

VOL. 22. No. 679. JULY 27, 1946. EVERY THURSDAY. THREEPENCE.

# Melody Maker

INCORPORATING "RHYTHM"

## GIBBONS TO TOUR: RELIEF BANDS FOR SAVOY

THE usual extensive holiday changes are taking place in the dance band arrangements at the Savoy Hotel, London. When he finishes his last night session on August 2, maestro Carroll Gibbons and his Orchestra will depart for a well-earned holiday lasting until the end of September.

The plans of Carroll himself for filling in this period are for a four-weeks hectic Variety tour, followed by a trip back home to America. For the week commencing August 5, Carroll, with his popular solo piano act, will be featured at the New Theatre, Cardiff.

The following week (August 12) he goes to the Shakespeare Theatre, Liverpool; the Hippodrome, Leicester, is his venue for the week after that; and for the last week in August (week commencing August 26) Carroll will travel to Eire for an appearance at the Theatre Royal, Dublin.

Carroll will then fly direct to the States to spend a holiday at his hometown of Clinton, near Boston (Mass.)

In the meanwhile, the Savoy Hotel's dance music will be supplied by a twelve-piece outfit led by the well-known and long-established West End violinist Len Lee, and by the rumbas of Latin-American music expert Roberto Inglez, who takes over at the Savoy only a few days after finishing his run at the Berkeley Hotel on July 27.

Personnel of Len Lee's "holiday" outfit for the Savoy Hotel comprises the following names—most of them "household words" in Town: Alec Blackford and Griff Lewis (pianos); Bobby Martin, Micky Summers, Sid Lenton and Percy Winnick (trumps); Jimmy Redmond and "Sonny" Weston (trumpets); George Latimer (trombone); George Gibbs (bass); and "Nissie" Lakin (drums).

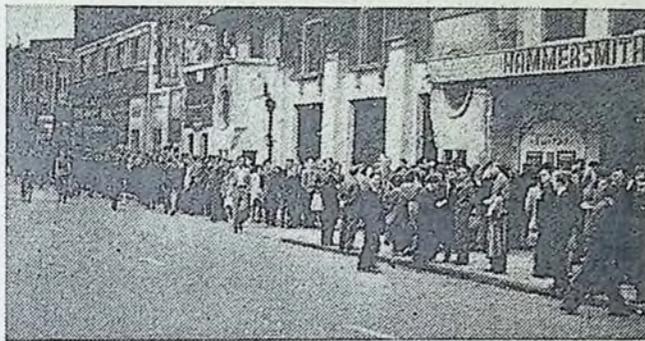
As usual, this Savoy summer holiday band has, again this year, been formed and prepared for the job by Sam Webber, the bandleader and band-provider, whose own popular outfit at Manetta's Restaurant in Mayfair is entering on its fifth year of successful service.

## Lombard in the Lebanon

PIONEERING in territory hitherto untried by British dance bands, and one where modern commercial dance music has yet to attain popular support, ex-Hyltonian tenor-clarinett-vocalist, Paul Lombard is nevertheless winning an ever-increasing public, and is now installed at the Lebanon Palace Hotel until the end of September.

In a country where 80 per cent. of dance music takes the form of tangos and rumbas, Paul has refused to transform his bunch of British modernists into a tango band, and is confident that, by the end of his stay, he will succeed not only in winning dancers round to straightforward commercial music, but even to swing! An attempt to force Paul to engage two local men has formed the only contretemps of his visit. On his refusal to do so owing to the poor quality of local musicianship, the police instituted a veto against his playing. Paul's protest to the British Consul, who raised the matter with the Minister of the Interior, succeeded, however, in lifting the ban, and the boys were off the stand for only one night.

In this land of sunshine and plenty, Paul is leading Manny Winter (sax, cl., vln., vln.); Roy Taylor (sax, cl., vln.); Ted Hedgeline (tp.); Frank Julian (bass); Frank Hubbard (pno., acc., arr.); and Tony Spencer (dms.).



The doors are closed at the Hammersmith Palais, but outside—as this special "M.M." photo shows—a quarter-mile long queue of people, estimated by the police at 4,000, is milling in the vain hopes of crashing in. What is the attraction? Inside the Palais, the first television broadcast from a dance hall is taking place, with Ted Heath and his Music and drum-genius Victor Feldman as the centres of attraction. The colossal and enthusiastic crowds at this epic event last Monday are a sufficient answer to the cynics who say that swing is dying.

## LONDON PALAIS RATES DISPUTE: 5 MEN QUIT

FIVE members of Bert Messeder's Band, currently playing at the Paramount Salon de Danse, Tottenham Court Road, London, gave the leader a fortnight's notice and left the band last Friday, July 19.

This action, which is endorsed by the Musicians' Union, was taken as a protest against rates of pay. The musicians, who are, of course, Union members, are Stan Page (sax and cl.), Bert Jones (sax and cl.), Fred Thomas (sax and cl.), Sid Haddon (piano) and Ron Lanchbury (drums).

### NEW MEN SIGNED

These men informed the M.U. of their decision at the time of handing in their notice and alleged that, since new minimum rates for London Palais work had been established by the Union and issued to the membership (on January 28, 1946), they had made application to their leader to obtain the rate but had been unsuccessful.

At the same time they informed the Mecca Agency of their reasons for leaving.

Ted Anstey, London Organizer of the M.U., informed the MELODY MAKER that he had seen the musicians concerned and had informed Bert Messeder that all musicians employed by him must receive the rate for the job. Ted Anstey has also written to the Mecca bandleaders in London, pointing out to them that they are the employers of the Union members, and as such are responsible for payment of appropriate wages.

Approached by the MELODY MAKER, a Mecca representative said that he had no statement to make but saw the dispute as one between the hand-

## Berkeley Drum Change: Cyril Bass In

WHEN piano-leader Ian Stewart starts up at the London Berkeley Hotel this Saturday (27th), there will be one change in his personnel as previously announced.

Drummer Joe Watson, having now decided to remain with Geraldo and make the forthcoming Continental trip with him, Cyril Bass will be the permanent Ian Stewart percussionist. Cyril just demobbed from the RAF, has played with several notable bands, including the Skyrockets.

## GERALDO TO OPEN BERLIN FORCES' CLUB

Leaving for Germany on Sunday

ON Sunday next (28th) Geraldo sails for the Continent, with his entire orchestra, singers and artists, on what will virtually be the last gesture to be made by ENSA to the Forces overseas, prior to the Army Welfare Service taking over its work on September 1.

Travelling by sea from Hull to Cuxhaven, the orchestra is headed for Berlin, where, on August 1, they will assist in the inauguration of the first permanent NAAFI club.

After the opening by Air Chief Marshal Sir Sholto Douglas, Geraldo will broadcast from Berlin in the BBC Light Programme from 7.15 to 8 p.m. (BST), and, during the course of his subsequent two weeks' tour, will also be airing over the Light Programme from the BFN Studios, Hamburg, on August 10.

The orchestra returns to this country on August 16, and will then enjoy a well-earned fortnight's holiday, resuming its normal round of concerts, broadcasts, recordings, etc., on September 1.

In selecting Geraldo to participate in the opening of the new Berlin Club, ENSA is paying its final tribute to a leader whose work for overseas troops has been unremitting throughout the war years and which took him to the remotest and most isolated parts of the Middle East and North Africa, as well as to the battle zones of Europe.

Of his forthcoming tour, Geraldo told the MELODY MAKER: "I am looking forward to renewing many old friendships made during my previous overseas tours. Nobody deserves more than our Service men and women overseas the very best entertainment that we can give."

Meanwhile, the orchestra is busy rehearsing for the show in the intervals between a hectic round of recordings and broadcast work preparatory to the trip.

On the day before their departure they will make their second television appearance at Alexandra Palace (July 27, 8 to 8.30 p.m.).

CONGRATULATIONS to Miff King, trombonist with the Geraldo Orchestra, and to his wife, Kay, on the birth of their second daughter, Sally, on July 8.

Both mother and daughter are doing well, and first-born Valerie is delighted at being presented with a baby sister.

## K.P. 37th STAR PARCEL:

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# CALL SHEET

(Week commencing July 29)

- Carl BARRITEAU and Band. One-Night Stands.
- Billy COTTON and Band. New Theatre, Cardiff.
- Leslie DOUGLAS and Orchestra. Empire, Hackney.
- Morton FRASER and Harmonica Rascals. Empire, Bristol.
- Gloria GAYE and Band. Palace, Rufford.
- Harry GOLD and Pieces of Eight. Gilderdrome, Southend.
- Nat GONELLA and Georgians. Green's Playhouse Ballroom, Glasgow.
- Adelaide HALL. Winter Gardens, Morecambe.
- Gerry HOEY and Band. Empire, York.
- Jack JACKSON and Band. Palace, Blackpool.
- Freddy MIRFIELD and Band. Hippodrome, Aston.
- Ossie NOBLE. Hippodrome, Eastbourne.
- Oscar RABIN and Band. Capron's Ballroom, Bangor.
- Monte REY. Palace, Blackpool.
- Harry ROY and Band. Birmingham.
- Charles SHADWELL and Orchestra. Hippodrome, Bristol.
- Anne SELTON. Hippodrome, Brighton.
- Reub SILVER and Marlon DAY. Hippodrome, Manchester.
- Billy THORBURN. Metropolitan, Edgware Road.
- TROISE and Mandoliers. Hippodrome, Manchester.
- Frank WEIR and Orchestra. One-Night Stands.

## Instrument Firm Managerial Change

FRED HARDY, noted figure of the London musical instrument world, who, since 1938, has been manager of Lew Davis's firm, is leaving at the end of this month to return to his native Bristol.

He is going back to the firm with which he started—Brown's, Ltd., the well-known West of England musical instrument business—but this time he is to be a partner with Johnny Brown, the present owner.

In between his activities on the instrument side, Fred has also been noted for his trombone-playing with Les Asling, Jack Oliver and other bands. He will continue his giging in the West Country.

To replace Fred, Lew and Ben Davis have signed up that well-known clarinet and alto sax star and teacher, Mickey Lewis, a pioneer of the profession since the good old days, who has been a tower of strength in such bands as Al Collins's at the Berkeley Hotel, Sidney Lipton, Carroll Gibbons, etc.

Mickey has not forsaken his playing entirely, but proposes to devote himself mainly to the business side of music, and will be glad to welcome his many friends at Lew Davis's premises, 134, Charing Cross Road, W.C.2.

# MANTOVANI IN VARIETY

FRESH from a triumphant season of Scottish and North of England dance appearances, one-night stands and Sunday concerts, Mantovani and his Orchestra go into Variety at the London Lewisham Hippodrome on Monday (29th).

"Monty" will be leading the same first-class band as he had on tour, and vocals will again be in the capable hands of Julie Dawn and Jimmy Mesene.

Further offers of Variety dates have had to be postponed, at least temporarily, because of Mantovani's broadcasting commitments, which start early in August.

In the meanwhile, "Monty" has a solo television date on August 2. He expects to be handling one of the biggest West End ventures of his career in the early autumn.

## Wildeman Back at Cricklewood

WHEN a couple of months ago, all his friends rallied round to welcome popular Cricklewood Palais leader Jan Wildeman back to the stand after a nasty leg operation, it turned out that their congratulations were premature.

Within five days of his return to the band, Jan collapsed on the way home after an afternoon session, and was rushed to hospital, where it was discovered that he had developed a serious internal complaint.

A further period in hospital, plus several weeks' convalescence at the seaside, were found to be necessary before, on July 19, Jan, completely restored to health, at last made what he hopes is his permanent return to the Palais.

During Jan's absence, the band has been most efficiently looked after by trombonist Buddy Hammond.

## 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. THEY SAY IT'S WONDERFUL (1-2-2-2-1-3-7-9)
2. GYPSY (THE) (2-1-1-1-1-1-3-2-9)
3. PRISONER OF LOVE (5-9-6-6-5-5-8-7)
4. ALL THROUGH THE DAY (3-3-2-6-2-2-1-1-5-2-3-5-4-2-3-5-6-7-8-7-6)
5. I DON'T KNOW ENOUGH ABOUT YOU (7-8-7-8)
6. LAUGHING ON THE OUTSIDE (6-4-4-4-2-3-1-5-2-3)
7. IN LOVE IN VAIN (8-7-0-7)
8. SIOUX CITY SUE (4-5-5-5-4-6-7-6-9-7)
9. DOING WHAT COMES NATURALLY (Figures in parentheses indicate previous placings.)

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# MARIO'S GIRLS' RUMBA BAND ON THE AIR

THIS Sunday, at 6.15 p.m., in the Light Programme, noted West End singing teacher, Maestro Mario, will have the satisfaction of hearing the first broadcast of an original project which he has been engaged in launching for the past few months—the first British all-girls' Rumba Band.

Led on trumpet and violin by Briquette Barrois, who will be well remembered from her long sojourn with Ivy Benson, the band—which is called "El De' Marios"—is a nine-piece outfit, beautifully dressed and very well rehearsed and coached by Sam Bogan.

Since Mario launched it, it has been undergoing intensive rehearsals and gets its big break on Sunday in "Variety Bandbox," with two television dates already scheduled next month.

With Briquette leading, the remainder of the girls are: Cecilia Hopkinson (flute); Elizabeth Balk (drums, bongoes, etc.); Clare Wolfenthal (bass); Anne Shirley (clarinet); Rita Leslie (claves and vocals); Gladys Norman (guitar); Querinda (piano and vocals); and Patricia Leavold (maracas and specially dances).

The outfit would be an ideal proposition for a club or restaurant, and combines good musicianship and exhilarating rhythm with glamour and personality.

## SCOTTISH NEWS

JACK PATERSON, well-known Glasgow sax-player, who has had spells as leader at the Astoria and Barrowland, is taking a band through to Dunfermline in August for some concerts which are to be held in the park under the auspices of the Carnegie Trust.

Live music is available on two evenings per week for Glasgow's open-air promotion at Kelvingrove, records being used on the other nights, but during the Fair Week a band was booked for every evening. Willie Wilson looking after four sessions, with Archie McDonald doing the other two. Archie has the regular sessions for July, of course.

While the Gaybirds are on holiday the music at Barrowland is being supplied by a deputy band from Nell McCormack's office, the line-up featuring Bill Allison, popular Glasgow vocalist, who has had a spell with Lew Stone and others.

Last week's Green's par was slightly inaccurate, the band in residence during the week of publication being Gloria Gaye and her All-Girls outfit. Mantovani appearing the previous week. Nat Gonella will follow.

## NORTHERN RADIO NOTES

RADIO dates for the North for the next week or two include the first appearance on the air of the Ceres Harner Band currently at the Spa Royal Hall, Bridlington (Aug. 7, 10 to 10.30 p.m.), and another "first-timer," Les Garratt, and his Band from the Textile Hall, Bradford (Aug. 14, 10 to 10.30).

To complete practically a full Yorkshire bill for the first two weeks of August, Alec Howieson (10th) and Johnny Addestone (17th)—both from Leeds—will be heard in the Northern keyboard feature, "Plippant Fingers."

Also on Aug. 10, the Ted Heath ensemble will play a "Saturday Night at the Palais" date from the Winter Gardens, Blackpool.—J. D.

## Blanche Doing Well

MAKING a big hit at the Ocean Theatre, Clacton-on-Sea, Blanche Coleman and her all-girls band are featured both on the stage and in the pit, where Blanche herself wields no mean baton.

One or two changes are to be reported in the line-up, correct and up-to-date version of which, with Blanche herself playing saxes and violin, is now: Helen Hall, Alma Blow, Betty Smith, Betty Boosey (saxes); Mabel Willis Browne (violin); Tom Beale, June Robinson, Georgina Statham (trumpets); Marion Muston (trombone); Win Helliwell (piano and accordion); Peggy Boosey (bass); Marie Cleves (drums, xylophone).

# NAME BANDS FOR BOGNOR

BANDLEADER JACK LEON, who for many years has been associated with the presentation of the first-class name bands at the Pavilion Ballroom, Bognor, is again actively engaged this summer season in bringing star attractions to this resort.

During the earlier part of the year, Harry Davidson, Eric Winstone, Oscar Rabin and Harry Leader were among the well-known bands which played at this venue, and from to-morrow (Friday, July 26), name bands are to be featured every Friday.

Attractions have all been booked by Maurice I. Kinn, and the first one is George Crow and the Blue Mariners, direct from the "Merry-Go-Round" broadcast series; followed by Teddy Foster and his full 20-piece orchestra and artists on August 2, Bank Holiday Friday, August 9, brings Frank Weir and his Orchestra, with Vivien Paget, to Bognor, followed on August 16 by the famous Blue Rockets directed by Eric Robinson. Francisco Conde and his augmented Rumba Band take the stand, with Johnny Denis guesting, on August 23. The series ends on August 30 with a visit from Ronnie Munro and his Orchestra.

## BLUE ROCKETS' RADIO RUSH

BEYOND the service meaning of its title, the radio programme "Stand Easy" next Monday plunged into a hectic three-day series of rehearsal, run-through and recording, lasting until 7.30 on Wednesday evening.

By that time three separate editions of Charlie Chester's popular air-show will have been "canned" and the first also sent out on its normal Monday night air-time.

Purport of this marathon of music-madness is to give the cast a well-earned break without denying the fans their weekly fun fare.

Thus, by Wednesday night Eric Robinson will have led the Blue Rockets in six theme songs, three band items, three Norma Clarke numbers, three Raymond St. Clair numbers, three "Whipit Kwicks," three "Murders at the Piano," etc., etc., and the band will have spent thirteen and a half hours in the Paris Cinema, smoked 980 cigarettes and drunk 108 cups of tea.

The number of gags Charlie will have cracked in this feat of non-stop scripting is incalculable.

Permanently with the Rockets now is ex-Hilton pianist-arranger Billy Hill, replacing Ronnie Selby, whose nervous breakdown earlier this year necessitates rest and quiet for some time to come.

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# HOLLYWOOD HIGHSPOTS

News from the U.S. West Coast

by DAVE HYLTON

**D**UKE ELLINGTON and his orchestra just finished a theatre engagement in Los Angeles at the Million Dollar Theatre, which has been redecorated and reopened as a showcase for name bands. The Duke plans to stay on the West Coast for a picture until September.

Woody Herman followed the Duke for a week, and then will do six weeks at the Dorsey Brothers' Ocean Park dance, Casino Gardens. Chubby Jackson, bass with Woody, plans to leave the band soon, but Bill Harris and the rest are still with the herd.

Louis Prima winds up his stint at Casino Gardens before Herman opens. July 9 saw the great Stan Kenton band on the Meadowbrook Gardens bandstand for a six weeks' stay. Stan is featuring the phenomenal Vido Musso (tenor work along with the trombone of Kai Winding and a mighty rhythm section including Ed Sefranski, bass, and Shelly Manne, drums. Juno Christy with Stan is being acclaimed one of the new great finds.

### CARTER ON BASS-TRUMPET!

The all-time great alto man, Benny Carter, is knocking them out nightly at Hollywood's Swing Club. Benny has taken up the playing of bass trumpet (sic) lately. His tenor man is one of the best in the country, a well-known local boy, Bumps Myers. Across the street from the Swing Club is where Eroll Garner holds forth on the 88. One of the Esquire Poll winners for 1945, Garner's fame and talent is slowly but surely spreading.

Down on Vine Street, which seems to be becoming the Fifty-Second Street of Hollywood, plenty has been happening. Boyd Raeburn opened at the Morocco with a 21-piece band including two French horns. There has been much controversy over this band of Raeburn's and the arrangements of George Handy. As explained by Raeburn, he is not attempting to prove anything, just writing and playing music as he feels and hears it. It's based on his and Handy's theory of sound.

Despite this, there are many who feel that Raeburn plays over the heads of his public. There is no question about the musicianship of Raeburn and Handy, as they both know what they are talking about.

The success of the band will answer many questions.

Since new life has been instilled into the Morocco, its neighbour, the Radio Room, has had no little trouble in obtaining strong enough attractions with which to compete. However, Billy Berg's, farther down on Vine, is a very strong competitor with Art Tatum, Louie Jordan and the Slim Gaillard Trio.

Berg's has been just about the hottest spot in Hollywood for a long time with no competition. A string of such attractions, such as Eddie Heywood, Coleman Hawkins, Dizzy Gillespie, Harry Gibson, Edgar Hayes, Gee Pee Johnson, now Art Tatum, seem to be followed by Louie Jordan. Of course, Slim Gaillard has been there as a staff trio.

Back up aways on Vine is a small spot called the Hangover, where Bob Zurke worked his last year on this earth. It's strictly a Dixieland spot and has its own special clientele. Around the corner, on Sunset Blvd. is the Tom Tom, which has also tried



Wedge shoes—and no coupons, either! But don't rush to start queuing, girls; you'll have to go a long way to find such things. All the way to Stockholm, in fact, where Ivy Benson and her Girls took time off from their amazingly successful Scandinavian tour (see "Essence," page 4) to feast their eyes upon the shops and make some of their girlish dreams come true.

a come-back by hiring Wingle Manno and his little band. It didn't last long, and now the Tom Tom has switched to a novelty group of no special consequence.

One of the most popular spots in all Hollywood with the musical world is the Key Club, across from the NBC Studios on Vine Street. Keys are given only to those in the music

and radio business, and an entrance to the Club may be gained only through the use of the key—the general public is kept out entirely. Drinks are moderate in price and excellent in quality, a combination difficult to find in most public bars. There is no entertainment, but who would listen to it in all that babble of professional chatter?

## HITS AND PIECES

A New Feature of  
Tin Pan Alley Gossip  
by SAMMY QUAYER

Yankee "Command Performance" transmissions, just dial the 25-metre band on Sundays, 11.30 a.m., and you'll get your ace outfits and artists bigger and better than ever... Heard Stan Kenton's "Tampico" played brilliantly by Geo. Evans' Ork, the other evening, with the leader now in terrific form on the vocal... Latest Tin Pan Alley set-up is "Box and Cox Publications," and the hit writers say they've a cert in tee-off song "The Girl who Broke My Heart".... Greyhound tracks still relying on Grosby and Silvester records for their musical side of the entertainment. Maybe the doggies like their corn, too... Lucky Lee, new artist on Sharman's "Music Hall," Saturday (27th) will sing "When the Thrill has Gone".... Remember that beauty "I Don't Know Why I Love You Like I Do"? Well, it's getting a heck of a ride over the Yankee networks, so you'd better expect it back again soon over here. That's pretty obvious, isn't it?... Liked Sam Browne's "Prisoner of Love" on the Friday night show... Miller-Strauss organiza-

tion excited over new ballad now being readied for nation-wide hook-up.... After the "Four Inkspots," now the "Four Smudges" due on the air, August 24. We may soon expect the "Six Blotters".... Anybody wanting Cyril Shano in a hurry, phone Lord's Cricket Ground—he'll be there... Jack Simpson just signed new contract with Parlophone, and his latest discs for August release highlight great vocals by star-in-the-making Maureen Morton....

### BRITISH TOP TUNES

HERE are the 15 best-selling tunes in Britain for the week ending Friday, July 19. Alphabetically arranged, this list does not constitute the exact position of each song, but is compiled from a comprehensive survey by leading popular music distributors operating throughout the country.

- "BLESS YOU."
- "CRUISING DOWN THE RIVER."
- "CHICKERY CHICK."
- "HOMESICK, THAT'S ALL."
- "I CAN'T BEGIN TO TELL YOU."
- "INTO EACH LIFE A LITTLE RAIN MUST FALL."
- "IT'S A PITY TO SAY GOOD NIGHT."
- "LAUGHING ON THE OUTSIDE."
- "LET BYGONES BE BYGONES."
- "MARY LOU."
- "MONEY IS THE ROOT OF ALL EVIL."
- "OH, WHAT IT SEEMED TO BE."
- "PRIMROSE HILL."
- "THERE'S A LAND OF BEGINNING AGAIN."
- "YOU CAN BE SURE OF ME."

## STERLING SUCCESSES

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### Moody and Delaunay Off to States

RECENT departures from this country included that of Wally Moody, E.M.I. recording executive, who sailed for the States earlier this month.

This is Wally's second transatlantic visit in the space of four months. Another important figure in the recording world, Charles Delaunay, orlito and discographer who has supervised many of the recent French record sessions, is also westward-bound.

Charles tells the MELODY MAKER he will be sailing this week and that he hopes to arrange a tie-up between some French and U.S. labels.

## F&D'S BEST SELLERS F&D'S

### ★ MARY LOU ★

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PARIS IS PARIS AGAIN (Waltz)

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# ESSENCE - - - by Pat Brand Robert E. Benny Lee

PICTURED here is the man whose radio reputation ruined his chance of getting a third-party insurance policy out of a certain insurance agent. The agent politely pointed out that although he did not know Benny Lee personally, he had heard him in the "It's a Pleasure" programme where he was featured as a casual, lackadaisical sort of chap. Invariably late for his numbers. "I ask you," pleaded the agent, "could one reasonably issue insurance to a person like that?" "I'm wondering what reactions will accrue from Benny's next radio rôle. From July 27 he will be playing the part of an elderly Scots caretaker on the shortboat which is the setting for the new edition of "Navy Mixture"; the sort of bloke to whom it would be dangerous to entrust anything more modern on the roads than a penny-farthing!"

It seems next to no time since Benny and I had our first cup of tea together, shortly after his arrival from Glasgow to make his name in Town. A blitz was on at the time. I recall, but that didn't shake his determination. And sooner than even he expected, he hit our headlines in a big way.

On October 31, 1941, the front page announced: **Band Throws in Job** rather than let Singer Go.

Band was Johnny Clace and his Claclegoons, singer was Johnny's discovery, Benny Lee, job the Nut House, who wanted to replace Benny, with an extra sax.

The boys said No! If Benny went, they went, too. They did. Sticking to a vocalist whom they knew to be something out of the ordinary.

They were right. Since then Benny has continued on the up-and-up, and is now as well known as a radio actor as a vocalist. This Saturday (7.30) at 9.30 p.m. in the Light Programme he co-stars in the new "Navy Mixture" with Jewell and Warriss, Betty Paul, the Radio Three, Charles Smart, with the B.B.C. Revue Orchestra under the direction of Frank Cantell.

immediately thought of Geoffrey—and Geoffrey did not need much persuasion to terminate his exile and step back into the world of music that he knows well.

Here's wishing him success in his new assignment.

I HAVE just finished reading one of the most absorbing and, I should imagine, the most authoritative books on jazz that have so far come on the market. It is Ernest Horneman's "A Critic Looks at Jazz," released in this country by Jazz Music Books.

To me, the main difference between this and the other books that I have studied on the subject is that Horneman's, apart from an amazing depth of analysis and erudition, is the first I have come across that succeeds in establishing valid criteria for a music which has long been ignored by the majority of serious critics.

He has brilliant second and third chapters in which he establishes his critical standards before proceeding to apply them to the everyday problems of both musician and critic. Academic standards, the jazzman's standard, the collector's standard, and the commercial standard—these he considers, and rejects as absolute standards, holding that each is surveying the whole flux of jazz from small and rigid platforms.

"What is required," he states, "is a larger and more flexible plane on which good taste and knowledgeable judgment can reach a reasonable understanding. We ask: 'What is it that makes this music different from all other forms of music?' And the answer logically points at the proper standard of evaluation; the best musician is the one who shows the least compromise with alien forms of music, who gives the widest development to the traditional framework, who shows the greatest variety within the unity of his chosen idiom."

His last chapter, "From Jazz to Swing," rounds off the book with the most sensible words I have yet seen written on this thorny subject. Two quotes must suffice.

"It is essential that these two idioms be viewed as consecutive stages of a single historic continuity and not as two parallel developments whose merits and demerits can be argued on a purely aesthetic basis."



Benny Lee

And the concluding paragraph: "The only chance of a revival of jazz lies in a recurrence of a social and economic situation which will make improvised counterpoint on folk themes a paying proposition. It is up to us, therefore, not only to write and argue about jazz, but to work for a social development which will keep our music alive."

This isn't a chatty book; it needs careful reading and thorough digestion. But every enthusiast interested in the history of jazz from its African roots to its present-day swing guise should take the opportunity to get hold of a book which merits a permanent place in his library.

FOR the benefit of movie-going jazz fans, I draw attention to two films currently appearing at the various "locals."

Number one is "Dark Corner," starring Lucille Ball, which puts the spot on Eddie Heywood and members of his orchestra in a brief, well-photographed sequence.

Number two is a trifle called "Talk About a Lady" (the lady in question being Jim Falckenberg), in which the full Stan Kenton band is both seen and heard.

# Straight Stars Okay Geraldo Show

A PART entirely from the recent years with his band, Geraldo is a man with a cause. He firmly believes that the bridge between those of the straight and swing schools of thought is essentially a narrow one, and one of his pet ambitions in life is to see in this country—the two factions working so much closer together as they do in America—vide Kostelanetz and Turbil.

It was with this end in view that "Gerry," co-operating with the management, invited three notabilities of the straight music school to see and hear his show at the Palace Theatre, Manchester, last week.

They were Mr. R. J. Forbes, Principal of the Royal Manchester College of Music, Sir Ivor Atkins, eminent organist at Worcester Cathedral and the Chairman of the Halle Concert Society; Mr. Philip Godlee, all of whom saw the show from a box.

## "MASTERLY MIND"

They later went back-stage to see Geraldo, and although they were most careful not to attempt to make comparisons, they were high in their praise of the act as a stage show and of the musicianship displayed. In particular, they expressed pleasure at the quality of the brass section with a personal word for Lancashire's own Eddie Calvert, who features the Harry James "Trumpet Concerto" in the show.

Of this, the "Manchester Guardian" critic wrote: "Eddie Calvert's playing of a trumpet concerto is in its own way a piece of virtuosity."

Of the show as a whole, Sir Ivor Atkins is reported as saying: "I was enormously impressed by the magnificent training and supreme achievements throughout. There was an extraordinary unanimity in the flow of the whole show and the masterly mind behind it all."

"I think it is a superb organisation and an extraordinary technical accomplishment all through," said Mr. R. G. Forbes.

"Really well done and a first-class show," said Mr. Godlee.

Jerry Dawson.



In the photograph above, Jimmy Miller, dapper leader of the Squadronaires, is smiling not only because Edgar Jackson has given his band's latest disc a rave in the next column, but because he has just been introduced to the Holiday Princess of Great Britain, Miss Pamela Bramah. Occasion was the Princess's visit to Bunting's Clacton Holiday Camp, where the boys are in the midst of a terrific season.



VIC LEWIS and his Sextet have for a long time had the swing fans in their pockets, but find it a much more difficult matter to get the balls equally well situated when they settle down for a game of snooker. Reading from right to left, the boys are: Vic Lewis himself, drummer Reg Swaine, pianist-arranger Ken Thorne, tenorist Jimmy Skidmore (concentrating on a terrific solo), bassist Johnny Quest, alto and soprano sax star Ronnie Chamberlain, and trombonist Fred Mercer. The Lewis boys are currently getting a big hand every afternoon and evening at the Royal Exeter Hotel, Bournemouth.

Our tame poet, rhapsodising on this occasion, writes:—

The Lewis Band plays with a swing,  
They're the tops, some think;  
But Jimmy Skidmore, tenor man,  
Can never get the pink.

Ken Thorne can pound the ivy keys,  
In mood from Dixie days;  
But when he goes to wield a cue,  
He simply rips the baize.

Vic Lewis strums in five or six,  
Commenced at a push;  
But one good "hit" he'll need to play,  
Is a cannon-off-the-cush.

When Ronnie Chamberlain plays sax,  
He makes the fans all shake;  
But on the snooker table  
He just never makes a break.

Jazzman drummer Reggie Swaine,  
On a rim-break sure can sock it;  
But with longer stick and steady hand,  
He cannot find the pocket.

Although at snooker they don't shine,  
And seldom put a thing;  
Joe Davis couldn't bask the blues,  
Or think the town with swing.

# "SQUADS" ON WAX EDGAR JACKSON'S Record Reviews

THE SQUADRONAIRES  
\*\*\*Cement Mixer ("Slim" Galliard, Lee Ricks) (V by The Quads) (Eng. Decca DR10342)  
\*\*\*Saturday Night At The Palms (Bob Musel, Eddie Lisbona) (V by The Quads) (Eng. Decca DR10341) (Decca F8441—3s. 1d.)

Jimmy Miller directing Tommy Bradbury, Monty Levy (alto); Andy McDavit (clar., ten.); Jimmy Durrant (ten.); Cliff Townshend (clar., bar.); Tommy McQuater, Jimmy Watson, Archie Craig, Clinton French (tpts.); George Chisholm, Eric Breeze (tubs.); Ronnie Aldrich (pno.); Bert Weedon (str.); Arthur Madsen (bass); Jack Cummings (dms.); The Quads (Monty Levy, Jimmy Watson, Cliff Townshend, Eric Breeze) (vocal quartet). Recorded May 25, 1946.

STILL one of the grandest swing bands we have, the "Squads" ought to be in this column far more often than they are.

Reason for their absence is that so many of the titles they are called upon to record come under the heading of "commercial," but these two of their latest discs are a rather different proposition.

Let us take first "Cement Mixer."

10010, 10017—Weir (clar., alto); with Hawkins (alto, clar.); Fred Ballerini, Walter Crombie (tens.); Alan Franks (tpt.); George Shearing (pno.); Lou Nussbaum (bass); Struttin' At The Astor (Decca DR10017) (Decca F8461—3s. 1d.)

10010, 10017—Weir (clar., alto); with Hawkins (alto, clar.); Ballerini (tenor); Crombie (ten., bar.); Franks (tpt.); Shearing (pno.); Teddy Wadmore (bass); Jack Parnell (dms.). Recorded January 29, 1946.

written by "Slim" Galliard (wrongly spelled on the label Gallard), of "Slim and Siam (Stewart)" fame.

This incredible opus owes the success it achieved in America, and looks like repeating over here, almost entirely to the fact that the words are about the screwiest bit of completely senseless nonsense that the World Wide Music Co., or for that matter, any other publishers, have ever put out.

But the tune has much of what it takes to produce worthwhile swing music, and it certainly seems to have tickled the fancy of the "Squads."

Nevertheless, this is a song the words of which are likely to be the main attraction, so I think it was a tactical error on the part of the arranger not to let us hear them until almost halfway through the song. I also think it would have been better to have given at any rate the first vocal chorus to a solo voice and let the Quads take the second.

For, although their diction is anything but bad, it is always more difficult to recognise words when they are sung by a quartet, or even a trio, than when they are sung by a single voice.

However, this is the worst I can find to say of this record, and there are plenty of good points to compensate for it.

The side opens with an introduction—mainly by Arthur Madsen's bass, Jack Cummings' drums, Ronnie Aldrich's piano and Tommy McQuater's trumpet—which, as

regards conception and performance has more than a mild flavour of a certain Mr. Ellington.

Musically, this passage, repeated later as a bridge between the ensemble chorus and first vocal, is the high-spot of the side, but there is plenty else to enable one to say that the "Squads" have not only made an intriguing job of this test example of what fun a bit of nonsense can be, but also still stick out as a fine band.

Now do they disgrace themselves on the other side.

As a composition, "Saturday Night At The Palms" may be no more than you'd expect of a piece the title of which was in all probability inspired by the B.B.C.'s anything but consistently enlightened Saturday night series of the same name.

But anything this uncompromisingly British idea of swing composition may lack on paper, the Squads manage (in spite of too much singing) to remedy to some extent as it goes round and around and finally comes out here.

George Chisholm has a swell trombone spot.

## FRANK WEIR AND HIS ASTOR CLUB SEVEN

\*\*\*Annie Laurie (Trad., arr. Lad Busby) (V by Anne Lenner) (Decca DR9444)  
\*\*\*Henderson Stomp (Fletcher Henderson) (Decca DR9443) (Decca F8597—3s. 1d.)

10010, 10017—Weir (clar., alto); with Hawkins (alto, clar.); Fred Ballerini, Walter Crombie (tens.); Alan Franks (tpt.); George Shearing (pno.); Lou Nussbaum (bass); Struttin' At The Astor (Decca DR10017) (Decca F8461—3s. 1d.)

10010, 10017—Weir (clar., alto); with Hawkins (alto, clar.); Ballerini (tenor); Crombie (ten., bar.); Franks (tpt.); Shearing (pno.); Teddy Wadmore (bass); Jack Parnell (dms.). Recorded January 29, 1946.

At Park Lane's ritzy niterie, the Astor Club, where the band played for so long, and even later when it went to Fischer's Restaurant in Bond Street, it was the last word. If you wanted to listen, you found the most intriguing and subtle things continually going on. If you wanted to dance, you found there wasn't a band in town which could ride with a more relaxed rhythm or keep such perfect tempo.

To say that it manages to sound as good on records as it did in the flesh would be an exaggeration. The music is nevertheless, they are more than good enough to give you a very fair idea of what the outfit could do.

Especially "Henderson Stomp," issued some months ago.

The Fletcher Henderson opus, with a good solo by George Shearing, gets about as near to bouncing as even the band did at the Astor, and Frank Weir, sometimes described as more conspicuous for his academic ability than for the finer points of swing, gets about as near as does matter to giving the statement the lie direct.

Swing fans will not find "Annie Laurie" any more attractive for the vocal by Anne Lenner, but the band does well enough in the rest of this neat swing treatment of the song.

As a composition the more recently issued "Struttin' At The Astor" seems a little derivative and laboured in places. But the arrangement at least proves that good voicing can often make small bands sound as full as larger ones, and the performance with more Shearing leaves little to be desired.

With the nature of this tuneful song, "Cocktails For Two" on the back is in slower, more rhapsodic vein. The arrangement, which gives Fred Ballerini a moment to show his nice tone and sense of melody, is quite charming, and the again good performance shows, for one thing, the band's flair for colour and character.

# CHATTER by Chris Hayes

LOSING his rising 17-year-old first alto Harold Klein to Art Thompson at the Court Royal Hotel, Southampton, Les (Lyceum) Ayling has seized 27-year-old Frank Divine, who has been 1st tenor with Freddy Platt at Margate. A native of Blackburn, who started his career with Vernon Myers, Frank served six years in the R.E. and was a member of the Transportation Centre Band.

Conducting one of her popular Sunday evening concerts at the Marine Ballroom, Ramsgate, luscious lady-leader Peggy Poulton put on a song-titles contest. A soldier with three stripes who submitted an entry added F.S. breeding. All correct—or I'll eat my hat. When Peggy announced the results she found it necessary to condemn the optimistic sergeant to a most unappetising meal.

When the B.B.C. cancelled a recent 9 a.m. airing by Harry Farmer and his Electronomes, they announced that it was due to "technical trouble with the organ," which put it mildly, considering the organ was in bits when Harry arrived at the studio! So he and his Electronomes a mused themselves for half an hour on an old pipe-organ they found in a secluded corner.

Ever since I applied the adjective wily to describe someone in CHATTER a fortnight ago, my friend the ambling photographic fiend Jack Marshall has been teasing me about it. Unable to endure his taunts any longer, I shall use my penetrating pen to tell you that Jack is beetroot-faced, barrel-shaped, breezy and benevolent. Now let him try to live that down.

Former bandleader Alan Parsons, who now does outside publicity for the Lyceum, came on duty last week with one arm well bandaged. A strange domestic accident. While mending his attic fanlight, the step-ladder on which he stood collapsed, causing him to clench at the fanlight, bringing it down heavily on his arm and smashing the glass, inflicting a fractured hand and severe lacerations.

Phantom-fingered rhythmic Cornish pianist Ledona, who airs on July 25 in "Pleasure Beach," won a sobriety at the R.A.M. at the age of 15 and became a classical recitalist, using her baptismal name Olga Thomas, but turned to variety shortly before the war, helped E.H.S.A. and has broadcast as guest with George Melachrino, Billy Ternent, Reg Foort and in "Keyboard Cavalcade."

Caught whispering clues to competitors in a recent radio "Merry-Go-Round," squat trombonist Freddy Burgess, with George Crow's Blue Mariners, was thrust on to the stage and asked some "Lucky Dip" questions which got him properly whacked! How they must have chuckled up in Oldham, his home town, and in Leicester, where he worked for the War Office for 4½ years.

One-time London Palais leader Joe Martin, who now promotes dances and supplies bands all over Cornwall, has reopened the ballroom of the Bedruthan Steps Hotel, at Mawgan Porth, near Newquay, with a six-piece outfit comprising himself (alt. cl.), Don Jones (pno., acc.), Roy Binding (dms., comedy vls.), Percy Cox (trmp.), Ted Beard (trn.) and a vocalist.

Mad air-show "Ignorance Is Bliss," containing crack clowns Syd Millward and his comical Nitwits, will come over on B.B.C. Light-length every Friday, kicking-off on July 26. Syd sharing top with Wally Stewart and trying to conduct Bill Christmas (trmp.), Freddy Welsh (trmb.), Alan Glare (pno.), Ronnie Genarder (banjo), Cyril Lacey (tymps., conca-dian), Arthur Galkin (sousa) and Bobby Stude (vln.).

# COLLECTORS' CORNER

by REX HARRIS and MAX JONES

can recordings coming from Brunswick - Balke - Collender Co.'s Brunswick and Vocalion series were repressed in this country by the old Pathé Frères Pathéphone, Ltd. They had the foresight to etch the date on the matrices of certain American recordings, which has resulted in their being on their own Actone and certain Homochords, Perfects, Levaphones, etc.

Physical comparison can be made by observing the slight "cliff" device around the centres of all records pressed in the old Actuelle plant. The dates appear in "mirror" effect, due to dating the matrix instead of the initial wax recording.

"Another thing," Brunswick Cliftohone is the right designation for the records Nic referred to, and not "Cliftohone-Brunswick," which is just like talking of "Zonophone-Regals!" By the way, did Peter really find a Yellow and Black Label English Vocalion? As far as I can remember, no such classification was issued here, or for that matter, the recordings in question, on early English Vocalions, anyway. There is no trace of it in any of the Vocalion catalogues I possess; also, the catalogue numbers do not tally.

"I was listening to a swing programme from a Paris station the other evening when they played Bechet's 'I'm Coming, Virginia,' but attributed it to 'Marion Cook and his Ork.'"

This seemed strange to me, even though Pops was long ago associated with Cook. I'm wondering if there is any logical reason why the disc should have been announced as by Marion Cook?—Ernest Bayly, Maldstone, Kent.

"I've enjoyed reading your Crosby and Spanier listings and others. Now what about discs of Meade Lux Lewis and, before anyone else, Bix himself?"—Peter Raymond, Perth.

9/12/1925 for the first side and 28/5/1925 for the second.

My first guess is that the date means that on that day a batch of their particular record was pressed; but against that is the fact that on my copy of "Red Hot 'n' San" two dates can be found on one record. It's possible to have an early catalogue number with later date than a later one; here are a few examples: Lizzie Miles, "Black Man," Br. Cl.2462, 12/12/1924; Rodemichs, "Oh Sister Ain't That Hot," Br. Cl.2474, 2/1/1924; Back O' Town Blues, Cottonpickers, Br. Cl.2486, 9/1/25; Cottonpickers, "Mama Goes Where Papa Goes," Br. Cl.2490, 20/2/1924.

Although some Br. Clifto were carried on to British Brunswick, no date can be found on this label, nor on any American Brunswick.

"The first recording of the M.C.B.B. was 'Arkansas Blues'/'Blue Blues,' recorded July, 1924, and issued here in November, 1924, no Trumbauer present. He is, however, on the next two sides they made, 'Red Hot 'n' San.' All Actuelles have dates on the wax, as also Grafton, Homochord and Scala where they used a Perfect master. If anyone really does know the exact why and what of these dates, I'd very much like to know."

And according to Bill Munday:—

"Re Nic Downing's queries regarding dates etched on certain Brunswick Cliftohone records, this is in order and has a Pathé origin. This was because before Brunswick started operations in this country, all Ameri-

THE critic who called Ivy Benson and her Girls Band "an amazing damokrestes" was not being impolite. He was one of the thousands of Swedes who have taken Ivy and her girls to their hearts and given them a reception that tops anything this much-travelled and rightly lauded orchestra has so far received.

Writing from the Strand Hotel, Stockholm, Ivy tells me that within two days of their arrival, the band had played to over 18,000 people at Goleberg, where the management had to turn out all the light bulbs as the audience could be induced to leave.

Had the same reception in Stockholm where every girl was presented with a bouquet at the end of the show; received Press notices commenting on their "wonderful brass" and saying they were "comparable to Ellington and Hylton," and had received offers from Portugal, Switzerland, Norway and Denmark!

This is merely the start of a comprehensive Continental tour, which takes the band next to Belgium, and on to Paris, with a visit home to make a film and play a few variety dates during the late autumn, before re-crossing the Channel.

Not a bad start!

BACK in Tin Pan Alley after a ten-year retirement, is a very old friend of earlier MELODY MAKER readers, to whom the name of Geoffrey Clayton at once recalls many a laugh they received from his regular contributions to these columns in the days when we were monthly.

Geoffrey left the Alley round about 1935 to devote himself to writing, since when he has produced a dozen books and a regular stream of articles and short stories.

But the Alley had not forgotten him; nor had ten years' absence completely broken the spell it casts over anyone who has ever been associated with it.

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# LINCOLN "M.M." CONTEST

THERE must have been many at Lincoln's Drill Hall last Friday (19th) for the 1946 Lincolnshire Championship whose enjoyment was more than slightly tinged with sadness at the absence, due to his untimely death last April, of Len Marshall, the well-known and popular figure of the cathedral city's entertainment fraternity, who had organised the event so many times previously for the MELODY MAKER.

But surely Len was with us in spirit, and if so, he can only have thrilled with pride at the brave and successful way in which his wife, Mrs. Kathleen Marshall, assisted by his old friend Jack Shipston, who came all the way from Newcastle for the contest, took over the organisation of the event.

For the presentation of the prizes the stand was a veritable Lincoln Who's Who. The celebrities included the Deputy Mayor, Councillor H. Bennett, with Mrs. and Miss Bennett, and Mr. John Cochrane, manager of Woolworth's, who, with Mrs. Cochrane, has yet to miss seeing the handsome silver Challenge Cup given some years ago by his firm, awarded to the Lincolnshire winners. They were all given a great ovation by the 600 and more patrons.

### JUDGES' REPORT

Adjudicators: Edward Pogson, Edgar Jackson.

Winners: RAY BALL AND HIS MUSIC (four saxes, trumpet, French horn, piano, guitar, bass, drum). All cons.: J. Pollard, 113, Ruskin Avenue, Lincoln.

Individualists' awards for: Tenor (Jack Wright), French Horn and Vocalist (George Morris), Hon. mention for Trumpet (Dick McPherson).

How difficult can be overcome when one is imaginative and enterprising enough to show in at least one direction by this band.

Presumably unable to find a good trombone player available in its district, it uses instead a French horn.

And the horn-player (who, incidentally, also showed himself to be an unusually pleasing vocalist) did more for the band than even a good trombonist might have done. A skilful musician, he not only played the trombone parts, thus giving the ensemble a refreshingly original colour, but also added an effective touch of novelty to the band by showing up in the forefront as an unexpectedly good swing soloist.

In spite of a rather thin tone, the trumpet also revealed himself to be a reliable musician with a good style.

The saxes, with the first tenor giving a very fair account of himself as a soloist, did well enough in the quickstep, which they played with at least some imagination and character. But in the waltz the balance was bad, the second alto and two tenors being barely audible under the lead alto, who, incidentally, played just sufficiently flat to sound slightly uncomfortable.

In the rhythm section the pianist seemed to have to concentrate too heavily on reading to be able to play with any feeling or spirit; the guitar was more conspicuous for loud, twangy tone than lift; the bass was also on the loud side, and drummer rather unrelaxed. In these circumstances it is hardly surprising that the section seemed rather plodding and rhythmless in the foxtrot and waltz. What is surprising is that, in spite of the shortcomings of the players individually, the section managed to produce something worth calling drive in the quickstep.

Second: FRED MEAKIN AND HIS MUSIC (two saxes, trumpet, piano, bass, drums). 128, Broadway, Yaxley, Peterborough.

Individualists' awards for: Clarinet (Ron Smith), Piano (Stan Smith). Hon. mention for Drums (Armand Kingston).

Placed only fifth at Cambridge last April, this band has so improved since then that it was able to come an easy second here at Lincoln, although the general standard was certainly no lower than it was at Cambridge, and we could not resist a glow of satisfaction when we realised that practically all the improvement was due to the judges' report given to the band at Cambridge.

Most noticeable improvement was in the piano and drums, who, from being, respectively, loud, ponderous and lacking in lift, and busy, unrelaxed and unable to maintain steady tempo, can now hold their own with even some of the better players heard in contests.

The alto tone could have been better; the clarinet tends to get a little gauche at fast tempo; the tenor's phrasing in the waltz was a little awkward and he has a tendency to blurt; and the trumpet's vibrato is still too pronounced. But even these shortcomings could not conceal that the front line is more musically and working better together, or that all round the band is playing with much more conviction, polish, and general understanding of how to use its instrumentation effectively.

It is helped in no little measure by the addition of a young bass player who has the makings of a first-class dance instrumentalist.

Maurice Fogg and his Band of Staveley, near Chesterfield, were third. They won the Individualists' awards for Trumpet (James Russell) and Drums (Maurice Fogg).

The Hardy Smith Dance Orchestra of Mansfield won the Individualists' awards for Alto (James E. Smith) and Bass (William L. Blythe). Seven bands completed.

1946 South-West Wales Championship, June 21, at Neath.—Individualist's Award for Tenor Saxophone was won by Allan Williams of Roy Allan's Band; the name was given incorrectly in our report.

## LAST AREA FINALS' CHANCES

ALTHOUGH it was first announced only last week and there are still more than five weeks before the event takes place, the entry list for the 1946 North-East London Championship at Walthamstow on Monday, September 2, is already full and there is a waiting list.

This is due to the fact that, as announced in last week's Fixtures List, this is the last district championship to be held in London this season, and a number of London bands which wisely left making their attempt to qualify for their Area Final until the last moment, suddenly realised that unless they could get in at Walthamstow their only hope of getting through to the great 1946 "All-Britain" Final, to be held in London in the autumn, would be to go to a contest outside London. And that is what they will have to do now, and it will not be easy for them.

Nearest qualifying contests to London still to be held are Bourne-mouth on Friday, August 9 (any band like a nice week-end by the sea?), Bath on Thursday, August 22, and Northampton on Thursday, August 8.

Provincial bands also should appreciate that the last-minute rush is likely to occur in the few remaining county and district championships to be held anywhere this season. The entry list for the "Wirral" Championship at New Brighton on Friday, August 9, for instance, is already full.

## Contest Fixtures

THIS WEEK  
LEICESTER.—To-morrow, Friday, July 26, at the de Montfort Hall (7.30 p.m. to midnight).—The 1946 Leicestershire Championship.  
Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics.

WESTON-SUPER-MARE.—To-morrow, Friday, July 26, at the Faydon (8 p.m. to midnight).—The 1946 Severn Estuary Championship.  
Organiser: Mr. Phillip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2

## INSTRUMENTS FOR SALE 6d. per word

ALTO SAX by Dolnet (Paris). S.P., low pitch, full Artists model, as new, £37 10s.—A. Burdett, 65, Berkeley Ave., Greenford, Middx.

ALTO SAX, Universal, Paris model, L.P., perfect condition. £13.—Buckley, 61, Dartmouth Rd., Forest Hill, S.E. For 2814.

BASS, lined cover, bow. £50.—Wesling, 6, Grafton Climb., Churchway, N.W.1, Euston 6255.

BASS, 4-string, French, case, bow. £40; evenings.—Renown 1423, Kingshottle, 42, Chipstead St., London, S.W.6.

BROADWOOD BOUDOIR Grand, bargain £70; near offer.—Sergeant, 8, Castle Drive, Ilford.

BUESCHER TENOR, S.P., G.B., case, stand, 2 Mouthpieces, £30 or near.—K. Halliday, Lower Burcombe, Chalford Hill, nr. Stroud, Glos.

BUFFET BOEHM Bb Clarinet, perfect, shaped case, £36 10s.; Cadet Bb Boehm, metal, £22 10s.; Selmer Alto, cheese cutter, gold and silver, £45; Conn Cavalier Tenor, S.P.G.B., new condition, full artists, £67 10s.—Chas. E. Foote, Ltd. (Est. 1923), 1-2, Bridle Lane, W.1.

CELLO, "La Fleur," 1893, full size, perfect (no bow), in strong wood, case. £30.—Hamlin, 12, Buckingham Close, Brighton.

CONN ALTO, G.L., new, £70, L.P., Alto, perfect, £35. Gravesend 1153. Cosgrove, 48, London Rd., Northfleet, Kent.

COUESNON TENOR, S.P., G.B., new pads, pearls, just overhauled, good case. £42; Theobaldville Lamy Tenor, S.P., pearls, perfect plating and condition, suit, learner, £20.—Allan Reid Ltd., 24/26, Bedminster Parade, Bristol, 3.

DALLAPE ACCORDION, as new, offers?—Jackson's, 98, Jermyn St., S.W.1.

E FLAT Alto Sax. "Favourite." Paris make, newly reconditioned, valued £60; take nearest.—Hudson, "Woodstock," 389, Scally Rd., Newby, Scarborough.

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