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Melody Maker

INCORPORATING "RHYTHM"

LONDON-PARIS EXCHANGE OF BANDS IS BEING FIXED

Harry Gold and Bernard Hilda to Swap Bandstands

THE "CLOSED SHOP" IN RECIPROCAL EXCHANGE ARRANGEMENTS BETWEEN ENGLISH AND CONTINENTAL DANCE ORCHESTRAS IS ABOUT TO BE OPENED.

Negotiations at this moment being completed may well prove to be the first step towards a regular system of exchanges between leading dance bands here and those across the Channel. These plans open up an immense vista of possibilities, leading, it is hoped, to more interesting, more varied and better-paid engagements, much wider fields of activity for the musicians of both countries, and an enormous extension of camaraderie and understanding between the dance musicians of Britain and those on the Continent.

This is the important news behind a cable received this week from our Paris correspondent, who states that a scheme involving a top-line British and a celebrated Parisian band is now in an advanced stage of negotiation and is receiving favourable support both from the Musicians' Union over here and its counterpart in France.

RECIPROCAL AGREEMENT

The English band concerned is Harry Gold and his Pieces of Eight, and the Paris outfit that of Bernard Hilda et son Orchestre. Harry Gold opens with his augmented Pieces of Eight at the London Embassy Club on Monday next (31st). Bernard Hilda is at present playing at the Club des Champs Elysées in Paris. Negotiations are being handled by London agent Leon Cassel-Gerrard.

Our Paris correspondent cabled: "Hilda told the MELODY MAKER that his London agent, Leon Cassel-Gerrard, was negotiating this scheme with the British Musicians' Union reportedly enthusiastic. He said that the exchange would be absolutely reciprocal. For example, if Hilda takes fourteen musicians to the Embassy Club, then the Embassy orchestra for the Champs Elysées club must have fourteen musicians, arrangements being identical in every detail."

"Hilda also said that the French union was also enthusiastic and that the French Ministry of Labour will grant permits for British musicians on this basis. The last word now rests with the British Ministry of Labour."

M.U. IN FAVOUR

Commenting on this statement, Mr. F. H. Dambman, general secretary of the Musicians' Union, said: "The facts as stated in the cable are substantially correct. There has not yet, however, been time for a definite conclusion to be reached between ourselves and the French Musicians' Union, but I can say that the executive committee is taking a favourable view of the proposal."

He stressed the point that any such orchestral interchange must be completely reciprocal in regard to the type of orchestra and the place in which it plays—i.e., night club, restaurant, etc.—duration of its visit, and in every detail of the contracts. There must be no possibility of the exchange jeopardising the employment of any British musician.

Leon Cassel-Gerrard also confirmed that he had approached both unions with very promising results, and described Bernard Hilda, whose music has already been broadcast to this country, as a dynamic personality and one of the most popular bandleaders in Paris to-day. Further details will be eagerly awaited.

FEATHERSTONHAUGH LEADING AT GARGOYLE

DESPITE the fact that he has had to evacuate his flooded home at Staines, tenor-star Buddy Featherstonhaugh is walking around well pleased with himself these days, for he has fixed a resident job with his bright little quintet in the West End.

The venue is the old-established Gargoyle Club in Dean Street, W., which might almost be called the "cradle of jazz" for British musicians, since so many of the now famous personalities in our business started with bands there in the early 'thirties.

Since his very successful tour of Iceland last November, Buddy has been busy with one-night stands, and is an ideal choice for bandleader at this exclusive club, where he will undoubtedly do very well.

He starts on April 8, succeeding Alec Alexander and his Band, who have been installed for the last five years.

Buddy on tenor will lead four rhythm, including electric guitar. The personnel will be published next week.

SILVESTER-GRASSO COMPANY FORMED

FURTHER to the exclusive announcement in these columns last week, we are now able to inform readers that the projected Silvester-Grasso Productions, Ltd., is now actually in existence, with offices at 17, St. Martin's Street, W.C.1.

General manager for the company is Desmond A. Hart, and the office will handle—in addition to Victor Silvester and his Ballroom Orchestra—Oscar Grasso and his Intimate Music and Gypsy Orchestras.

Oscar Grasso will, of course, retain his musical directorship of the Hungaria Restaurant; where, apart from his five years' Army service, he has been resident for the past nine years.

Now that the office is established, plans for the projected nation-wide appearances of the Ballroom Orchestra should quickly reach fruition.

JOE KAYE, bandleader at the Royal Victoria Hotel, St. Leonards-on-Sea, requires a pianist, with straight and modern dance style, able to take solos, if possible, and transpose vocals. It is an all-the-year-round job, evenings only, six nights a week. Get into touch with Joe at the Royal Victoria: Hastings 3300.

NO "DR. CROCK" FOR CIRO'S

ADMIRERS of that ultra-crazy radio show "Ignorance is Bliss," may well wonder who is the fantastic Doctor Crock whose "Crackpots" have replaced Sid Millward's Nitwits in this Monday night escapade.

He is none other than saxist-arranger Harry Hines—for so long a pillar of the Maurice Winnick Band and before that a member of such famous radio and recording units as Al Collins (at the Berkeley), Spike Hughes, Ray Noble and Teddy Brown.

Since the inception of "Ignorance," Harry has done every arrangement for the show, and taken over the baton where necessary. When Millward left, he was the obvious choice for the job of successor.

Because of his commitments with this show, which is now a full-time job, Harry will not be able to join the Maurice Winnick outfit when it opens at Ciro's on March 31.

There are several very well-known names in Harry's line-up for "Ignorance," comprising: George Hurley, "Mad" Gilbert and Billy Keble (violins); Percy Winnick—brother of Maurice—(clarinet); Harry Mason (flute); Max Gordon (bassoon); Arthur Niblo and George Kenneth (trumpets); Syd Krama (trombone); Alan Moran (piano); Teddy McVey (drums); Cliff Denver (guitar); Bill Haines (tuba); and Larry Jay, who plays triangle and cymbals.

MRS. TAWNY NEILSON, BBC Dance Music Supervisor, leaves in the "Queen Elizabeth" next Wednesday (April 2) for a six-weeks' holiday in the States. "BBC Inquiry: Where Do We Go From Here?"—See page 4.]

FELDMAN'S

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JAMBOREE SELL-OUT

THE first post after the publication of last week's MELODY MAKER brought such an avalanche of ticket applications for the Jazz Jamboree into the office of the Musicians' Social and Benevolent Council that, during the course of the first day, the five-shilling seats were over-subscribed five times and the ten-shilling seats went shortly afterwards.

The position as we go to press is that only a few seats at £2 are left for this epic "Command Performance" of British dance bands at the Gaumont State, Kilburn, on Sunday, April 27 next, and that the huge hall is already virtually sold out.

Since our announcement of the list of bands in last week's issue, three more outfits have accepted the MSBC invitation to appear—the new and modernistic Woolf Phillips Orchestra; Lou Preager and his fine orchestra from Hammersmith Palais; and the stylish and artistic Caribbean Trio. There is one more attraction still to be fixed, and the Council is working on something really sensational to round off the programme.

The position about a broadcast is still undecided and depends upon whether the BBC's full broadcasting service will have been restored by the end of April. With such a galaxy of talent and with so many thousands of applicants for tickets disappointed, it is greatly to be hoped that it will be possible to put some of the show on the radio.

Lou Preager's Flying Continental Visit

FINISHING up a strenuous week with both Home and Overseas broadcasts from Hammersmith Palais last Saturday evening, M.D. Lou Preager left the following day by plane on a hectic five-day itinerary, combining business with a short holiday.

After being in Monte Carlo on Sunday, Berne on Tuesday, Copenhagen Wednesday, and Brussels on Thursday, Lou will accelerate his tour to even more dynamic proportions on Friday, when he will fly to Paris, and then, later the same day, will return to London, taking up the baton again at Hammersmith Palais late on Friday evening.

Gold's Vocal Choice

WHEN Harry Gold and his augmented Pieces of Eight open at the Embassy Club, Bond Street, W., on Monday next (31st), they will feature 18-year-old brunette ex-Payne vocalist Jane Lee.

Busily rehearsing for this opening, Harry has now secured the services of Leo McCoubery (vln.) and Adash Frydman (viola) for the string section to be led by George Hurley. There remains one more violin to fix.

NORTHERN OFFICE:
2/4, Oxford Rd., Manchester 1

Jerry Dawson's PROVINCIAL NEWS

THE Casino Ballroom at Portobello, Edinburgh's seaside suburb, has switched from semi-pro. bands to a pro. outfit of Union musicians, installed by Tony Fuses. A four-piece, the band is led by Al Stewart (alto sax, bass), who has with him Bobby Stewart (drums); Tony Fuses (piano); and Wattle Riley (tenor-sax). After a spell with Tommy Sampson at the Eldorado Ballroom, Leith, Bill Owens (spt.) is back with Tony Fuses at the West End Café, Edinburgh. Dick Macpherson deputised during Bill's absence. New member of the Fuses outfit is Bill King (drums), formerly with Cam Rabbie's band at the Empress Ballroom, Dalkeith. Change of management at the Princes Ballroom, Edinburgh, brings Frankie Smith and his band from Stewart's Abbeymount Ballroom to the Princes Street hall. Northern pianist Maurice Arnold still with Harry Leader in Tommy Saville's absence. Other northerners in the Leader band are Maurice Bass, one-time bassist with the Alan Holmes Swing Sextet; Bill Griffiths on tenor, and trombonist Jack Thirwell, late of Peter Fielding's band.

Friends of Jackie Newstead (piano), currently with Stan Smith at Ikley, will be interested to learn that his wife recently presented him with their second baby girl. Busy over Easter is Yorkshire's Charlie Steel. Charlie will be at the Queen's Hotel, Harrogate, with his own band and will have another under the direction of Phil Michael at Craighlands Hydro, Ikley, whilst continuing to handle the music for dinner dances at the Royal Station Hotel, York. Currently at the Locarno, Glasgow, Jack Stone would like all his friends to know that his permanent address now is 6, Heslington Street, Manchester, 14. Sgt. Alec Collins, c/o Sergeants' Mess, R.A.F., Spitalgate, Grantham, Lincs, would be glad to hear from any R.A.F. musicians who would like to join his band. He can probably arrange postings.

The Locarno Ballroom, Edinburgh, has been sold by auction for £18,900. The new owner takes possession on April 1, and the premises will continue to be used as a ballroom. Newly formed Oldham branch of the M.U. holding a dance at Hill Stores, May 2. For further information contact secretary, George Mellor, 215, Park Road, Oldham. Warrington and Crewe next on the list for formation of M.U. branches; watch for further information.

Drummer Max Thompson recently joined Fred Lord in his musical business in Oldham. Harker and Howarth now opened in music biz at Gt. Moor Street, Bolton. Tom and Jack are both members of Jim Knowles' band at Bolton Palais. Johnny Moran singing weekly on Jack Jordan's "Sing Song" programme (North Regional). Jan Ralford will play opposite to Joe Less at the Villa Marina, Douglas, I.O.M., during the summer season. Recently formed Rhythm Club meets at 7 p.m. each Sunday at the Jack and Jill Club 15 Westgate, Bradford. Anyone interested will be welcome. The "Skyliners," directed by Les Hampson, currently at the Olympia, Scarborough, with three brass, three saxs, and three rhythm line-up. Youthful trombonist Ken Wray shortly leaving Bill Edge at Levenshulme Palais, Manchester, to join Teddy Foster for his C.S.E. tour. Ceres Harper adding final touches to his line-up for the summer at the Spa, Bridlington.

PAT HYDE IN CAR-CRASH

ADMIRERS of popular singer and accordionist, Pat Hyde, will be sorry to hear that Pat and her husband, well-known violinist, Peter Rush, have been badly hurt in a serious road accident.

Coming to London from their home at Lyme Regis, where they have a thriving photographic business, Pat and Peter were looking forward to celebrating Pat's birthday on March 17.

Instead, they spent the day as danger-list casualties in Salisbury Infirmary, where both have been detained. Peter with both knee-caps broken and his left elbow dislocated, and Pat with concussion, her left ankle cracked, her left knee and right hand injured, and her face severely lacerated.

At first, the doctors feared Peter would not live, but fortunately, a blood transfusion pulled him through. Pat has several stitches on her face, ears and mouth, but has been assured that plastic surgery will conceal them. Her right hand is in plaster, and she has no hope of fulfilling any Variety engagements yet awhile, or a television date on April 7.

She hopes, however, to recover enough to go across to Copenhagen, as arranged, during May.

SHEFFIELD TO PWLLELI

AFTER 13 months at Edinburgh Palais, Maurice Sheffield takes up a resident appointment on March 28 at Butlin's Holiday Camp, Pwllheli.

Playing opposite Eric Winstone, Maurice's band will be augmented to 14. Line-up is: Dave Young, Laurie Fairley, Nelson Durston and Johnny Kirkwood (brass); Harry Dwyer, Johnny Montgomery, Jimmy Parsons and Bill Cowie (saxes); Tony Gusti, Bert Meldrum and Ronnie Aimer (rhythm).

The outfit will be completed by the addition of a second trombone and a girl vocalist.

Maurice is succeeded at the Palais by Arthur Wallwork, from the Locarno, Glasgow.

Star Bands' One-Nighters

CURRENTLY presenting the best in swing around the Greater London area is the newly formed Ron Heath Productions, general manager of which is Bill Sensier.

Future presentations include: April 3 at Dulwich Baths, Joe Loss and his Orchestra; April 9 at Wimbledon Town Hall, Ted Heath and his Music, who will also be heard at Lewisham Town Hall on April 23, and at the Empire Theatre, Kingston, on the 13th in a series of concerts which also offer Oscar Rabin and his Orchestra (27th).

On April 20, Leslie "Jiver" Hutchinson will appear at Dulwich Baths, whilst Lou Preager and his Orchestra are due to play there on the 24th.

IVY BENSON RETURNS

LOOKING fit, well and happy after their supremely successful C.S.E. tour of Italy and Austria, Ivy Benson and her girls arrived at Victoria Station, London, on Monday afternoon last.

Chief of C.S.E. Colonel Richard Stone told the MELODY MAKER that Ivy's had been one of the outstanding successes of all time—both the military personnel and local population having already expressed a desire for a return visit at the earliest possible moment.

Negotiations are in hand at the moment which may result in the complete Benson show revisiting the scenes of her triumph.

In the meantime, Ivy and the band go right into a season in Variety, commencing at Hackney Empire on April 7, following with Shepherd's Bush (14th), Palace, Leicester (21st), and Chiswick Empire (May 5).

On April 28 (Monday) the band will be heard in an all-girl "Band Parade" broadcast, when it will play opposite to El Mario's Rumba Band.

Other broadcast dates fixed for the band are: April 9 (5.45 to 6.15) (Light); April 11 (Overseas); April 13 (Variety Bandbox); and May 5 (11.15 to 12 noon).

Veteran Leader Starts Up Again

VETERAN bandleader Al Lever, who has been in the profession over twenty-five years, and who broadcast from the London New Prince's Restaurant as long ago as 1927, makes the headlines again in 1947 with the news this week that he is taking a twelve-piece band to the Beach Dance Hall at Aberdeen.

Al is starting next Monday (March 31), and will be replacing the unit supplied by Howard Baker from London. Al's band for the date consists of three brass, four saxs, three rhythm, and solo violin, plus himself conducting and playing sax, and a girl singer whose name has not yet come to hand.

For seven and a half years M.D. at the Winter Gardens, Weston-super-Mare, during which period he broadcast on Western Regional, Al Lever has also spent part of his more recent career at various halls on the Mecca Circuit. For some time he has been kept out of the profession owing to a serious accident which necessitated an operation on his arm and 16 months of continuous hospital treatment.

Fame in a Fortnight

FROM obscurity to the West End in two weeks is the tale of 20-year-old North Harrow vocalist Lynda Russell, who opened with the Stardusters last Monday (24th) for their week at Fischers Restaurant, Bond Street, W.

Together with Terry Devon, who has been with the band since their inception, she will be heard at the Jazz Jamboree.

Missing the Fischers break is guitarist Law Day, confined to Ward B3, Hammersmith Hospital, Ducane Road, W.8, with diabetes. His place is being held for him by Pete Sensier.

Following a special dance at Fischers on Sunday night, the Stardusters spend Easter Sunday and Monday at the Pavilion, Bognor, and broadcast on the Home Service, 1.10-1.30 p.m., on April 8.

TERNENT'S FIND

AT present singing with the Billy Ternent outfit is a young Staffordshire vocalist whose recent efforts have considerably impressed many knowledgeable listeners.

He is guitarist Don Emsley, who, before joining Billy Ternent six or seven weeks ago, toured Italy with Roy Richards and with Arthur Rowberry.

Don can be heard to-day (Thursday), when he will again handle the vocals on the Ternent broadcast from 5.15 to 6 p.m. (Light).

CALL SHEET

(Week commencing March 31)

Blanche COLEMAN and Girls' Band.
Pier Pavilion, Cleethorpes.
Billy COTTON and Band.
Empire, Liverpool.
Leslie DOUGLAS and Band.
Hippodrome, Golders Green.
Teddy FOSTER and Band.
One-night Stands, North.
Roy FOX and Band.
Empire, Chatham.
Morton FRASER and Harmonica Rascals.
Hippodrome, Norwich.
Stephane GRAPPELLO and George SHEARING.
Empire, Hackney.
Henry HALL and Band.
Empire, Sheffield.
Felix MENDELSSOHN and Hawaiian Serenaders.
Empire, Woolwich.
Sid MILLWARD and Nitwits.
Empire, Swansea.
Fred MIRFIELD and Band.
Queen's Park Hippodrome, Manchester.
Woolf PHILLIPS and Band.
Palace, Preston.
SQUADRONAIRES.
Empire, Glasgow.
TROISE and Mandollers.
Hippodrome, Brighton.

HAWAIIANS FUEL-BLITZED

WITH broadcasts cut right and left, due to the fuel crisis curtailing broadcasting during certain hours, several bands have suffered severely.

One of the hardest hit has been A. P. Sharpe's Honolulu Hawaiians—whose outfit has so far had five airings cut from a series of seven, and two dates scheduled for next week have now been washed out.

Featuring guitarist Ronnie Joyne, with vocals by versatile Kay Heppell, the Hawaiians were heard on Tuesday last (25th) in an afternoon spot which was really grand and most polished. They should be heard again on Tuesday, April 8, at 4.10 p.m. in the Light programme.

AMBROSE tenor celebrity Billy Amstell will be featured with a swell group comprising Malcolm Lockyer (piano), Alan Metcalfe (guitar) and Norman Burns (drums) at the Rose Room, Frith Street, W., on Sunday (30th).

Billy is also continuing his ORBS recordings, but our heading last week "Amstell Turns Bandleader" should not give the impression that Billy has renounced playing in a band.

His bandleading exploits are confined to broadcasting and occasional public appearances.

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The First Musicrafts and Royals are Here!

BELOW you will find reviews of two of the first records to be issued over here by EMI from the American "Musicraft" and "Royal" catalogues which, as I was able to tell you in the "M.M." for the week before last, they recently acquired.

Meanwhile, a word to Decca to suggest that it is high time they took a leaf out of the EMI book and made a move to cater more adequately for us swing enthusiasts.

In addition to the better American bands of whom they do occasionally feature, Decca have, for instance, Randy Brooks and the most individual of all living swing vocalists, Billie Holiday. But for all we are allowed to hear of them they might no longer be in existence.

Here are some of the records which I am told are among the best by the artists concerned, and which Decca might do much worse than consider for a now long overdue release:

Randy Brooks—"Harlem Nocturne"; **Roy Eldridge**—"Hi Ho Trailus Boot Whip"; "Rockin' Chair"; "Les Bounce"; "It's the Talk of the Town"; **Billie Holiday**—"You Better Go Now"; "No More"; "What is This Thing Called Love?"; "Don't Explain"; "Bit Stuff"; "Good Morning, Heartache"; **Louis Jordan**—"Be-ware"; "If It's Love You Want"; "Good Whisky (and a Bad Woman)"; "Ain't Nobody Here But Us Chickens?"; **Sister Rosetta Thorpe**—"Singin' in My Soul."

ZEP MEISSNER DIXIELAND BAND—"Leavin' Town" (J. Jarvis, J. Meissner) (Am. Royal 105A).
 "New Orleans Masquerade" (Z. Meissner, Irving Mills) (Am. Royal 108B).

(Parlophone R3023—3s. 11d.)
 Meissner (clt.), with R. Poland (tenor); J. A. Rushton, Jun. (bass-sax); C. E. Mackey (tpt.); H. J. Daugherty (tmb.); S. Wrightsman (pno.); Nick Patool (dms.). Recorded March 23, 1946.

THESE are Dixieland jazz, and Dixieland jazz has now become "period" music.

But don't let that put you off, even if you are more partial to things in more modern vein.

Dixieland music can still be grand, when it is well played, and although this Meissner band sounds a little stereotyped in the obviously pre- (and not too well) scored ensemble parts, on the whole it knows its book of Dixieland idioms and brings to the style a standard of musicianship that

Edgar Jackson's Reviews

was not always forthcoming from the original Dixieland bands.

Moreover, for the most part it plays with all the vigour and drive that was a feature of most of the old-time Dixieland groups.

The greater part of the credit for this goes to drummer Nick Patool.

He plays with so much more vitality and punch than he ever displayed on any Benny Goodman records that it is difficult to believe it is the same man.

But the star of the proceedings is Jimmy Rushton.

If his chorus in "New Orleans Masquerade" (the better of the two sides because of Jimmy) doesn't mark him as the greatest jazz bass-saxist ever, it certainly marks him as the greatest your humble critic has ever had the joy of hearing, and the disc is well worth getting for him alone.

ARTIE SHAW AND HIS ORCHESTRA

"Let's Walk" (Shaw, George Shaviro) (Am. Musicraft 5408).

"The Glider" (Buster Harding) (Am. Musicraft 5419).

(Parlophone R3027—3s. 11d.)

Shaw (clt.), with Rudy Tanzas, Lou Presby (altos); Herbie Stewart, Ralph Rosenlund (tenors); Chuck Gentry (bar.); Bernie Glow, George Schwarz, Ray Linn, Stanley Fisselson (tpts.); Ollie Wilson, Gus Dickson, Bob Swift, Harry Rodgers (tmps.); Dodo Marmarosa (pno.); Barney Kessell (gtr.); Morrie Rayman (bass); Lou Fromm (dms.). Recorded November 14, 1945.

ONE could usually rely on Artie Shaw to turn out, even at his worst, a reliable record when he was with American Victor and Columbia, and he seems to be living up to this reputation now that he has gone over to Musicraft.

Both sides are swing numbers, and if it must be said that the most outstanding individual is Mr. Shaw himself on his clarinet, that doesn't alter the fact that he had a good band for this date or that it was provided with competent arrangements of tunes that, taken by and large, are above average, and not only because they are melodically a cut above the too often heard riff pieces.

I thought at first "The Glider" was going to work out as a four-star side.

But after opening well, with the band riding invigoratingly at fast (but not too fast) pace, it tends to become rather too much of a to do about too little.

Still, all round, a quite presentable effort.

Ronnie Rand III

OUTCOME of the freeze-up conditions facing touring bands recently is the illness of Blue Rockets' trombonist-manager Ronnie Rand, who contracted bronchitis during the band's tour of the Tyneside area two weeks ago and was forced temporarily to quit the band.

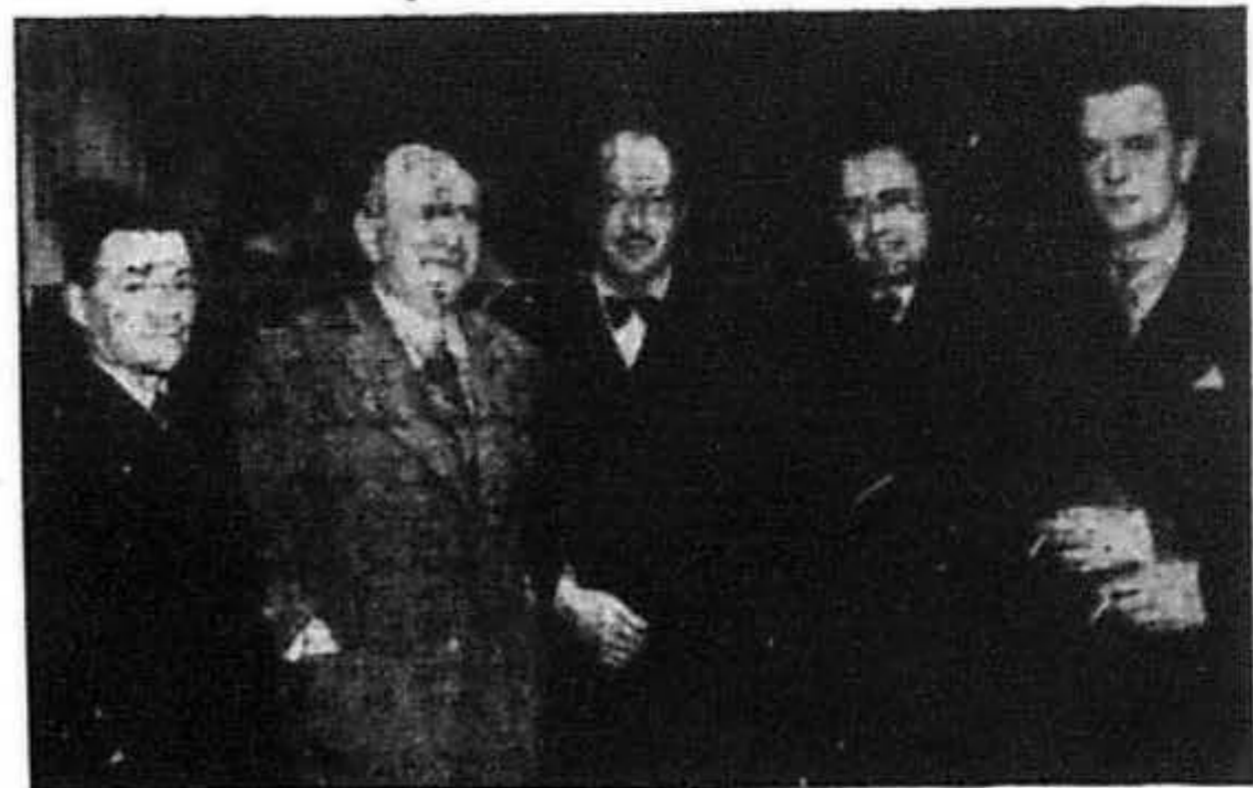
He is confined to his St. Albans home, where his wife, the well-known soprano, Millicent Phillips, reports that he is progressing favourably.

LONDON bassist Bert Howard, late Don Marino Barreto, Harry Hayes, the George Shearing Quartet, Vic Lewis' Jazzmen, etc., etc., branches out as a leader in his own right at Easter when he takes his own five-piece dance band to the smart Cornish Riviera Club at Carlyon Bay, St. Austell, Cornwall.

In the useful combo which Bert will lead are included Jan Smith (late Harry Hayes), alto and baritone saxophones and vocalist; Harry Barnell (violin); Les Sheen (piano and accordion); and Jack Silk (drums). Solo vocals will be handled by June Wayne.

CORNETTIST Humphrey Lyttleton, whose band has been appearing with great success at recent meetings of the Hot Club of London, has now joined George Webb's Dixielanders, replacing Reg Rigden in the first cornet chair.

He will be playing with the Dixielanders when they visit the Town Hall, Hawick, on Friday, April 4, to give Scottish enthusiasts a programme of jazz standards.



The man behind the Royal records, Irving Mills, is seen here (second from left) with (l. to r.) EMI's Wally Moody, who is handling this catalogue in Britain, and with bandleaders Teddy Foster, Billy Munn and Harry Parry. ("M.M." Photo.)

HITS AND PIECES by SAMMY QUAYER

THE Alley breathes again. Sheet sales jumped, with "knock-five-times-Richard" stimulating biz, and chain-store crowds once again getting the yen for the pop music racks. . . . "Zip-a-Dee-Doo-Dah" made the frame after a heartbreak journey. . . . So "Daily Express" scribe Nicholas Spike Hughes Hallam doesn't like Vera Lynn's talking or warbling. So what? I'll wager he'd like her weekly pay packet. Stick to jazz, Mr. Spike, you're on safer ground. . . . Here's a dandy trio to note: "Oh, But I Do," "A Rainy Night in Rio," and "A Gal in Calico." They're from the new Warner pic "The Time, the Place, the Girl," all red-hot potentials, with "Calico," to my mind, the big stand-out.

FAIR PLAY DEPT.—After my recent slating, here's a rave for Peggy Reid, whose vocal on "Why Did it Have to End So Soon?" with Billy Ternent's ork was in the smash class—but definitely! On this form, the Doncaster thrush should soon be right there up among the nation's top chirpers. . . . Remember songman Jimmy Campbell? He's back from the States, and Tin Pan Alley's wondering what's gonna happen now. . . . Wanting a thrill? Get a load of Jack White's "Brazil" and see the jam-packed floor crowds lapping up the Astoria maestro's sock version of "Richard," with Sonny Rose at the burlesque end.

PAT ON THE BACK DEPT.—To Bert Lucas and Johnny Johnson for a hard-won battle on new frame entry "Zip-a-Dee-Doo-Dah." . . . I guessed wrong on the "Sweetheart" song in Palais contest, but I still figure it's a bigger commercial bet than heat winner "Remember Me." . . . They certainly like Grace Fields in Chicago. Opening a swank pie spot in the Windy City, the pride of Rochdale did seventy minutes and sang fifteen numbers. . . . Reported Woody Herman building up for a radio solo—wait for it—on vocals only!

DREAM DEPT.—Won't it be nice when bandleaders, artists, publishers, song-writers, and the B.C.C. get together and become one big family party? . . . Latest

Yank reply to current comedy song rage is "I Ain't Gonna Open that Door." It's been waxed by Stepin Fetchit. . . . AWAKENING DEPT.—At long last Jay Russell-Smith has cottoned on to the importance of pop songs in "Variety Band Box." Harry Hudson's "Middle Eight Quiz" now the highspot with listeners. Keep it going, Miss S., you've got something there at last! . . . Reported Johnny Long's record of "Last Night on the Back Porch" banned from American networks through alleged suggestive lyrics.

TIN PAN ALLEY OSCARS.—To Lind Joyce for really selling "A Little Bit More Besides" on the "Itma" show. . . . To Radcliffe and Ray for a punchy "Old Apple Tree will Bloom Again" in "Music Hall." . . . To Denny Vaughan for a nifty job on "Old Lamplighter." . . . To Victor Silvester, who is always at home when the contact boys 'phone.

Britain's Top Tunes

(In Alphabetical Order)

- "ANNIVERSARY SONG" Campbell Connelly
- "APRIL SHOWERS" Chappell
- "DON'T FALL IN LOVE" Bradbury Wood
- "FIVE MINUTES MORE" Edwin Morris
- "GO HOME" Yals
- "HOW LUCKY YOU ARE" Kassner
- "OPEN THE DOOR, RICHARD" Leeds
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BBC INQUIRY : WHERE DO WE GO FROM HERE ?

by THE EDITOR

SO the BBC Inquiry Report is out, and the teacup in which the storm has raged turns out to be filled with milk and water.

Apart from a mild criticism of Mrs. Tawny Neilson's "unwise" behaviour in connection with the acceptance of gifts, and a shrewd reference to song-plugging, Sir Valentine Holmes' exhaustive report has added nothing to what we already know, and has done nothing whatever to suggest that any tangible remedy is forthcoming for what we know to be wrong.

MELODY MAKER readers, in fact, when they read the lay Press stories of the Report must have had the feeling that they had read it all before, for we take particular pride in pointing out that our warning of the inquiry and our warning of its unsatisfactory nature, as far as the dance band profession is concerned, have been proved accurate in every respect.

In fact, we can't help feeling that if those no doubt well-meaning gentlemen who jumped in so hastily to set the ball rolling had taken heed of our warning to place their issues on a broader plane than silk stockings and mink coats, the dance band profession to-day would be feeling more pleased with itself.

SONG-PLUGGING

For now that the shouting and tumult have died, what emerges? Nothing! Is the dance band business getting more and better spots on the air? Has the influence of the anti-dance band higher-ups at the BBC been in any way restricted? Have any acknowledged experts been brought in to supervise the highly specialised business of dance band broadcasting? Have the fees for dance bands been increased?

The answer to all these questions is—No, and it couldn't help being "no," since the whole inquiry, by its concentration on bribery and corruption, neatly sidestepped the much more vital issues that interest and affect the dance bands.

One or two passages in the Report deserve comment. The first concerns

song-plugging—a matter which only the MELODY MAKER pointed out (in its issue of December 21, 1946) as being part and parcel of the bribery inquiry.

Sir Valentine calls it a "pernicious and degrading practice" and reveals and degrading practice "and reveals and degrading practice" and reveals and degrading practice.

OUT-OF-HAND PRESENTS

The Governors of the BBC, in a foreword to the Report, admit that this incredible fact is true, and announce that they have appointed a Committee of three Executives to examine the proposals which Sir Valentine has privately handed them regarding song-plugging.

We would feel happier if, instead of three Executives, the BBC Committee consisted of a music-publisher, a bandleader and some entertainment dignitary who knows the business—its power in the hands of any but experts.

However, we will see what the Committee does before we criticise it any further, but we can't help thinking that it is nothing short of a disgrace that a powerful corporation like the BBC should have to admit that it has unavailingly sought a solution to a pernicious and degrading practice for twelve years!

What solutions has it tried? How firm has it been in trying to enforce such solutions? Has it ever made an example of a bandleader or artist by enforcing the anti-song-plugging expulsion clause on every BBC contract? Has it considered raising the fees paid to bands so that the leaders do not have to accept plug-money to prevent their losing money on their broadcasts?

Really, if we were the BBC, we would be ashamed to admit our abject failure. When the MELODY MAKER, at the beginning of the war, conducted its campaign to stop song-plugging, we secured enthusiastic co-operation

from the music-publishers and the bandleaders, but none at all from the BBC. Is that the way to seek a "solution"?

We hope that, now the BBC has had to eat humble-pie in public over its inept treatment of the song-plugging racket, it will really do something constructive and strong to end it all.

In fact, not to mince matters, the whole report suggests that the BBC is incredibly artless and ill-informed about what goes on under its own roof.

In the entertainment profession, the giving of expensive presents at Christmas time to people whom it is "well to be in with" is an established custom, known to everybody—except the BBC! It has been left to Sir Valentine Holmes to state the obvious that this giving of gifts does go on, and to reveal that, as far as the BBC is concerned, it has become completely out of hand.

Once again, the Report has proved that the BBC is finding it difficult to keep its own Variety house in order, and one is not surprised when one considers the qualifications of the Board of Governors, the Director-General and the other bigwigs for controlling the welfare of a department which, as far as they are concerned, speaks a different language.

The BBC Governors, in accepting Sir Valentine's Report, agree that "Mrs. Neilson had been very unwise in her actions and have expressed their disapproval. But they are satisfied . . . that her work was not influenced in any way." They go on to pay a tribute to the BBC staff and say that the report shows "that they are a body of men and women conscientiously applying their professional standards with the sole object of providing listeners with the best broadcasting they can and discharging their duty with integrity."

That is a very graceful tribute and smugly suggests that, now it has been proved conclusively that no mink coat was ever given to anybody, everything is in the BBC garden is lovely. Which is absurd.

The optional words in their tribute are "applying their professional standards" and we would now suggest that Sir Valentine Holmes starts an inquiry into the so-called professional standards of some of the men and women who have the say in providing entertainment for millions of listeners. That might be more constructive, and might have more lasting benefits than the present inquiry.

MRS. T.N. AND MR. "A.B."

One final point: We hold no personal brief for Mrs. Tawny Neilson, who occupies a position in dance music that we think should be occupied by a man (and a man in the £2,000-a-year earning class), but, in our issue of December 7, 1946, we warned bandleaders not to use her as a red herring since "by narrowly sticking to their anti-Neilson crusade bandleaders are blinding themselves to what is really wrong, with BBC dance band broadcasting."

Again our words have come true. Mrs. Neilson has been mildly told off but retains her job and is just as powerful or powerless a cog in the BBC machinery as she ever was. So what has all this fuss and bother been in aid of?

The bandleader called "Mr. A.B." in Sir Valentine's Report who gave Mrs. Neilson some presents with an apparent view to getting more broadcasts has now been revealed as Harry Roy, and it was, of course, Harry Roy whose initial meeting with Wing Commander Geoffrey Cooper, M.P., and others started the whole bribery investigation. The part played by Harry Roy may have been altruistic; we hope it was, since even his best friends must tell him that he does not come out of the whole thing particularly well.

It is now up to the Dance Band Directors' Association to make sure that no more of its members act, however well-meant, to try to put things right at the BBC on their own. Harry Roy no doubt had the best intentions in exposing what he believed to be a racket, even though he was admittedly a party to it, but all that has happened as the result of this ill-timed and premature inquiry is that the task of the DBDA in getting its rightful broadcasting grievances attended to has been put back, maybe for years.

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LETTERS

RE your correspondent's caustic comments on Billy Cotton's Band, I would like to point out that this band is the most consistent band in the British Isles, and has been for the past 15 years, packing Variety halls up and down the country and receiving Press notices that make all other bandleaders green with envy. All of which proves that, "corn" or not, the public prefers Cotton's type of music. Other bands can pack a music-hall on their first and maybe second appearance, but after that they're "had it."

As for Cotton's present trumpet soloists, they're successors to such names as Teddy Foster, Jack Doyle and Gonella, and if Billy can't pick trumpet players after them, nobody else can.
H. E. TRIGG.

Finsbury Park, N.4.
IN reply to the letter (22/3/47) from Mr. Stan Davies, I would like to ask him his definition of "corny." I happen to appreciate the programmes put over by Billy Cotton, and my views of "corny" music do not apply in any way to these programmes.
JILL CASE.

Clifton, Bristol 2.
I WAS very pleased to read the letter from Mr. M. Black, of Margate (22/3/47). The "Works Wonders" broadcasts are a disgrace to British broadcasting. The British public have to put up with things like that while there are really good musicians unheard because the BBC are satisfied they are getting something for nothing.
When are they going to give British dance music a break?
R. I. KILVINGTON.

Hessle, E. Yorks.
SO pleased to hear of the recovery of Bobby Richards. We remember well his prowess at the drums (with Oscar Rabin) and shall wait to hear more of him.
FROM HIS FANS.
Hendon, N.W.4.

DUE to being abroad, I have only just seen the MELODY MAKER dated January 4, and noticed the letter from Joe Schlachter, of the U.S. Army, regarding British bands and artists, and claiming that "America is always first" in anything musical.

Conceding his point to a certain extent, I maintain that the flaws in his statement are many. He asks what English band can equal a top American band playing the same number. For answer would like to give Schlachter one of Leonard Feather's blindfold tests and play him Benny Goodman's "Clarinet A la King" and Frank Weir's recording of the same piece and challenge him to tell the difference between them.

Likewise, the Ted Heath adaptation of Glenn Miller's "Song of the Volga Boatmen" and the Squadronaires' rendering of "American Patrol" also compare favourably with the originals.

Further, Schlachter is surely not going seriously to suggest that such excellent British bands as Ted Heath, the Squadronaires, the Skyrockets, Gerald, Teddy Foster, Harry Roy, and Carl Bartréau—to name but a few—are not better in comparison with such mediocre American outfits as Jimmy Dorsey, Guy Lombardo, Freddy Martin, Vic Schoen, Sammy Kaye, and many others.

Schlachter also appears to think that there is an entire lack of originality in British arrangements. Yet, while admitting that we have no one in the same class as Oliver Strayhorn or Burtyn, we can nevertheless still produce such expert arrangements as George Evans, George Chisholm, Bruce Campbell, Art Strauss—and, still talking of originality, what American band thought of featuring ten saxes à la George Evans?
ALAN V. TULLETT.

India.
I ENTIRELY agree with Brian Gladwell (22/3/47) that "Jazz Club" is insufficient for the New Orleans jazz fan. How about the BBC providing a weekly George Webb jam session? Failing that, why not a return of the good old Radio Rhythm Club?
DAVE FRANKS.
Newport, I., W.



Just received from South Africa, this picture shows Iver Darr (left) with the 12-piece band which he conducts on the ABC radio circuit for the "Barry Davies Show"—Barry being an English comedian with a big reputation in South Africa.

Iver, who is also featured vocalist on the show, is well-known in England, where, before the war, he sang for Henry Hall, Lou Prenger, Billy Reid, Harry Roy, Eddie Carroll, Bram Martin, Arthur Rosebery and Jack Payne, recorded on Decca, Regal-Zonophone and Columbia records, and was with Syd Lipton at Grosvenor House, until joining H.M. Forces.

Iver served in N. Africa and Italy, and when demobilised, formed his own band in Johannesburg, first at the Club Savoy, and now understood to be at the Stork. Iver asks us to pass on his best wishes to all his old friends in England and to tell them he would like to hear from them sometime.

ERIC WINSTONE BACK



Back last week from a triumphant tour of Czechoslovakia, Eric Winstone (seen above) reports the colossal welcome accorded to the first British dance band to play there since before the war.

"We were feted and treated like royalty," Eric told the "M.M." "There is a vast field over there for British bands. The Czechs love them! We played to 5,000 people in a concert-hall at Prague that makes the Albert Hall look like a pre-fab, and we did some peak-hour broadcasts over the radio at Prague and Brno. During the course of the broadcasts, by the way, a uniformed attendant came into the studio with a tray laden with foaming glasses of beer for the band. I cordially recommend the idea to the BBC!"

The band saw both ways in specially provided "planes and had excellent and peaceful flights. Eric has written his impressions of the tour. Look out for his article!

MAX JONES COLLECTORS' CORNER REX HARRIS

HOEFER ON THE WARPATH.
WE have already printed a comment on the Bix Revelations hoax and Hoefer's reaction to it as expressed in his "Hot Box" column ("Corner," February 9).

Now we have to refer to the matter again because the authors of the jest, Ralph Venables and Derriek Stewart-Baxter, have informed Hoefer of their part in the affair and the reason for it, and the Hot Boxer (perturbed, no doubt, by possible repercussions) has lashed out at them and English collectors generally.

George has really got steamed-up in "Downbeat," Feb. 12 issue, some of his fulminations being worth a quotation. For instance: "... the English collecting fetish is quite whimsical. It has gotten into a state of fantastic cultism. There is a jazz society on every moor" (note the sharp dig—M.J.), "and a jazz magazine in every lunch pail."

This is followed up by a handful of "facts" about Venables and the English mng. in question, and then the statement that the magazine's Editor "incurred the enmity of R.G.V.V." In conclusion, George reveals that his columns have given "considerable space to English jazz magazines and collectors," and warns that in future, "material will be double-checked before used in this column."

Obviously some comment is called for. Hoefer has often drawn attention to English jazzmags, it's true, but presumably because his readers wished to know about them. When his column has been opened to our collectors it is fair to assume the latter have done as much for the good of the column as George has done for the good of the collectors. As for the double check: surely it's not going too far to say that it is Hoefer's job to do that with material going in his "Hot Box."

Everyone connected with newspapers or magazines, large or small, will have had experience of phone yammers, lokes of all kinds, and plain nonsense submitted often in good faith. The staff's headache is to check everything, however plausible it seems to be, in order to detect the frequent errors and occasional try-on. That's all there is to say on that point.

MOTIVES.
But on the question of motives George hardly does justice to the letters. His attempt to pin a charge of "enmity" (based prevariously on Ralph's known disregard for Negro jazz) on Venables just won't do.

D. S. Baxter, fellow-hoaxer, having opposite tastes in jazz to those of R.G.V.V., may be expected to admire the kind of jazz publication that Venables dislikes, providing it is journalistically competent. No, it is reasonable to accept the statement of these two that their action was inspired by a public-spirited desire to show up alleged editorial inadequacies and to arrive at the correct details of the Fred Gardner session in question.

No Jam in Jo'burg! —says Cliff Timms

SUNSHINE and well-filled shops, and Johannesburg itself looking like a miniature New York—that is a picture to tempt British musicians to leave ration books and grey skies behind and seek their fortune in South Africa. The famous tenor sax and violinist, Cliff Timms, who has played with Ray Noble, Maurice Winnick, the Sky-rockets, etc., left this country recently with Billy Farrell and his Band to play in Johannesburg. Now installed at the Stardust Club there, he gives MELODY MAKER readers his candid summing-up of the situation in South Africa as it affects dance musicians.

JOHANNESBURG itself is like a miniature New York—all American cars, very modern blocks of flats and offices (for which there is a formidable waiting list and very high prices, averaging around £4 a week for a one-bedroom flat), and the sunshine, food and well-filled shops are very thrilling at first to an Englishman, though one soon becomes used to them and takes them as a matter of course.

But what of South Africa as an opening for British musicians? First, there is no profession as we know it in London. The only places with decent bands are four clubs and two hotels. There is one café with an orchestra, and for the rest it is

just a hotel here and there, with bands in a couple of nights a week. Gigs are very few, mostly weddings or sports dances; and although the standard of the South African players is low, it is not necessary to play any better as the general public are not at all critical.

THE local broadcasting—the SABC—is a very miserable affair. Programmes are nearly all recordings of English programmes, and it is certainly a big surprise to realise how little the boys at home appreciate that their work is used to keep the radio station going—and, in consequence, that it should be worth very much more than the BBC pay for overseas recordings.

Anyway, the little bit of airtime done by local bands is very badly paid at 21s. 6d per broadcast. And this is paid direct by the SABC itself and not by the bandleader. Which makes me wonder if somebody has been carving.

MUSICALLY, it can be said, therefore, that Johannesburg just about compares with a small provincial town, and that is what people at home do not realise. So that for a musician, and in spite of all the ups and downs, England is a much better proposition. Capelown and Durban are even smaller and quieter, so there is nothing for musicians there.

Some fellows might think that what I have said is nothing more than propaganda to keep the place to ourselves, but, believe me, I am very disappointed, and I don't think my stay out here will be of any great length.

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NORTH LANCAS. CONTEST RESULT

IN the next column will be found complete results of the 1947 North Lancashire Championship at the Queen's Hall, Preston, on Wednesday, March 19 last.

Until such time as our paper ration may be increased sufficiently to enable us to give you a larger paper, it is impossible for us to print more than the results and briefest details of any contest.

But all who would like to have reports on the performances of the winning bands can obtain them by sending a stamped and addressed envelope to: Contests Director, MELODY MAKER, 93, Long Acre, London, W.C.2.

Also obtainable in the same way is the new pamphlet, "This Might Have Been You," which explains fully the MELODY MAKER Contests scheme and all that contests can mean to the bands taking part in them.

When applying, please state whether you are a musician, and if so what instrument(s) you play.

A fourth member has been added to the MELODY MAKER Greater London Area Contest Organisers' Committee.

He is Mr. Billy Lawrence. His main duty will be to act as liaison officer between the Committee and bands wishing to take part in the contests it is presenting under the auspices of the MELODY MAKER.

In addition to being one of the oldest-established and most prominent semi-pro. band leaders in the country, Billy is also an "All-Britain" Championship winner. He knows from his long and varied experience not only all the questions which regularly confront semi-pro. bands, but also all the answers, and no one is more competent than he to shoulder the task he has so kindly offered to undertake.

Liverpool and district swing fans should make a note to keep themselves free for the afternoon of Sunday, April 20.

This is the date of the Lancashire Coast Championship, to be held at the Liverpool Philharmonic Hall.

It will be the first of a few special Sunday contests to be presented to seated audiences, and a famous London broadcasting band will be present to add to the attractions of the contest.

This Sunday's Concerts

PROMOTED by Sydney and Bernard Bloom and booked by Syd Roy, Ltd., a concert to take place at Hackney Empire on Sunday (30th), at 7 p.m., will feature Don Marino Barreto and his Rumba Band, Harry Roy's "Red Rockets" (a quartet consisting of Ray Ellington on drums, Ralph Sharon on piano, Pete Chilver on electric guitar, and Jack Fallon on bass), Eve Lombard and Lee Lawrence. Tickets are available at the Hackney Empire.

Another concert of interest on Sunday will be at the Guildhall, Southampton, where Vic Lewis will appear with his full orchestra, including "The Jazzmen," etc.

TRUMPET star Leslie "Jiver" Hutchinson is anxious to hear from any coloured musicians who are able and willing to accept work.

He particularly wants to contact Neville London-Williams, and "Jiver" can be reached at 110, Albert Road, Wood Green, London, N.22.

CLASSICS from the CLUBS

CONTINUING our never-to-be-forgotten titles from the good old days, here are those I have chosen from the P's:—

Pagan Love Song	C
Panama	Eb
Paper Moon	C
Paradise	C
Pasadena	C
Peckin'	Eb
Peg o' My Heart	C
Pennies From Heaven	C
People Say We're In Love	C
Perdido	Bb
Please	Bb
Please Don't Talk About Me	C
Poor Butterfly	Ab
Porgy	F
Prince of Wales	C
Prisoner's Love Song	Dmi-F
Put On Your Old Grey Bonnet	Bb-Eb-Ab
Putting on the Ritz	Eb

PERSONAL CHOICE: Ted Heath trumpet star lead, Kenny Baker, chooses the Ellington-Juan Tizol melody, "Perdido," for its attractive buskable melody and its smooth chord changes.

Carlo Kraemer

NORTH LANCASHIRE CHAMPIONSHIP, Queen's Hall, Preston, March 19.

Adjudicators: Vic Lewis, Edgar Jackson.

Winners: **WILF RIGBY AND HIS**

DANCE ORCHESTRA (four saxes, two trumpets, two trombones, piano, bass, drums, vocalist). 31, Wilson Patten Street, Warrington, Lancs. (Phone: Warrington 2444.) Individualists' awards for: Clarinet (Alan Mercer); Trombone (Terry Nagle); Bass (John I. Ditchfield).

Second: **ETCH AND HIS QUADS** (sax, trumpet, piano, bass, drums). All coms., F. Etchells, 29, Keswick Road, Heaton Chapel, Stockport, Ches. (Phone: Rus. 1211.) Individualists' awards for: Tenor (Frank Etchells); Trumpet (Jack Duarte); Guitar (Jack Duarte); Piano (Beet Wilkinson). Hon. mention for: Alto (Frank Etchells); Clarinet (Frank Etchells).

Third: **JOCK CATON AND HIS BAND** (four saxes, two trumpets, two trombones, piano, bass, drums). 211, Shorrock Lane, Blackburn, Lancs. (Phone: Blackburn 49303.) Individualists' awards for: Alto (Harold Holt); Drums (Fred Sharples). Hon. mention for: Piano (Joe Buttle).

CONTEST FIXTURES

LONDON AREA

TOTTENHAM—Monday next, March 31 (7 to 11 p.m.), at the Royal Dance Hall, High Road, N.17.—The 1947 North London Championship. Entry list full. Organisers: The MELODY MAKER Greater London Area Contest Organisers' Committee. All coms.: The Area Secretary (Lyn Morgan), 50, King's Gardens, West End Lane, London, N.W.6. (Phone: Maids Vale 2030.)

CATFORD—Wednesday next, April 2 (7.30 to 11.45 p.m.), at the Lewisham Town Hall, S.E.6.—The 1947 North-West Kent Championship. Organisers: The MELODY MAKER Greater London Area Contest Organisers' Committee. All coms.: The Area Secretary (Ed. Waller), 154, South Norwood Hill, S.E.25. (Phone: Livingstone 1587.)

WATFORD—Thursday, April 24 (7.30 to midnight), at the Town Hall.—The 1947 Hertfordshire Championship. (Entry list full.) Organisers: As for Tottenham. (See above.)

PROVINCES

OXFORD—Tuesday, April 15 (8 p.m. to 1 a.m.), at the Town Hall.—The 1947 Oxfordshire Championship. Organiser: Mr. Stanley Moulton, 22, Glanville Road, Oxford. (Phone: Oxford 77640.)

NORTHAMPTON—Thursday, April 17 (7.30 p.m. to midnight), at Franklin's Gardens.—The 1947 Northamptonshire Championship. (Entry list full.) Organisers: Musicians' Union (Northampton Branch) (Secretary, Mr. Art Lewis), 21, Stimpson Avenue, Northampton.

LEEDS—Friday, April 18 (7.30 p.m. to midnight), at the Astoria Ballroom, Roundhay Road.—The 1947 Central Yorkshire Championship. Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

LIVERPOOL—Sunday, April 20 (2.30-5.30 p.m.), at the Philharmonic Hall, before a seated audience.—The 1947 Lancashire Coast Championship. Organiser: Mr. Lewis Buckley. (See Leeds, above.)

ROCHDALE—Friday, April 25 (7.30 to 11.30 p.m.), at the Carlton Ballroom.—The 1947 Central Lancashire Championship. Organiser: Mr. Lewis Buckley. (See Leeds, above.)

NOTTINGHAM—Friday, May 2 (7 p.m. to 12.30 a.m.), at the Greyfriars' Hall.—The 1947 Nottinghamshire Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. (Phone: Hinckley 563.)

HIGH WYCOMBE (Bucks)—Friday, May 2 (7.30 p.m. to 12.30 a.m.), at the Town Hall.—The 1947 Buckinghamshire Championship. Organiser: Mr. Eric Wakefield, 87, Chapel Lane, Sands, High Wycombe, Bucks. (Phone: High Wycombe 66.)

YORK—Sunday, May 4 (7 to 10 p.m.), at the Rialto Cinema, before a seated audience.—The 1947 Yorkshire North Riding Championship. Organiser: Mr. Lewis Buckley. (See Leeds, above.)

BOLTON—Tuesday, May 6 (7 p.m. to midnight), at the Palais de Danse.—The 1947 East Lancashire Championship. Organiser: Mr. Lewis Buckley. (See Leeds, above.)

STOKE-ON-TRENT—Thursday, May 8 (7.30 p.m. to midnight), at the King's Hall.—The 1947 "Potteries" Championship. Organiser: Mr. Arthur Kimbrell. (See Nottingham, above.)

LONG EATON (NOTTS)—Wednesday, May 14 (8 p.m. to 1 a.m.), at the Rialto Ballroom.—The 1947 Trent Valley Championship. Organiser: Mr. Basil A. Halliday, Midland Ballrooms, Ltd., Oxford Street, Long Eaton, Notts.

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