view. For instance, various people in the rhythm section would suddenly stop playing while front-line instruments indulged in out-of-tempo passages, and the drummer's kit was conspicuous by the absence of a bass drum.

But even these oddities could not conceal the understanding of the jazz mode, both on paper and as regards interpretation, that these musicians displayed, and, despite the occasional lack of relaxation and the distortion of values, the band, believe it or not, often rode and sometimes even bounced.

But more important than how near to playing good jazz this Swing Group of the L.P.O. gets, is the fact that it exists. This shows that not only are straight musicians taking a real interest in jazz or swing, as the case may be, and are prepared to admit the fact by playing it in public—a procedure that would have been considered impossibly demanding even five years ago—but also that these endeavours are being encouraged by the powers-that-be.

For although the Swing Section of the L.P.O. is programmed as "unofficial," there is nothing unofficial about the L.P. Arts Club at which it played and whose members applauded its swing offerings even more heartily than they did any other part of the programme.

CHATTER

ANY artists whose broadcasting achievements merit their inclusion in a Radio "Who's Who" being compiled by Cyrus Andrews should write at once to Pendulum Publications, 10, Old Square, Lincoln's Inn, W.C.2, the closing date for press being July 31.

Now well booked-up doing mostly society work and Sunday concerts, George Gilbert and his Band, eleven strong with singer Joan St. Clare, can point to a fine war record, amounting to nearly a thousand dances on their own and innumerable concerts with crazy-comics Naughton and Gold, for troops all over the country.

Stationed in London and able to free-lance when not on duty, soldier bass-player Ray Elgar has for eight months been with a dance band led by Sgt. Oscar Grasso, making records for the War Office Overseas Radio and Broadcasting Service. Ray, who used to be with Edmundo Ros and Harry Leader, should be out of the Army in September. Resides at Shepherd's Bush 1840.

Coming from a cricketer family, I know little about golf, but those of you who do swing a club will no doubt be able to value the recent performance of Astoria bandleader Jack White, who went round Sudbury Golf Course in plus 2, his score for the first 9 holes being 32-5 under bogey. Quite phenomenal, according to brother Tom!

Efficient accompanist to caressing-voiced crooner Kitty Masters is 23-year-old Glasgow blind pianist, Jan Saxe, who toured with Roy Fox several years ago and led his own band at a Scottish hotel when he was 15. A year ago, while Joe was appearing as a soloist, Kitty met and conversed with him. Finding him a clever pianist and an intelligent, quick-witted companion, she added him to her act.

At present visiting Germany with Lou Preager and his Band is Rita Williams, pictured here. The only excuse for not knowing her pleasant voice is if you haven't a radio or a gramophone, for she has broadcast with Carroll Gibbons and Lou Preager and starred in "Here's Wishing You Well Again" and "Variety Band Box" (Home and "Spotlight On The Stars" and "Melody in Rhythm" (Overseas). And she records for Carroll Gibbons, Lou Preager and Billy Thorburn. Phew!



by Chris Hayes

Very popular for the past 15 months at the Orchid Room, Don Lorusso's Trio, by kind permission of the Orchid Room management, started a month's engagement at St. Mildred's Hotel, Westgate, on Monday (July 15), after which they return to the Orchid Room. With Don Lorusso, who plays Hammond organ, are pianist Jimmy Payne and drummer Laurie Morgan.

If any bandleader is looking for a lively hand-steward, who can clerk and keep accounts, and will do anything else to oblige, Henry Nissen is now out of the Navy, where he proved a useful chap back-stage at concerts in Italy and Africa. He is 25 years of age, seems very willing, has excellent references, and lives at 10, Park House, Shore Rd., E.9.

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Parlophone RECORDS

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NEW LOCAL LABEL

THIS week the Corner is able to break some news that will be welcomed by every collector. Another private English record company is getting under way; this time not with English jazz but with a catalogue of recent American recordings!

Name of the concern is Tempo; guiding light is Colin Pomroy, the Putney collector; and Tempo's output is to be pressed on Vinylite with a promise of quality recording and finishing.

But, first, readers will wish to know what sides are lined up for release. Tempo announces, with grateful acknowledgments to the Jump Record Company, that its initial release will be "Sunday"/"Baby Won't You Please Come Home" by Charles La Vere's Chicago Loopers, number A1, scheduled to appear in August.

Given requisite support, Tempo plans to issue one record each month, and its September choice is to be "Blue Lou"/"Can't We Talk It Over" by another La Vere outfit.

For the first issue the price has been set at 10s. (postage 6d. extra), but Colin Pomroy intends to reduce this figure as soon as sales reach satisfactory proportions.

He is requesting buyers to forward their own packing material for the present, and to place their orders now (and as issues are announced), as pressings will only be made to the number ordered.

In all these matters, he tells the Corner, his first consideration has been towards price reduction, so that collectors will soon be able to buy at least some of the U.S. private recordings for a reasonable figure.

He hopes to be able to make further announcements of a similarly sensational nature quite soon. Meanwhile, orders and remittances should be addressed to Colin C. Pomroy, 18, University Mansions, Lower Richmond Road, Putney, London, S.W.15.

Details of Tempo's first release are these: Billy May (tp.); Floyd O'Brien (trb.); Marty Matlock (cl.); Joe Venuti (vln.); Charles La Vere (pno.); Art Shaprio (bs.); and Nick Fatool (dr.). Recorded 22/7/44.

We have had the opportunity of hearing these sides a couple of times and, although we cannot pass a considered opinion, can speak for the quality of recording and of much of the solo work.

Floyd O'Brien's trombone impresses even at first hearing, and Matlock plays some exciting clarinet. Billy May plays good enough solos, but is not remarkable for his lead work, while Venuti's choruses failed to send us, but may score with some.

These sessions have been reviewed in the Corner by Ralph Venables, and readers are referred to the issue of November 17, 1945, and earlier issues, when Ralph pronounced them first-rate.

* * * OFF THE RACE LIST (No. 3)

Papa Charlie Jackson
Papa Charlie's name is for most jazz collectors associated only with one side—Keppard's "Salty Dog"—on which he sings hard-bitten words to a really lowdown blues. And that one side is of a quality that makes every one wish to hear more of Papa Charlie.

We are not going to attempt to say much about his singing, for we have only two records of his, aside from the Keppard, and both are nearer the vaudeville tradition of singing than the blues. But he possesses a deep and pleasant voice and imparts a cer-

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

tain amount of bounce to even the most unlikely compositions. On all four sides his banjo picking is an amusing feature.

From the list below it appears that he has recorded a number of down-right blues titles; can anyone say how Jackson treats these songs? From two that we have: "If I've Got What You Want, Come On And Get It" and the incredible "You Put It In," it would seem as if Papa was strictly corny, though attractively so.

* * *

But the "Lost John" epic (which many readers will have heard broadcast on a couple of occasions) reveals more than a trace of jazzcraft, besides having interesting lyrics. It is on this side that Papa Charlie rounds off with the State Bread-Lead Belly-and-who-ever-else couplet, trimmed to measure: "If anyone should ask you who composed this song, Tell 'em Papa Charlie Jackson done been here and gone."

Lost John, runaway slave of folk history and symbol of any southern Negro on the lam, has been sung about by more than one generation of Americans. Probably Charlie Jackson employs standard lyrics for the basis of his song; at any rate, they are fine stirring words for anti-authoritarians like you and us.

With law and order behind him, Lost John is gone long and often. He has shoes of his own, the funniest shoes that "was ever worn": "They got heels in front and heels behind; You couldn't tell which-a-way Lost John's gwine."

Like many a race singer, Papa Charlie has a penchant for flitting into the last line as many words as he can. Questioned by the Law, John knocks the policeman down and is off again, and the narrative tells how:

"The police got up, said 'Which way did he go?'
Said: 'The last time I seen him he was heading for the Gulf of Mexico.'"

Papa Charlie also inclined towards long titles, and many have been abbreviated in our listing. As an example: 12602 is backed by "I'm Looking For A Woman Who Knows How To Treat Me Right."

We give here all the sides from our files and the useful Paramount record envelope, and acknowledge the assistance of Albert McCarthy and Ron Davies for checking and additions, and "Index To Jazz" which provided one or two additional sides.

Will readers please send corrections, but not slight alterations to titles? We hope then to have Charlie Jackson "completed," along with Lemon Jefferson and Peetie Wheatstraw, and be able to pass along to Barbecue Bob and Blind Blake.

* * *

PAPA CHARLIE JACKSON ON WAX
12219 Airy Man Blues (1851)/Papa's Lawdy Blues (1850).
12236 Salt Lake City Blues (1892)/Salty Dog Blues (1893).
12259 The Cat's Got The Measles (10019)/I Got What It Takes (11020).
12264 Shave 'Em Dry/Coffee Pot Blues.
12281 Shake That Thing (2120)/Packing Blues (2121).

12289 Alabama Bound/Drop That Sack.
12296 Take Me Back (2208)/Mama Don't Allow It (2231).
12305 Hot Papa Blues/Mama Don't You Think I Know.
12320 Maxwell Street Blues/All I Want Is...
12335 Texas Blues/I'm Going.
12348 Look Out Papa/Baby, Don't Be So Mean.

12358 Butter And Egg Man/Let's Get.
12366 Mumsy Blues/The Judge.
12375 Up The Way Blues/4-11-44.
12383 Bad Luck Woman/Your Baby.
12422 Fat Mouth Blues/Gay Catting'.
12461 She Belongs To Me/Coal Man.
12501 Skoodle-um-Skoo/Sheik of Des-laines Street.

12553 Jackass Blues/Tired Of Fooling.
12574 Blue Monday Morning Blues/Blue Eyes.
12602 Long Gone/Lost John (20293)/I'm Looking For... (20293).
12660 Ash Tray Blues/No Need Of Knocking On The Blind.

12700 Good Doing Papa Blues/
12721 Corn Liquor Blues (21046)/Jungle Man Blues (21045).
12736 Don't Break Down On Me/Baby Don't Loan Me Your Heart.

12765 Hot Papa Blues/We Can't Buy...
12905 Papa Do Do Blues/I'll Be Gone Babe.

12956 Self Experience/You Got That. All the above on Paramount, usually with own banjo accompaniment.
Ida Cox, acc. Papa Charlie Jackson (banjo).

12275 Mr. Man—2 Parts.
12325 How Long Daddy (2287).
Ma Rainey acc. Papa Charlie Jackson (banjo)—with vocal duct.
12718 Ma And Pa Poorhouse Blues (20921)/Big Feeling Papa (21044).

Lucille Bonan acc. Papa Charlie Jackson (banjo).
12504 Jim Tampa Blues (725).
12560 War Time Mama Blues (4667).
Freddy Keppard and his Band with vocal by Papa Charlie Jackson.
12309 Salty Dog (2653).

Papa Charlie Jackson (vocal and Okeh 857/If I Got What You Want (C779)/You Put It In (C863).
The above was reissued on Vocalion 03048.

Big Boy Edwards acc. Papa Charlie Jackson (banjo) and unknown pianist plus guitar (2).
1 Vocalion 02866 Who Did You Give My Barbecue To? Parts 1 and 2.
2 Vocalion 02884 Louise.

SWAP AND BUY

Ed. Lancaster, 19, Mary Street, Carlisle, Cumberland, wants "Jazzmen," also photos of musicians. Is auctioning "Yank" discs and mags., for which the usual s.a.c. should accompany inquiries.

O. D. Tatam, 3, Pleydell Road, Northampton, wants Hobson's "American Jazz Music," also "B. of the Blues," and Louis' "Swing That Music."

Norman Evans, 21, Winchester Road, Reading, has for sale the Allen-Hawkins Brunswicks, Duke's Eng. Vocalions, "Jeeps Blues," "Freeze and Melt" (Am. Col.), "Lightnin'" (2nd mat. Col.), Wheatstraw's "Working On The Project," K. Arnold's "Foolman Blues," three Washboard Sams, and many cut-out Ellingtons on E.M.V./Brunns. Also ex. con. copy of Commodore edition "H. D." Best offers secure.

Peter L. Kelley, 11, Withington Road, Wallasey, Cheshire, has for exchange a pile of U.S. label swing bands: Kyser, James Miller, etc., also Max Sullivan's "Blue Skies" and M.M.s. Wants mags. or money, and particularly Melody Maker of last December with Special listing.

Peter Noble, 15, Arnos Grove Court, London, N.11, has Bunk Johnson's J.I. Nos. 14, 15 and 16 for sale: "Sobbin' Blues" 1 and 2, "Sometimes My Burden," "Dusty Rag," "Shine," etc. In ex. condition. Offers.

Reg. Smith, 12, Ravenscroft Avenue, Golders Green, N.W.11, has for auction the Jelly Roll Victor Album, as new.

Urgently required, Goodman's "Texas Tea Party." Write, P. Rogers, 13, Fenton Road, Bishopston, Bristol 7. E. Barry, Craven Hotel, Scarborough, wants Oliver's "Call Of The Freaks," any 12 in. Col. O.D.J.B., and any Bix on Am. labels.

E. Curran, 23, St. Paul's Road, Canonbury, N.1, wishes to swap or sell his Bunk Johnson J.I. sides; his

wants include Muggsy, PeeWee, etc., sides on Manhattan, or any Commodore stuff.

K. Taylor, 11, Harrow Drive, Brooklands, Sale, Cheshire, has Harlem Hot Chocolates "Sing You Sinners" on Hit-of-the-Week 1045, Jim Johnson's Jazz Boys "Aunt Hagar" on Coronet, Albert Wynn's "Creole J.B. Gates Bls." on Am. Bruns. Frisky Foot Jackson's "Good Time Mama" on Champion. Ma Rainey with Lovio Austin "Wallin' Blues" on Paramount. He wishes to swap these discs with boogie solos on Am. records.
R. Brain, 17, Westgate St., Bath, Som., wants Freddie Fisher's "Turkey In The Straw."

"C.C." POLL-DISCS: GOOD NEWS

THERE is good news for "Collectors' Corner Poll" baloteers. Jelly Roll Morton's "Doctor Jazz," voted top place among records available for issue in this country, will soon be on sale, backed by its session mate, "Original Jelly Roll Blues." E.M.I. recording chief Wally Moody promises this as soon as masters can be obtained from the States.

In addition, Decca-Brunswick recording chief Harry Sarton has the fifth-placed Josh White "House of the Rising Sun" planned for early release on Brunswick, coupled with "Strange Fruit," another ballad that Josh has featured with tremendous success in New York.

Of the remaining poll-winning records, one has already been issued here, and another is not at present available to any English label. The rest are being considered, and it is hoped to be able to announce further good news in the near future.

Hot Club Moves

FEELING that larger premises were necessary, the Hot Club of London has moved nearer to the West End for its second concert this Saturday, July 20.

New home is the Victoria Hall, Bloomsbury Square, W.C.1, and the attractions there on Saturday will include two bands—George Webb's Dixielanders and the Jeff Jefferson Trio—and a gramophone recital by a well-known authority. Proceedings commence at 7 p.m. and continue until 10.

George Webb fans are reminded that the Dixielanders can be heard over the air the same day in Radio Rhythm Club, 6 p.m., on the Light programme.

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JERRY DAWSON'S NORTHERN NEWS

JULY 26 (4.22 to 4.38 p.m., North of England Home Service) brings again to the microphone Reg. Edwards and his Band from the Bon Marche, Liverpool, in a programme of Latin American Music.

On the following day two Northern pianists will be heard: first, Bradford's Alan Holgate, who plays in "Keyboard Cavalcade," whilst Jack "Have a Go" Jordan does the weekly "Flippant Fingers" spot, from Manchester.

The following Saturday (August 3, 6.35 p.m.) the "Flippant Fingers" spot will be played by another Manchester pianist, Bob Frazer, who is currently with Bill Grogson's Band at Reece's Restaurant, Liverpool.

Jack McCormick and his Band, resident at Lewis's Restaurant, Manchester, have another cabaret spot on July 31 (Northern programme). The programme, which comes from the stage of the N.A.A.F.I. Club in Manchester, will also include vocalists Vera Lambe; Michael Betts, a comedian who made a hit in a recent "Curtain Up" programme; and the "Gay Batchelors" vocal duo.

Back again in this country after 31 years' service in the Far East, ex-Jan Rallini drummer Johnny Jackson is enjoying his overseas leave, and is looking forward to his demob in August, when he hopes to crash back into the business.

Freddie Manders is continuing his policy of providing all-out swing music at Constance Grant's Cavendish Ballroom, Sheffield. Freddie has with him Eric Ford on drums, Stan Vickers (alto-clar.); and Ted Needham (elec. guitar). Star bassist Joe Quinlan has left the Manders outfit to go to the Casablanca, Brighton.

Good luck, Joe, on your first venture: you are badly missed by maestro Manders.

From last week on, Douglas, I.O.M., becomes a combination of Archer St. and "Tin Pan Alley," with lots of the old familiar faces around and more than a few new ones filling the vacant spots.

With the weather absolutely at its best, Younkman and his Czardas are filling every available deck-chair in the beautiful Villa Marina gardens each morning and afternoon, whilst each evening, of course, it's "Dancing Time for Dancers" in the Royal Hall, where Joe Loss and the boys are literally burning 'em up.

A word here for the enterprising manager of the "Villa," Sydney A. Perry, who is official entertainments manager for the Borough of Douglas, and who is primarily responsible for the booking of the two attractions mentioned above, in conjunction with Ed. W. Jones, who, with wife Hazel, is combining business with pleasure for a few days.

At the Palace Ballroom, Joseph Muscato fronts his own 12-piece, which features glamour-thruster Terry Leigh, whom Northerners will remember with Johnny Rosen.

With Joe are: Andy Robertson (piano); ex-Gonella "Georgian" Charlie Winters (bass); Freddy Webb (drums); Harry Cowan and Harry Lammas (altos); Al Cornish (tenor); Frank Howard (baritone), Pat O'Day and Bill Smith (tpt.); Nat Stone and Bill McCabe (trombs.).

Drummer Freddy Webb has only recently been released from the R.A.F. after six years' service, most of which was spent with the Central Band at Oxbridge, apart from 18 months leading his own unit in India.

At the Strand Palais, Ralph Fidler, from Leeds, has a nice-piece outfit comprising Herbert Hornet and Bill Rawcliffe (altos); Larry Gartside (tenor); Arthur Whitehead and Syd Turner (tpts.); Ronnie North and Hal Hines (pianos); Fred Perovial (bass); and Al Singer (drums).

Al is also responsible for the bands at the Douglas Holiday Camp and at Belle Vue Hotel, Port Erin.

At Port Erin, Mario Glass (fiddle) leads Ron Gill (drums); Al Conner-waito (alto); and bassist Chas. Saby; whilst percussionist Fred Gill, who served during the war in the Border Regt., and was awarded the Military Medal, is the "chargé d'affairs" at the camp.

With Fred are: Bill Rayner (piano); Alec Feldman (bass); Arthur Pearson and Fred Saby (altos); Albert Metcalf and Stan Meggeson (tenors); and Vic Wilson (tpt.).

The "Tin Pan Alley" contingent on the island at the time of writing, include the Combo Eddie Standen, with his henchman Frank Patten, and Feldman's John Firman aided and abetted by that "character" of the business, song-writer Jos. Geo. Gilbert. This latter duo are just about the funniest double act I've seen for years.

At the Majestic Hotel at Onchan, Syd Roy is holding the fort with his "Lyrics," and looking after the door show is an old-timer of the business who still looks as though he has just celebrated his twenty-first birthday—Eddie Hooper.

Eddie, of course, was at one time in the string section of the old Jack Hylton Band and used to feature his dancing in the J. H. stage show. He has now forsaken playing and is presenting a dancing troupe at the Majestic.

Incidentally, there are one or two jobs going on the island from the end of July. If any musicians recently demobbed or otherwise available are interested would like to contact me, I should be happy to effect introductions. Instruments required are a good lead violin, trombone (both straight preferred), and a dance trumpet.

Bill Bennet, of Sheffield, noted instrument manufacturer and repairer, composer, teacher and M.D. to the local branch of the British Legion, would be pleased to hear from any Sheffield dance men interested in Military Band playing. Bill can be contacted any Sunday morning at the Hallamshire Hotel, West Street.

On five weeks' vacation from the Plaza, Glasgow, Matt Moors and his Band are playing four weeks at the Ritz, Manchester, after which Matt takes a week off to celebrate his silver wedding, which coincides with the twenty-fifth anniversary of his entry into the dance business. Matt appears to be a boy for long-distance records as, prior to moving to Glasgow, he was at the Streatham Locarno for five years.

With Matt in Manchester are: Charlie Pressley and Sammy Griffin (altos); Fred Budge and Leslie Ferguson (tenors); Jimmy Colquhoun and Duncan Campbell (tpts.); Bob Stevenson (trombs.); John McCormack (piano); Sammy Murtagh (bass), and Jimmie Tulley (drums), plus vocalist Johnny Knight.



Here is a recent picture of saxist Harold Geller with his Princes Restaurant (Piccadilly) boys. Right to left (for a change!) you see Jack Daniels, Natt Coll, Cyril Harding, Jack Geller, Harold Geller, Bob Howard and Mott Moselay. Harold Geller has been putting his RAF band-leading experiences to excellent effect, and is building up a grand reputation at Princes.

The 'NEEDLE' in the U.S. JAZZ GROOVE

Leonard Feather's New York News

LOU FROMM, noted jazz drummer, best known for his work with Charlie Barnet and most recently with Harry James, was found guilty in a Los Angeles court on a narcotics charge. Police had allegedly found heroin, needles and other drugs and paraphernalia in the percussionist's apartment. Fromm faces a sentence which may run anywhere from three months to ten years in San Quentin.

This is the latest and most serious in a number of cases involving musicians. Most of the previous ones, however, only involved marijuana. Many musicians are expressing alarm at the large number of their colleagues who are "on the needle," and there is considerable fear of a big blow-up soon.

In the past year a number of noted musicians have been involved in cases concerning marijuana, among them being the great pianist Erroll Garner, who served a jail sentence. The Onyx Club, which was shut down two months ago as a result of a narcotics investigation, will reopen in August with a jazz policy.

The King Cole Trio is planning a concert tour in the fall, featuring a long instrumental work, "Concerto for Three," and other original material, some of it by Nat Cole himself, some by outsiders such as Frank Comstock, the Les Brown arranger. The Cole unit's popularity has reached such a stage that on his recent weekly commercial radio show both Nat himself and Oscar Moore have been getting acting parts in the script with Edward Everett Horton. Another Cole album is due out on Capitol next week.

Charlie Barnet has suddenly severed relations with Decca records and is now negotiating with several independent companies—Signature being the most likely bet. Charlie is amusing musicians and customers with his hilarious new satire on Dixieland, a corn version of "Dark-town Strutters' Ball," in which Dave

Matthews plays a real 1924 slap-tongue tenor solo.

Sam Donahue just ended his stay at the Roseland Ballroom in New York. Eleven of the men in Sam's young band were with him in either his pre-war combo, his Navy unit, or both. He is having a tough time getting re-established, though his Capitol records and recent broadcasts may help.

The Tex Benke (ex-Glenn Miller) Band has been set for an engagement at the 400 a few months from now. Tex is doing very well on the road.

Hal McIntyre's Band is expected to leave Cosmo records. This company was guaranteeing Hal a thousand dollars a week, which is typical of the kind of commitments record companies are making nowadays in their efforts to get name talent. Tony Pastor has a similar deal with Cosmo. Sara Vaughan, the wonderful singer who is the talk of the town among musicians, has been guaranteed a million record sales within a year by Musicraft. Fletcher Henderson, long out of the record running, has been signed by Continental.

Tommy Dorsey has started on a big new Sunday evening radio show, with Ziggy Elman and Charlie Shavers still featured... Maxine Sullivan is doing nicely at Jock's Music Room, the intimate new spot in Harlem.... Frances Wayne, former Woody Herman vocalist, opened as a single at the Blue Angel.... "St. Louis Woman," the big Broadway all-Negro musical in which former Cootie Williams singer Pearl Bailey stole the show, has closed after a run of only three months.

CHAPPELL'S present—

MONEY IS THE ROOT OF ALL EVIL

CYNTHIA'S IN LOVE

AREN'T YOU GLAD YOU'RE YOU

DO YOU LOVE ME

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THE "SUN" SHINES with

OH! WHAT IT SEEMED TO BE

I MISS YOUR KISS LOOP-DE-LOO! IT COULDN'T BE TRUE

THE SUN MUSIC PUBLISHING CO. LTD. 23, DENMARK ST., LONDON, W.C.2. Tel. Bar 8651-2. Send for "SUB" particulars

ESSENCE - - - by Pat Brand

ONCE again it has been proved that there is not sufficient support in this country for jazz to be a commercial proposition. And this week I have to report the sad news that Harry Gold and his Pieces of Eight will in future pursue a more commercial policy.

There may be "gold in them thar discs," as we headed a recent review of one of Harry's records, but not, unfortunately, of a kind that this hard-headed world regards as legal tender.

No one is sorer about this than Harry himself, and his main consolation (and ours) is that both on his Parlophone records, and whenever circumstances allow, he will continue to leave his programmes with the Dixieland brand of music with which his name has been for so long associated.

He will continue to use his regular Eight, and I'm sure these boys won't need asking twice to break off from giving the great B.P. what it apparently prefers, in order to tear off one of the good old good ones.

In fact, holiday fans at the Gilderdrome, Southend, where he opens for a week on Monday (22nd), will receive an immediate sample of the well-known Golden Beam merely by stepping up to the stand and asking Harry for a Dixieland title.

LET me hasten to follow this with a piece of good news. The BBC European Service Jazz Octet is shortly to get two home airings.

This is the programme, normally beamed every fourth week to French and German listeners on 267 and 1,796 metres respectively, to which discriminating seekers after true jazz in this country have been cave-dropping for many months past. For it consists entirely of authentic improvisation, played "off the cuff" by the best instrumentalists available at the time the programme is recorded.

A recent session, for instance, included no fewer than five band-leaders in the persons of Billy Munn, Duncan White, Sid Phillips, Frank Deniz and Harry Gold!

The first four will be among those playing the first of the forthcoming home airings—on July 31, from 7.30 to 8 p.m., Light programme—when the rest of the Octet will be made up of Woolf Phillips (tmb.), Joe Appleton (tr.), Will Hemmings (bass) and Sid Helger (drums).

The second airing goes out on August 7, between 8 and 8.30 p.m., again on the Light programme.

It is eighteen months now since French Service producer Robin Scott put out the first of the European Jazz Octet programmes, collaborating with jazz experts Mark White, who writes the French scripts, and John Foreman, who deals with the German angle. That these three know what jazz is all about was almost immediately proved by the fan mail that poured in, and continues to pour in, even from across the Atlantic when "freak" reception has made it possible for the programmes to be heard.

I have been present in the studio when the recordings have been made, and can understand how keenly musi-

clans seek a chance to sit in on these sessions. I can understand, too, why even when four or five stars-in-their-own-right get together in Studio 2, Eolian Hall, professional friction between them is remarkable by its absence!

For this is some of the most relaxed playing I have heard from the BBC. And when you listen in on July 31 you'll join with me in hoping that these two home airings are merely the prelude to many more.

INCIDENTALLY, I would like to congratulate Sid Phillips on one of the most terrific Monday morning jam sessions I have yet heard.

If further arguments were needed against this outlandish air-time being given to connoisseurs' jazz, this offering of Sid's supplied it.

GOOD news for accordion-playing readers is that this week sees the first issue of a new quarterly especially devoted to their interests.

Edited by Desmond Hart and published by Francis Day and Hunter's at 1s. 3d., "Accordion Review" hits the bookshelves with news and photos of leading players, a technical article by Barney Gilbrath, an original composition by international champion Lorna Martin, and six hit tunes arranged by Adrian Dante.

Modern and attractive in make-up, it will do much to compensate for the long war period during which accordion players may have felt their instrument to have been unduly neglected.

THE series of biographical cartoons of musical celebrities, and thumbnail sketches now appearing in these pages, has aroused widespread interest in the identity cloaked by the signature, "Bernard."

There is no mystery intended. "Bernard" is, as it happens, an old friend of "Rhythm" readers: none other than Bernard Greenbaum, who was staff artist on our monthly sister publication, "Rhythm" from 1936 until its demise at the outbreak of war.

Soon after cessation of publication, Bernard, whose work also appeared from time to time in the "Daily Express" and "News Chronicle," and who proved his versatility by designing both sets and costumes for television ballet, folded his easel for the duration and joined the R.A.

He saw service in Sicily, Italy, Holland and Germany, and was with the 8th Army at El Alamein. He was demobilised on May Day, 1946, and is now rapidly retrieving his pre-war reputation.

When I asked him why he did not sign his full name, the man who could cheerfully drawing-pen the name of "Andre Kostelanetz" the other day, modestly replied: "Because there isn't room!"

Jazzmen's Choice—No. 6

In this series we give you well-known musicians' selections of the six records they would choose as the foundation of a new jazz collection. The discs are chosen from those listed as available in this country to-day, subject to the vagaries of distribution and supply.



Three records are chosen for their all-round jazz value; three for their particular instrumental interest to the musician selecting them. One or both sides of a record may be selected.

Here are the six records chosen by the famous French violinist Stephane Grappelly:—

- ALL-ROUND JAZZ VALUE**
- "Junk Man," by Jack Teagarden and his Ork. Parlo. R2599.
 - "Singin' the Blues," by Frank Trumbauer and his Ork. Parlo. R1838.
 - "Anything for You," by Art Tatum (piano solo), Bruns. O2015.
- INSTRUMENTAL INTEREST**
- "Little Buttercup," by Joe Venuti's Blue Five. Parlo. R1252.
 - "Sweet Georgia Brown," by Eddie South (violin solo), H.M.V. B8778.
 - "Where is the Sun?" by Stuff Smith and his Onyx Club Boys. Bruns. O2450.
- (Violin work by Joe Venuti, Eddie South, and Stuff Smith respectively.)



A GLASGOW SCOT meets the LONDON SCOTTISH

VISITING the big smoke at a comparatively quiet time of the year, didn't require to be reminded of the Scots colony down there (writes Hugh Hinkshelwood).

At Lewisham Hippodrome, where I heard the swell Heat Band, the first familiar figure was Harry Letham, whom I first played with at the Albert in 1930, also Dave Goldberg, guitar-trombone, another Albert graduate. Then Dave Shand, whom I last met back in the 'thirties up at Jimmy Ball's house, when Hawkins played a borrowed tenor, with Billy Munn accompanying.

Down in Archer Street I ran into the three Deans brothers, Mickey, Danny and Maurice, all doing well; also Bobby Foley, Glasgow drummer, who had just arrived and was fixed to start work this current week. Round the corner I met Jimmy Kerr, tenor sax, now with Nat Gonella, and went on to have a long chat with Hugh McGarnley in Boosey's.

Hugh's brother, trombone Jack, is with the Louis Freeman Band at the Tom Arnold Brighton Ice Show, but although I paid a short visit I had only time for a few minutes with violinist Bill Harrison, who told me the boys were doing a nice but strenuous job. Then, a visit to the Feldman Club, where I heard that wonder of the century, Victor Feldman, who, according to his dad, is studying piano just now, and sticking strictly to his Bach and Beethoven.

On the stand with Vic was Cyril Ellis, another ex-Albert boy, currently playing trumpet with Harry Gold. Also there was one who has been a boy by residence many times, Bernie Fenton, who used to play at Green's on Rabin visits, and is now arranging for the band. Plenty Scots accents, too. First, Albert Gordon, having a long lay off after his years with Joe Green, and then charming Mrs. Wally Stott, wife of the Gerald sax-arranger.

I hadn't time for a great deal more, except that when Editor Ray Sonin took me along to hear the terrific Eric Oliver show at the B.C.C. Ray being the script writer for the series, well—if there weren't any Scots in Vic's 60-piece orchestra there is something wrong with the law of averages!

And finally, thanks a million to the "M.M." staff, Editor Ray Sonin, Pat Brand, Jack Marshall, Laurie Henshaw, Chris Hayes and Max Jones for giving me an insight as to how the old man gets a crum in the news despite the present paper-strangulation.

RODERICK'S GOOD PROGRESS

THE MELODY MAKER is pleased to announce that expectedly good progress is being made by Stan Roderick, the Ted Heath trumpet star, who was seriously injured in a car crash which involved several of the Heath players, at Southsea on Sunday, July 7.

So well has Stan Roderick progressed that he has left hospital and is back at home, although, of course, he is not likely to be able to rejoin the band again for some little time. In the meanwhile, he thanks the many friends and fans who have been making his convalescence easier by writing to him, and will be pleased if they will continue doing so, this time to his private address at 40, Overton Road, Brixton, S.W.3.

GUITARIST SASSON BACK TO PARIS

JEAN SASSON, distinguished Anglo-French guitarist who has served in England with the RAF through the war years, is now back to civilian status, and is shortly returning permanently to Paris.

His plans for when he gets there are not yet complete, but Jean, who played with several leading French dance orchestra leaders, including Django Reinhardt, before the war, should find little difficulty in getting back into the Parisian "groove."

During his stay in this country he has appeared with some of our top-line bands, including Lew Stone's and Johnny Claes and his Cleopignons. The many friends whom Jean Sasson has made over here will wish him the best of good fortune on his return to his native country.

WALLACE AT BRIGHTON

WEST END bandleader Jack Wallace breaks new ground when he opens on August 1 at "Duffy's Tavern," new dinner-dance resort on the seafront at Brighton.

Leading as usual on trumpet, and vocalising Jack will front a seven-piece outfit, line-up of which will include Bill Greenwood (first alto, etc.), Eddie Lester (alto sax and vocalist), Ron Peters (tenor); Gerry Fitzgerald (bass); Gerry Mack (piano); and Leslie Fierstone (drums).

Special vocal guest star for the Brighton date will be Julie Dawn. Fans in Brighton who want to know in advance how Jack's band will sound have only to tune in on July 24 (9 a.m.), when Jack and his boys are scheduled for their next airing.

FOX SLIDE CHANGE

SINCE opening last week at the Milroy Club, after his big hit with dancers in the provinces, Roy Fox has had a change in his brass section, trombonist Monty Lubert leaving to go on tour with Carl Barrieteau.

At the time of closing for press, Roy had not chosen a permanent replacement.

On Friday last (July 12), Roy's 26-year-old vocalist Bobby Joy was married at Paddington Registry Office to Paddy Bath, television "Picture Page" announcer and former W.A.A.F. They met in the RAP while engaged on secret duties during the "Battle of Britain."

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 C.B.S. network:—

1. THEY SAY IT'S WONDERFUL (2-2-3-3-7-9)
2. GYPSY, THE (1-1-1-1-3-2-9)
3. ALL THROUGH THE DAY (3-3-2-2-1-1-5-2-3-5-4-2-3-5-6-7-8-7-6)
4. SIOUX CITY SUE (5-5-4-6-7-6-9-7)
5. PRISONER OF LOVE (6-6-6-6-5-5-8-7)
6. LAUGHING ON THE OUTSIDE (4-4-2-3-1-5-2-3)
7. I DON'T KNOW ENOUGH ABOUT YOU (5-7-8)
8. IN LOVE IN VAIN (7-0-7)
9. I GOT THE SUN IN THE MORNING.

BOUQUETS FOR SHAVERS AND OLIVER

EDGAR JACKSON'S Record Reviews

TOMMY DORSEY AND HIS ORCHESTRA
 ***At The Fat Man's (Sv Oliver) (V by Charlie Shavers) (Am. Victor D5-VB-618).
 ***Chloe (Moret) (Am. Victor D5-VB-617).

(H.M.V. 19-488—3s. 11½d.)
 Dorsey (tmb.) with Sidney Cooper, Boniface De Franco, Bruce Branson, Livio Fresk, Dave Hochstein (Harris) (trcnds); George Scabers, Vito Mangano, Gerald Goff, Charlie Shavers (tpis.); Karl de Kraske, Colen Satterwhite, William Haller (tmb.); John Potoker (pno.); Samuel Herman (str.); Sidney Block (bass); Buddy Rich (dms.). Recorded September 20, 1945.

"AT The Fat Man's" is said to have been inspired by a chicken joint (of presumably the same name) started in Harlem a few years back by Ethel Waterer.

For whatever the piece in general and this record of it in particular may have (and it's not exactly inconsiderable), the bouquets go to Sv Oliver and Charlie Shavers, with at least one of the blooms plucked out for Buddy Rich.

Opus is all Sv Oliver, from the tune and lyrics through to the first-rate arrangement and it is the arrangement and Buddy's swell drum-

ming that are at least equally responsible with the work of the band as a whole for the easy jump in which the side can hardly be said to be deficient.

Mainstay of the performance is, however, Charlie Shavers. It is his voice that lustily sings the nonsense, but nevertheless cute and amusing lyrics with a style and personality that could put over many a worse live ditty, and it is he who plays the personable trumpet solo that follows.

It is, however, from "Chloe" on the other side that one gets a better idea of what the T.D. band can do these days, as distinct from what it has to do it with, if you get me.

It is sub-titled, "Is essentially a slow melody, and in taking it up to medium swing tempo Mr. Dorsey has added nothing to its attractiveness.

Best parts of the side are the baritone sax spots in the verse, which immediately follows the intro, and the tenor solo. The piano, trumpet, and clarinet solos are not so hot.

Nevertheless, of its kind the arrangement is not too bad, and the performance as a whole shows that if the veteran slide-slipper didn't have the greatest or most original thing in swing bands at the time the record was made (September, 1945).

At least he was managing to keep within measurable distance of his more formidable competitors.

Lucraft Opens at Albany

HAUNT of stars of stage, radio and screen, Saville Row's Albany Club last week installed Howard Lucraft and his Music, who won the position against formidable opposition. They play a wide range of dance music, but chiefly feature the brand of swing for which they are noted.

A line-up of first-rate soloists comprises Howard himself, electric guitars and vocalising, Charles Granville (tenor, clar. vocals); Micko Roma (bass); Geoff Lofis (dms.); with Harry Sawyer, ex-Buddy Featherstonhaugh R.R.C. Sextet pianist, taking the place of Johnny Douglas, who for domestic reasons, is unable to take a resident job.

Johnny, however, still features, especially with Howard on broadcasts, and, in addition, is prolifically arranging for such bands as Ambrosio, Harry Parry, etc.

It is intended shortly to augment this combination. Meanwhile, a succession of airings will continue to please the fans. Immediate dates are: July 26, 2.15-2.45 P.m. (L.); 27th, 9.30 a.m. (H.); August 3, 9.30 (H.); 7th, 10.30-11 a.m. (H.); 10th, 9.30 a.m.

But I am afraid I can only say that as played by Harry Parry and his Sextet it sounds little more than trite.

The cymbal introduction is no more an enterprising idea than the way it is played, and anything but pretty demodé, and the ensemble is best also no more than old-fashioned and uninspiring.

Parry himself plays his as usual academically musically clarinet, but like the rest of the solos it is as dated as it is dull.

But it is perhaps less the players individually who are to blame for the paucity of the side, and more the outlook which appears to be behind the direction of the band.

It seems to be so lacking in imagination, so disinterested in the changes which the more ambitious bands and musicians of this country as well as American have brought about lately in modes of treatment, as well as the style of the swing idiom.

One gathers this impression partly from the way "The Shivers" is treated—just a sequence of solo choruses. The procedure may be adequate for the couldn't-understand-even-if-they-did-want-to-know patrons of the smart Potomac Restaurant, where the band is now resident, but is hopelessly inadequate for the Parlophone "Rhythm-Style" Series.

But one gathers it no more from what is played than from the way it is played.

Everyone in the band seems to be living in the world of swing as it was ten years or more ago.

Southpaw Special, in a sort of pseudo boogie rhythm, is a somewhat brighter effort, but even so nothing to get excited about.

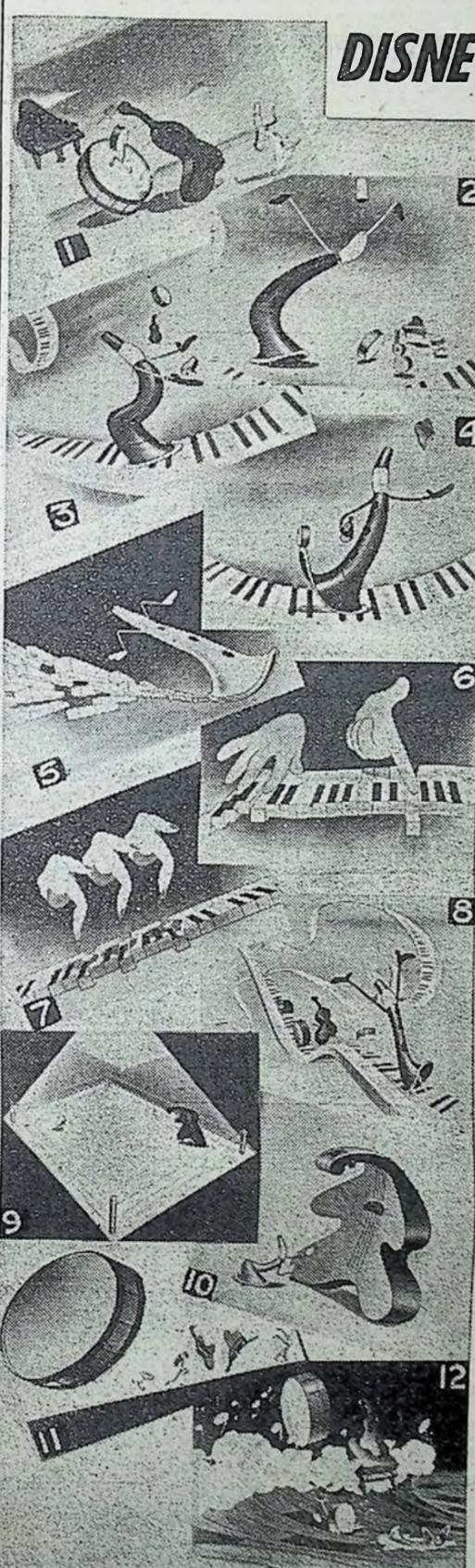
HARRY PARRY AND HIS SEXTET

"The Shivers (Benny Goodman) (Parlophone CE11588).
 **Southpaw Special (Saville) (Parlophone CE11586).

(Parlophone R3005—3s. 11½d.)
 Parry (clar.), with Aina Clark (alto, bar.); Jimmy Walker (tenor); Stan Roderick (tp.); Leo Ward (pno.); Hugh Wait (bass); Irving Russell (dms.). Recorded January 17, 1946.

IT is more than likely that Benny Goodman wrote "The Shivers" with his Sextet in mind. At any rate, I can well imagine this riff piece sounding more than good enough with such stars as Benny, Red Norvo, Mel Powell and the other virtuosi Benny has been using lately for his small-band recordings, or for that matter, if it had had the benefit of some of our own leading swing maestri.

ACADEMIC HARRY



DISNEY DRAWS JAZZ

HIGHLIGHT for jazz fans of the new Walt Disney epic, "Make Mine Music," is an inspired coloured cartoon-interpretation of the Benny Goodman Quartet playing "After You've Gone."

While Benny on clarinet, Teddy Wilson on piano, Cozy Cole on drums, and Sid Weiss on led go to town at the top of their form, the artistic geniuses of the Disney studio interpret each phase of the music with uncanny visual effect, the instruments springing to life and performing convolutions breathtakingly expressive of the jazz emotions predominant from phrase to phrase.

In the accompanying series of stills—reproduced by permission of RKO-Radio Pictures—readers will get an idea of the story that Walt has woven around Benny's music:

We first see the instruments coming out of a musical pattern led by the clarinet (1). As they march along, they jump through the arms of the clarinet and grow small (2). The clarinetists then step up and start a juggling act (3), finally throwing them off-stage (4), and going into a long slide which sprays piano keys behind it (5).

The piano keys are played by two designed hands (6), and, as the hands play, they turn into three figures which run along and dance on the keys (7) during Teddy Wilson's piano-solo. These figures give way again to the instruments in an ensemble passage (8), which leads to a musical duel between Sid Weiss's bass and Benny Goodman's clarinet, interpreted as a boxing-match between the two instruments (9 and 10).

Cozy Cole's drums take up the tale (11), and an incredible series of alightmarish fantasy illustrates the final wild ensemble where piano-keys turn to water and all the instruments are swept away in a mad whirl (12).

This brilliant marriage of modern cinema and modern swing music is one of a number of spectacular sequences that make up a scintillating Variety-show which we enthusiastically recommend to our readers.

Among the unseen stars whose voices form the background for some of Disney's most brilliant flights of fancy are the Andrews Sisters, Dinah Shore, Nelson Eddy, Jerry Colonna, the King's Men, the Pied Pipers, etc.

It is scarcely too much to say that, in this latest production, the inimitable Disney has invented virtually a new art form applied to swing-music. He has done for jazz what he so brilliantly did for classical music in "Fantasia."

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CONTEST REPORTS—

HREAT waves may come, dancing may be suffering from the inevitable post-war decline, people may be away on summer holidays, and—as is the case at Buxton—populations may drop by thousands due to the dispersal of munition workers and troops, but it takes more than little things like these to have any serious effects on MELODY MAKER Contests.

The usual large crowds, only slightly smaller than last year's, attended both the 1946 Peak District Championship, presented at the Pavilion, Buxton, on Thursday of last week (11th), by well-known local instrument dealer, Eric George, in conjunction with the Buxton Corporation, and the 1946 Staffordshire Championship which Arthur Kimbrell staged for the MELODY MAKER the following night at Wolverhampton's magnificent Clevel Hall.

Buxton, where, in the absence of the Mayor due to indisposition, Councillor J. N. Smith kindly came along to present the prizes, including the handsome silver challenge cup given by Rupert Turner, Esq., was made none the less successful by the efforts of the Gee-Q's, who were house band for the evening.

Wolverhampton, conspicuous for such a close and keenly followed contest that there was little to choose between the first four bands, had two additional attractions.

The first was the unexpected appearance of Henry Hall, who kindly came along from the local theatre to present the prizes and was given a great reception.

The second was an impromptu jam session by Buddy Featherstonhaugh, who, after judging the contest with Edgar Jackson, joined up with Dennis Hinton and his Band, house combo for the evening, to prove, to the vociferous cheers of the assembly, that he is still one of the greatest swing tenor players in the country.

JUDGES' REPORTS

BUXTON—JULY 11.
 Adjudicators: Buddy Featherstonhaugh, Edgar Jackson.

Winners: SAVANA DANCE BAND (four saxes, two trumpets, piano, guitar, bass, drums). All coms.: Eric Walker, 24, Mansfield Road, Killamarsh, near Sheffield.

Individualists' awards for: Alto and Clarinet (Leonard Armistron), Tenor (Mervyn Watson), Piano (Dennis Drakeitt), Bass (Harry Cousens), Drums (Joe Watkins).

We have noticed that, for some inexplicable reason, quite a few lead altos have developed a tendency to play just fractionally below pitch, thereby taking the brightness off their sections. It happened here, and was none the less noticeable because the saxes were the most prominent part of the band. They attained a most commendable drive, and this was achieved not only by a full, biting tone, good style, and a well-developed sense definition, but also by a volume which made them the loudest part of the band—so much so that at times they overpowered not only solos, but also the two-trumpets brass team, which would have sounded more effective had it not been to some extent masked behind the reeds.

However, the brass per se was satisfactory enough and the rhythm section well above average, and, all round, the band, playing stock arrangements of the fox-trot "Oh What It Seemed to Be," the waltz "I Told A Lie," and the quickstep "Southern Fried," showed that most combinations of 10 and more (and possibly also less) can easily win contests by using the ordinary published orchestrations—when they know how to play them with the necessary character to give them point and meaning.

Second: JIM LOFTY AND HIS ORCHESTRA (three saxes, trumpet, piano, bass, drums). 58, Walton Road, Chesterfield.

Hon. mention for: Alto (Harry Langstaff).

This quite neat and musical band owes much to its trumpet-player. His dance style is still rather too strongly influenced by the brass military band school in which most of his experience has obviously been gained, but his excellent tone and command of his instrument are undeniable.

The tone of the first alto is on the thin side, but he plays with style and character, and perhaps the worst that need be said of the sax team is that the second alto and tenor do not back up sufficiently the way and good sense of definition of the lead.

Best thing in the rhythm section was the relaxed lift of the bass. The pianist is more conspicuous for neatness than modernity of style. The drummer was too "busy" in the waltz, and gave the band very little real lift in fox-trot.

Maurice Fogg and his Band, of Chesterfield, were third. They won the Indi-

vidualists' awards for: Trumpet (James Russell) and Trombone (Ernest Langhope), and an hon. mention for Drums (Maurice Fogg).

Geoffrey White, of The Brocklehurst Sextette, of Buxton, was given an Individualist's award for Violin.

Six bands competed.

WOLVERHAMPTON—July 12.

Adjudicators: Buddy Featherstonhaugh and Edgar Jackson.

Winners: LES PEARCE AND HIS ORCHESTRA (four saxes, two trumpets, trombone, piano, bass, drums), Central Avenue, Nuneaton, Works. (Phone: Nuneaton 2523.)

(Thanks in no little measure to a lead trumpet, not the least outstanding feature of whose all-round good musicianship was his exceptionally excellent tone, and a trombone who, although a little "nervy" in solos, was thoroughly competent as a section man, the brass was the best feature of this band.)

Nevertheless, in spite of individual weakness in the sax team (including the not too good tone of the lead alto, and a tenor whose main claim to mention was his would-be "dirty" tone, which did nothing to prevent his fox-trot solo sounding rather vulgar), the section as a whole, playing with good bite and style, managed to give a good account of itself; and the worst that can be said of the rhythm is that the drummer rather spoilt an otherwise good performance by belting out his quickest solo.

Taking the band as a whole, due to lack of balance between the sections at crucial moments, sometimes things didn't come off as effectively as they should have, but, even so, it cannot be denied that the ensemble played with plenty of colour, drive and style, and gave the impression of experienced musicianship.

Second: STYX WILKINSON AND HIS BAND (three saxes, piano, bass, drums). All coms.: Leslie Pugh, 5, Greenway Gardens, Sedgley, near Dudley, Worcs. (Phone: Sedgley 2310.)

Individualists' awards for: Piano (Robert C. Willis), Alto (George Emery), Clarinet (Frank Beech), Tenor (George Flavell).

Hon. mentions for: Bass (Sidney J. Carter), Drums (Charles H. Wilkinson). This neat, well-rehearsed, rhythmical little band was made none the less pleasing by a pianist whose fine technique and perfect touch, not to mention also improvising ability, resulted in some of the most attractive filling-in in the waltz we have ever heard, and it seemed to us a great pity that he was not given a solo spot in either the fox-trot or quickstep.

This is a three-saxes - three-rhythm band, and, while the saxes were always musically (in spite of the slight tendency of the tenor to blurt in his solos) and their phrasing not without style, their playing was more notable for polish than personality.

The bass displayed very nice tone, and, though not the most modern, even the drummer was certainly not lacking in technique, but somehow they failed to produce quite the strength of beat that is the basis of good dance rhythm.

The Metro Rhythm Boys of Burton-on-Trent were placed third. They secured hon. mentions for Trumpet (Alf Williamson) and Drums (Norman Dowson), and a high tribute from Edgar Jackson who the results were announced for the excellent direction by their coach, Ken Keates. The average age of the band is only 17.

Johnny Morton and his Rhythm of Wolverhampton won the Individualists' awards for: Guitar (Sidney Harrington) and Bass (Charles James). Seven bands competed.

MERSEYSIDE—July 5.

Adjudicators: E. O. Foggson, Edgar Jackson.

Winners: AL POWELL AND HIS BAND (five saxes, two trumpets, trombone, piano, bass, drums). "Roslyn," 42, Parkgate, Chester.

Individualists' awards for: Tenor (Ray Johnson), Trumpet (Syd Lawrence). Hon. mention for: Alto (Eric Hill), Trombone (George Knight), Drums (Harold Jones).

However much the tall-end may at times fall away, it has always taken a good band to win a "M.M." contest, and some outstandingly fine combinations have already qualified for the various Area Finals due to take place next September.

But it is doubtful if any of them have put up a better show than this eleven-piece band of Al Powell's.

It must perhaps be said that the tendency of the lead alto to play a fraction sharp was none the less noticeable because of his slightly shrill tone; that one could hardly describe the pianist as particularly enterprising, and

BUXTON & WOLVERHAMPTON

that the tenor solo in the quickstep, "O.K. for Baby," was somewhat over-powered by the accompaniment.

But in all other respects the band, which gave a grand fox-trot performance of a swell arrangement of the lovely "East of the Sun," was about as nearly perfect as they come.

Second: **PETE HAWKINS' SEPTETTE** (clarinet, trumpet, trombone, piano, guitar, bass, drums). 309, Upton Lane, Widnes, Lancs. (Phone: Childwall 2932.)

Individualists' awards for: Clarinet (Peter Hawkins), Trombone (Tommy Morgan), Piano (Alan Alderson). Hon. mention for: Trumpet (Lenard Sandford), Drums (Les Bickerton).

This is a small "Dixieland"-style band, and to say that it knows how to play Dixieland jazz is no exaggeration.

Thanks to a standard of honest-to-goodness musicianship seldom found in the small "busing" groups of young enthusiasts who prefer music of this type, it not only played with fine drive and style coupled with good taste, but also its collective improvisations showed a harmonic understanding between the players which would have been a credit even to some of the better old-time American Dixieland outfits.

Outstanding among the players were the all-round excellent clarinet, a pianist whose energetic rhythm was obviously as inspiring to the band as it was to us listening to it, and a trumpet who only missed his individualist's award by being unfortunate enough to find himself up against an even better player.

Like so many young and apparently self-taught trombonists, the trombonist of this band has yet to acquire a perfect technique. But the slight deficiencies in his musicianship and possible lack of harmonic fluency which appeared to cramp his melodic line were more than compensated by his enterprise and good Dixieland style.

The bass and guitar were at least adequate, and the worst that could be said of the drummer is that he was more or less consistently a little too loud.

The main shortcoming of the band was that, like so many other small jazz groups, its waltz was not quite up to the standard of its rhythm numbers. The

rhythm section kept up its urge and solidity, but the front line seemed to lose some of its verve and spontaneity.

The Summit Quartet, of Liverpool, were placed third. They won the Individualists' awards for Alto (Fred Brown) and Drums (Charles Morison), and hon. mentions for Clarinet (Fred Brown), Piano (Simon Wilkins), and Bass (Les Turner).

Al Harvey and his Band and Bobbie Nick's Swingette, both of Liverpool, tied for fourth place. The former was given an hon. mention for Trumpet (George Hoaghton); the latter won the individualists' awards for Guitar (Dennis Keeling) and Bass (Johnnie Cunningham), and hon. mentions for Piano (Ralph Millington) and Drums (Pat Davies).

SCOTTISH NOTES

MANTOVANI and his Band are at Green's on a first visit, a brass-sax outfit being featured, with Julie Dawn and Jimmy Messeno doing the vocals. In the line-up is one man whose visit should supply him with plenty of reminiscences, trumpet Jimmy Lonie being in Charles Watson's band which opened Green's about 18 years ago. In that band was Billy Amstell, not long started on his road to stardom, also Jack Chapman, who left there to go to the Albert, Glasgow, where he has banded since 1930.

Scottish M.U. organiser Jimmy McBean announces that a new branch has been started in the Dunfermline and Cowdenbeath district, with Alec Crighton as secretary, while it is hoped to reopen the branches at Falkirk and Kilmarnock shortly.

Joining the ranks of executives in the music business, Len Munsie is now working with Bosworth's in London. Len being a well-known Glasgow sax man who left here not so long ago. He was back home the other week, visiting old pals.

Right on the eve of their departure for their annual fortnight's holiday, the boys at Barrowland, Glasgow, had an extra special rehearsal, reason being a broadcast fixed for August 1, on which night they will be on the air in an old-time session.

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"M.M." DANCE BAND CONTEST FIXTURES

LONDON AREA

Last London opportunity for bands to qualify for this season's Area Finals.

WALTHAMSTOW.—Monday, September 2, at the New Assembly Hall, Forest Road, E.17 (7 p.m. to midnight).—The 1946 North-East London Championship. Organiser: Mr. Les Wingrove, 185, Ferme Park Road, Hornsey, London, N.8. (Phone: MOUntview 9509.)

PROVINCES

LINCOLN.—To-morrow, 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.)

LEICESTER.—Friday, next week, July 26, at the de Montfort Hall. (Note new times—7.30 p.m. to midnight).—The 1946 Leicestershire Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. (Phone: HInckley 561.)

WESTON-SUPER-MARE.—Friday, next week, July 26, at the Pavilion (8 p.m. to midnight).—The 1946 Severn Estuary Championship. Organiser: Mr. Phillip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phones: TEMple Bar 0140 and 5591.)

NEW BRIGHTON (Cheshire).—Friday, August 9, at the Tower Ballroom (7 to 11.45 p.m.).—The 1946 Wirral Championship. Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: AInsdale 78238.)

BOURNEMOUTH.—Friday, August 9, at the Town Hall (7.30 p.m. to midnight).—The 1946 West Hampshire Championship. Organiser: Mr. Phillip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phone: TEMple Bar 0140.)

HARTLEPOOL.—Friday, August 10, at the Borough Hall (7 p.m. to 1 a.m.).—The 1946 Durham Championship. Organiser (for the Hartlepool Corporation): Mr. W. M. Marshall, Entertainments Manager, Borough Buildings, Hartlepool, Co. Durham. (Phones: Hartlepool 6198 and 6197.)

BATH.—Thursday, August 22, at the Pavilion (7.30 p.m. to midnight).—The 1946 Somersetshire Championship. Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: AInsdale 78238.)

GLANLEELY (South Wales).—Friday, August 23, at the Blitz Ballroom (7 to 11 p.m.).—The 1946 West Wales Championship. Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: AInsdale 78238.)

DONCASTER.—Tuesday, August 27, at the Corn Exchange (7.30 p.m.).—The 1946 South-East Yorkshire Championship. Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: AInsdale 78238.)

NORTHAMPTON.—Thursday, August 29, at the Salon de Danse. —The 1946 Northamptonshire Championship. Organisers: The Musicians' Union (Northampton Branch), 40, Earl Street, Northampton.

MANCHESTER.—Friday, August 30, at the Levenshulme Palais de Danse (7.30 p.m. to midnight).—The 1946 Northern Counties Championship. Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: AInsdale 78238.)

WEYMOUTH.—Wednesday, September 4, at the Seaview Hall (8 p.m. to 1 a.m.).—The 1946 Dorsetshire Championship. Organisers: The West of England Entertainments Co., The Assembly Rooms, Princess Street, Yeovil, Somerset. (Phones: Yeovil 1040 and 335.)

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

FRIENDS are toasting "good health" to Rhoda "Mickey" Michaels, now back and fully recovered from her intestinal operation, after seven weeks' absence, with the Irwin Dash Music Publishing Co., 17, Berners Street, W.1.

APOLOGIES to new Edmundo Ros bassist Benny Varetto, to whom we gave the wrong surname in last week's issue. The spelling's right this time!

CLASSIFIED ADVERTISEMENTS

RATES are as follows: Engagements Wanted 4d. per word. Musicians Wanted; Instruments For Sale and all other announcements excepting those specified below 6d. per word. Under the following headings the charges are 9d. per word. Personal; Public Notices; Special Notices; Lost and Found; Sales by Auction. Please allow for 2 extra words if Box No. is required and add 1/- for cost of forwarding replies. The maximum number of words for any announcement is at present restricted to 40 words. Insertion cannot be guaranteed for any specified date; but kindly note that brief announcements can invariably be inserted earlier. All Small Advertisements must be prepaid, and sent to: Classified Advt. Dept., "The Melody Maker," 57, Long Acro, London, W.C.2. TEMple Bar 2468. Ext. 245

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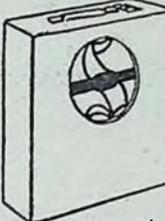
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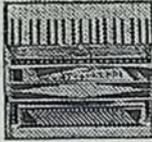
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