

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 641

GEORGE WEBB ON AIR-WAVES BRINGS DIXIE TO INDIA

FURTHER radio honours come to the way of George Webb's popular Dixieland combination this Sunday (November 4), when the band is to be featured in "Collective Improvisation" in the series "Music in the Making" for the B.B.C.'s Eastern Services.

This is a big break for the Dixielanders, and for vocalist Beryl Bryden who sings with the band at Bexleyheath Rhythm Club. Beryl will be spotted in old-time blues numbers, and the band is to put across its usual style of out-and-out jazz playing.

Rox Harris, of broadcasting and "Collectors' Corner" fame, has written the script and will be presenting the show, which approaches the subject informally to give the impression of eavesdropping on a jazz band rehearsal.

The airing is particularly important, since it is to be picked up by All-India radio and amplified and relayed throughout India on their medium network, thus reaching astronomical numbers of listeners. Many of them will be unable to follow the narrative part, of course, but it is believed the improvisational nature of the music played will make a ready appeal to thousands of Indian listeners.

EDITOR'S AIRINGS

This is by no means the first time true jazz has been afforded a place on Eastern Services programmes, and it is gratifying to find such a progressive musical outlook prevailing in that department.

Jazz enthusiasts owe a vote of thanks to Dr. Hubert Clifford (Dominions Music Adviser) and Phillip Bate, who produces the programmes, for their readiness to include real jazz in the "Music in the Making" Series.

For those who are able to get it, the show goes out on the 16 and 19 metre band, and the time is 1.45 p.m. During the same week-end, this Saturday evening, November 3, Webb's Dixielanders are again invading North London—this time to give Golders Green fans an opportunity of hearing at first hand their "Golden Age" renditions of the New Orleans Jazz classics.

The occasion is a dance organised by the local Liberal Association at the Refectory Ballroom, opposite Golders Green Station. Committee-men Richard Lesser and John Haim (both well-known jazz enthusiasts) will be officiating.

As another example of the widespread interest that is being taken in dance music all over the world, the Editor of the "Melody Maker," Ray Sonin, is at present broadcasting a weekly series of fifteen-minute programmes to West Africa, on British dance bands and dance music. The broadcasts go out on short-wave every Saturday night at 8 p.m., and have secured terrific reaction from African listeners, who know more than something about our leading bands.

Ray has introduced a couple of guests on his programmes—ace-band leader Joe Loss, and rumbanotability Edmundo Ros. Produced by Mrs. Sheila Stradling, the series is aired over the West African Service of the B.B.C.

CIVILIAN BANDS FOR ABROAD: WHAT IS THE POSITION?

DURING the war, the sound of British dance bands—heard secretly under the very nose of the Gestapo on illegal, home-made radio sets—gave a picture of high morale to the Continent that had a vitally stimulating effect on underground movements in enemy-occupied countries.

NOW THAT THE WAR IS OVER, THOSE COUNTRIES WANT TO SEE BRITISH DANCE BANDS IN THE FLESH, AND WHAT BETTER AMBASSADORS OF GOOD WILL ARE THERE THAN THE SAME BANDS THAT HELPED TO KEEP THE SWING-FLAG FLYING IN THE DARKEST DAYS?

Yet any opportunity of those outfits accepting the offers they are receiving is, generally speaking, being cramped by red-tape.

To take one example that has come to the notice of the MELODY MAKER, Mr. Gino Arbib, of Anglo-American Artistes, Ltd., told us this week:

"I have had big offers to send British dance bands to France, Switzerland, Egypt and as far afield as South Africa. The bands are ready to go—the bookers are only too ready to welcome them.

But what happens? I have applied for passports for the musicians, but have been told by the Passport Office that these cannot be granted unless permission is given by the Ministry of War Transport.

"That seems fair enough, but when I apply to the Ministry of War Transport, I am informed that they cannot consider my application unless I have passports for my musicians. In other words, it's a vicious circle, bound up, encircled and choked by red-tape."

EXPORTING TALENT

Continued Mr. Arbib: "We hear on every hand that this country is desperately anxious to export. What better commodity could there be for it to export than the thriving talents of its musicians and artists—people that practically all the world are waiting to hear and see? As for these arguments that no shipping space can be spared in these difficult times, surely a mere eight or nine people could not make very much difference, especially if, say, in the case of a ship full of Service people, particularly, the artists were able to keep them continually entertained throughout their voyage."

We questioned Mr. Arbib about living conditions on the Continent (Please turn to page 5)

BUDDY F. LINED UP FOR WEST END

ECCENTRICITIES of demobilisation are playing the dickens with the plans of many musicians in the Services. In this respect, none has been harder hit than famous Swing Sextette leader Buddy Featherstonhaugh.

Buddy Feathers himself is about to be demobilised any day now; drum-man Stanley Marshall gets back to "civvies" this current week; whilst bassist Reggie Beard and pianist Malcolm Lockyer attained that happy state some time ago.

Most serious "casualty" in the outfit is trombone ace Don Macaffer, who, in a later release group, must languish in uniform for several months more.

Always Buddy, whose Sextet has skyrocketed to stardom in a short space of time, and whose flair for "discovering" new and sensational talent has been one big reason for this (he has featured Jack Parnell, Alan Metcalfe and Malcolm Lockyer since his R.A.F. outfit started), has wished to present his complete outfit in a worthy West End civilian job the moment the bonds of Service were severed.

Now it appears that golden opportunities are knocking at the door, for Buddy, with demobilisation just around the corner, has received several extremely interesting offers in the West End, one from an exclusive club whose name is a household word.

Buddy intends to take the most tempting of these offers in any case; but, unfortunately, it means that for the moment, he can only present part of his original Sextet.

In these circumstances, Buddy, when his plans are cut and dried, will open with himself, Alan Metcalfe and Stanley Marshall, and will add a new bassist, pianist, and trombonist pro tem. Buddy is already urgently needing the men to fill these posts for him. Those who fancy the job, and think themselves suitable, should write to Buddy forthwith, c.o. the "M.M."

WHITE FOR WHYTE AT ASTORIA

AFTER a highly successful run at the Astoria Ballroom, Charing Cross Road, versatile trumpet stylist Duncan Whyte is leaving that venue at the end of next week.

The return of popular Jack White and his Collegians to the Astoria, in the spot vacated by Duncan, renews an association of long standing, for Jack—before joining up in the R.A.F.—was for long a favourite figure on the Astoria bandstand.

Lately demobbed, Jack will be welcomed back to the West End by his dancing followers and, of course, his many friends in the profession.

While Duncan Whyte's brand of music has been scoring heavily with West End dancers, the trumpet star has, for some time, been seeking fresh fields to conquer and is now making plans for the immediate future which promise to be headline news.

Already Duncan has negotiated a number of top-line engagements—dances, concerts and broadcasts. The many fans of this stylish musician will be glad to learn that, following hard on the heels of his recent Radio Rhythm Club success, Duncan Whyte, his trumpet and his Rhythm will be airing again on November 16 at 6.30 in the first of a new series—Radio Rhythm Club "Request Session."

MACDONNELL'S NEW TOP-LINERS

AS soon as the news was published in the "Melody Maker," that ace-agent Leslie Macdonnell had been released from the R.A.F. after attaining the rank of Wing-Commander, leading lights of the profession queued up on the telephone to get through to his Plectadilly offices to ask him to handle their business.

At the moment, with five years' leeway to make up, Leslie is not anxious to take on too many additional attractions, but he now announces that he has accepted the business of Eric Winstone, George Elrick and Edmundo Ros.

Eric—now on a very successful G.T.O. tour, and playing to capacity business—is being lined up for some big plans, as is also George Elrick, now getting ready to go into pantomime at Christmas.

Edmundo Ros is, of course, very nicely ensconced at the Bagatelle and the Astor, but Leslie has additional projects for this live-wire of Latin-American music.

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Henry HALL and Band,
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Jack JACKSON and Band,
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Glasgow.
Joe LOSS and Band,
Lyceum Theatre, W.C.2.
Felix MENDELSSOHN and Hawaiian
Serenaders.
Hippodrome, Brighton.
Harry PARRY and Orchestra,
Hippodrome, Lewisham.
Oscar RABIN and Band,
One-Night Stands, Midlands.
Monte REY,
Gaiety Theatre, Ayr.
Billy TERNETT and Orchestra,
Empire, Oldham.
TROISE and his Mandolins,
Empire, Croydon.
Eric WINSTONE and Orchestra,
Empire, Glasgow.

LEADER'S CHANGES AND DATES

LIKE many other leaders who, against their own personal wishes, have had to make the most of an "austerity" war-time band for the past few years, maestro Harry Leader is now reorganising his outfit to bring it up to its pre-war top-flight professional standard.

Harry has made several changes in the brass section, and has been fortunate in obtaining the services of outstanding sweet trombone stylist Jock Turner, whose tone production is in the true Dorsey tradition. Bob Garbutt, who has just left the Army after eight years' service, has joined the band as second trom man, and a new trumpet has been added in the person of Bobby Benstead, recently released from the R.A.F. Another trumpet is to be fixed later.

One or two changes are pending in the sax section, and a tenor, Eddie Ward, has, in fact, already joined up with the Leader outfit.

Harry has plenty of broadcasts scheduled for the immediate future: one is from the Astoria, Charing Cross Road, this Saturday, November 3, at 7.15 p.m. (Light); while from the 19th, this popular dance orchestra will be featured as the B.B.C. "Band of the Week."

During the former broadcast, a speciality item in the programme will be "Quizzing at the Astoria," when dancers will be picked out by spotlight brought on to the stage and quizzed in general knowledge tests. Cash prizes will be awarded to the winners.

On November 18, Harry and the band are appearing at a Sunday concert at Warley, near Birmingham.

BEST PRESENTED MUSIC SHOW FOR YEARS

Sunday's "Music Fare" Concert
Reviewed by RAY SONIN

ON the back of the programme of the "Music Fare" Concert staged by the Music Corporation (Gt. Britain), Ltd., at the London Coliseum last Sunday (October 28), the following explanation of the show was given:

"The Corporation believes that a large section of the music-conscious public will welcome concert programmes which offer a wider range of entertainment than is at present available.

"In presenting 'Music Fare,' we shall avoid giving a conventionalised concert of highly specialised music... but intend providing entertaining programmes which feature the leading orchestras, bands and artistes of all shades of musical opinion."

Certainly a laudable object, and one which resulted in one of the best-presented and most dignified dance music shows I have ever attended.

But the vast Coliseum was only just over half full, and whether the Music Corporation feel that the prestige resulting from a good show outweighed the obvious loss of money resulting from a poor house is a matter for them to decide.

VARIED BILL

A varied and unusual bill headlined two big bands—Ted Heath and his Music, whose broadcasts have already established them as one of Britain's finest swing outfits; and George Melachrino and his Concert Orchestra—who need no introduction to ex-A.E.F. listeners. We also had nightingale Gwen Gately, who stopped the show cold with her lovely singing, and—sportingly deputising at a moment's notice for Fela Sowande, who was ill—swing-organist Robin Richmond, whose easy and natural manner on the stage is an object lesson in personality.

The remaining item on the bill was the Michael Krein Saxophone Quartet, of radio fame, who rendered a few classical pieces in impeccable style with an intonation and blending of soprano, tenor, alto and baritone saxes that was in many ways an object lesson to some dance men.

Let none of the fine artistes on the bill take offence if I say that they needed some extra big attraction to help them pull in the general public; and, as far as "M.M." readers were concerned—well, this leaving of dance and more serious music never seems to work out.

However, getting down to the show itself, Ted Heath and the boys opened the proceedings, and from the first bars of George Shearing's brilliant arrangement of Ellington's "Take The 'A' Train" it was obvious to those present that this band would

set the pace for the afternoon's entertainment.

With the exception of three numbers, Ted Heath played Duke Ellington's music, and the arrangements used showed a refreshingly original trend that has often been lacking in British dance music.

Heath's boys play with tremendous attack and enthusiasm, and their brass section—consisting of Kenny Baker, Jimmy Watson, Harry Letham, Stan Roderick and Allan Franks (trumpets), and Harry Roche, Ladd Busby, Jack Bentley and Jimmy Coombs (trombones)—was one of the best I've ever heard here. Yes, and I'm not forgetting Miller or Donohue.

If this performance is indicative of the Heath band's general standard—which seems the case, judging from recent broadcasts—then Ted is well on the way to opening a new era in British swing music.

SMASHING KENNY

The treatment of two numbers deserves special mention. Norman Stenfall's phenomenal arrangement of "Ring Dem Bells," and "Morning Glory," which spotlit trumpet star Kenny Baker.

Often before we have had occasion to comment upon Kenny's superb technical command and his innate feeling for jazz. In this performance he excelled himself, and phrased with a beauty and imagination that deserves the highest possible praise.

"Creole Love Call" featured the sax section, which phrased a fine Bruce Campbell arrangement with tremendous feeling.

Dazzling Beryl Davis supplied most effective vocals to "I'm Beginning to See the Light," "She's Funny that Way" and "How Deep is the Ocean?"—the last number being sung with a terrific wealth of feeling. Beryl, of course, is a firm favourite with the boys, and appeared on stage in a dress that almost threw the band out of tune.

Ted Heath's performance ended with Jack Parnell's dynamic drum effort, entitled "Not So Quiet, Please." Ted introduced him as "the best drummer in England," and Jack proved his claim to the title by a magnificent exhibition of clean, rhythmic drumming which earned him an ovation. Possibly a little too much tom-tom, Jack, but that's being hypercritical.

The rest of the show, although of less interest to swingsters, was equally pleasing.

GEORGE IN HOLLYWOOD!

George Melachrino's 47-piece symphonic-styled orchestra was allocated the whole second half of the programme, and was set out in an artistic way that made it look like a scene from a lavish Hollywood Technicolor musical.

Known to radio listeners as the British Band of the A.E.F., the orchestra somewhat surprisingly kicked off with "2 O'clock Jump," even the string section entering into the spirit of this number. Apart from this opening, however, the musical atmosphere created by this aggregation of musicians was artistically satisfying rather than emotionally exhilarating.

To us, the more favourable musical moments were provided by the rendition of "The More I See You," with George himself singing, and "Tavern in the Town," a novelty number representing a juke box playing records by various well-known bands, such as Harry James, Glenn Miller's, Tommy Dorsey's, etc.

Ronnie Waldman acted as compere throughout, and the concert as a whole was most efficiently organised.

A particular bouquet to Reg Knight, who was responsible for the stage direction. The artistic use of lighting to match the changes of the musical moods was something new and intelligent in dance music concert presentation, and helped to give the whole show a tone and distinction which were most impressive.

SKYROCKETS' FULL LINE-UP

THE famous ex-R.A.F. "Sky-rockets," who, as recently reported in the "M.M.," are embarking on a big Civvy Street career of variety stage appearances, one-night stands and concerts throughout the length and breadth of Britain, have just reconstituted and stabilised the band personnel.

This move—a very necessary step that had to be taken owing to demobbing difficulties and other exigencies—results in the line-up of this star outfit now reading as follows:—

Paul Fenouhet leading; Issy Duman, Bill Apps, George Harris, Basil Skinner (reeds); Chick Smith, Les Lambert, Danny Deans (tpns.); George Rowe, Tony Moore (tms.); Pat Dodd (pno.); Jack Reid (bass); and Mickey Grieves (drms.). Vocalists are those two king-pins, Doreen Lundy and Cyril King.

Cyril has left Tommy Rogan at the exclusive "400" Club to join up with the Skyrockets, and George Harris, famous Gerald tenor-man, leaves Gerry to throw in his lot with Paul.

STARS AT "SWING SHOP"

THE "Swing Shop" concert next Sunday (November 4) at the Adelphi Theatre, Strand, London, looks like being an even bigger success than its predecessors, if that is possible. The house is already sold out, and unless the cats can creep in through the roof it seems that many will again be unavoidably disappointed.

The big-time bill already definitely scheduled includes the following musicians: Kenny Baker (who had the audience rolling in the aisles at the previous concert) and Billy Reddick (tpns.); Ladd Busby (tms.); Reg Dare, Jimmy Skidmore, Ronnie Chamberlain, Derek Neville, Billy Amstell (reeds); Stanley Black, Dick Katz (pnos.); Coleridge Goodie (bass); and Pat Reilly (bassist) with Reg Dare's Potomac outfit; Frank Deniz (star); and Jim wizards Jack Parnell and Ray Ellington.

Coloured songstress Judy Johnson, who stopped the previous show with her sultry vocalising, will again be appearing, and sponsor Sid Gross is acting as compere/guitarist.

Already one of the major recording companies has shown sufficient interest in these extempore forays to sign up a bunch of the musicians appearing at the concert. Four 12-inch sides have a been set for the Decca label, and are due for release early in January, next year.

Titles comprise: "After You've Gone," "Bel Mir Bist Du Schoen" (featuring the torrid trumpet of Kenny Baker, against a solo background by percussionist Jack Parnell); Billy Strayhorn's "Mid Riff," and "Stamp For Beginners."

KIRCHEL AIRING

THIS Saturday (November 3) brings a fine and well-deserved break to S. London swing bassist specialist George Kirchel and his band, who are to be featured in the "Saturday Night at the Palais" Series (11.28-12 midnight) from Wimbledon Town Hall.

A really stillish nine-piece, the Kirchel outfit were All-British Champions in 1943; since then, war work and other exigencies have prevented them defending their title, but, as enthusiasts will find on Saturday, they are still an exceptionally workmanlike bunch.

Singing with George Kirchel on the broadcast will be London vocal ace Sam Costa, who has been hidden away in the R.A.F. since the war.

60.—Plymouth. Next mtg of original Plymouth R.C. will be this Sunday (Nov. 4), 7.30 p.m., People's Centre, Wimple St., Plymouth.

Dublin.—Next mtg Thurs., Nov. 8, at Morcini-Whelan School of Dancing, 60, Henry St., 7.30. Guest rellist, E. Keartland; H. Matet—King of Jazz; Messrs. Rodnett and Flynn; "Piano Parade," by A. Murray, Write, D. E. Moulton, Hon. Sec., 64, Wildfield Rd., Ballsbridge, Dublin.

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TATE-A-TATE

Which has nothing whatever to do with anything,
but makes as good a heading as any for

EDGAR JACKSON'S Record Reviews

ERSKINE TATE AND HIS VENDOME ORCHESTRA, with LOUIS ARMSTRONG
***Static Strut (Yellen, Wall) (Am. Vocallion E3140)
***Stomp Off, Let's Go (Elmer Schoebel) (Am. Vocallion E3142)

(Brunswick 03549—58, 44.)
Tate directing; Alvin Fernandez (clar.); "Stump" Evans (alto); Norvel Morlan (tenor); Louis Armstrong, James Tate (pts.); Fayette Williams (tbl.); Teddy Weatherford (pno.); —, Etheridge (banjo); John Hare (bass); Jimmy Bertrand (dms.). Recorded, according to label 1927/8, but more likely 1926.

Erskine Tate actually led his band on vinyl, but as no violin is audible in either side, it is presumed that he only conducted this session.

THIS is another old-time collectors' disc, selected by the British Hot Record Society, and as those who are likely to be interested in it will probably be concerned at least as equally with such details as the personnel and recording date as with the music as such, let us deal with these points first.

As regards the personnel, both sides are labelled "Louis Armstrong with Erskine Tate and his Vendome Orchestra."

LOUIS AND ERSKINE

While this is factually correct, the way it has been put is somewhat misleading. It suggests that the records are solos by Louis using Tate's Ork just for the occasion to provide his accompaniments.

Actually, however, Louis was a regular member of the band which, known when at its full strength as Erskine Tate's Little Symphony, played at the Vendome Theatre on Chicago's South Side.

On these sides one hears just a section of the band with Tate, who played violin, presumably doing no more than supervising the session, as there is no violin audible, and I think you may take it, irrespective of what anyone else may try to tell you, that the line-up as I have given it is correct.

As regards the recording date, the label says (presumably on the advice of the B.H.R.S.) "recorded in

1927/8," but I am inclined to think 1926 would have been nearer the mark.

This belief is based on the following passages in that most authoritative and reliable of all books on jazz, Frederick Ramsey-Charles Edward Smith's "Jazzmen"

... on November 14, 1925, an ad. appeared in the Chicago "Defender" announcing that Lil's Dreamland Syncopators would feature the "World's Greatest Jazz Cornetist," Louis Armstrong. ("Every Thursday Night—Barn Dance.")

A month after Armstrong opened at the Dreamland, Erskine Tate also engaged him to play in his Vendome Theatre Orchestra."

In other words, Louis joined Tate's Ork in December, 1925, and as at the time such bands seldom reigned in any one spot for more than a year, it is safe to assume that the records were made some time in 1926.

So much for discographical details; now for the performances.

INTRIGUING

As examples of Louis's playing, they are not of any great significance. Although they give indications of the genius which was later to gain for Louis his reputation for being not only the greatest hot trumpet man the world has yet heard, but also one of the most creative artists jazz has produced, he had not yet reached his prime, and there are many records available which he made later in which he can be heard to much finer advantage.

But as instances of jazz when ragtime was still one of its greatest influences, they are intriguing to listen to as well as historically interesting.

The first thing that will probably strike you is the prominence of the banjo—a relic of the days of plantation music and the ensuing minstrel bands which consisted in no little measure of plectrum instruments and in this case as solid and as driving as banjos probably ever came.

Then there is the tuba, which was the bass instrument in jazz bands before string-basses came to be more universally employed, and happily this occasion neither woolly, grunty nor too loud.

Also noticeable (in "Static Strut") are the typically old-fashioned style of "Stump" Evans's alto solo and the equally period-denoting slapping-tonguing in the tenor solo which follows it.

But the features you will probably find most intriguing are (a) the facility of Louis's trumpet, even though his tone was later to become freer and more glorious, and (b) Weatherford's piano playing.

WEATHERFORD

The contention of a prominent American jazz authority that "Weatherford's excitingly original work on these records alone ranks him with Hines as father of modern piano style" is, I feel, no more than just another of those unwarranted exaggerations which even the best critics so often indulge in as a result of misplaced enthusiasm for something which momentarily may have tickled their fancy.

But without doubt Weatherford must have been one of the better ragtime pianists of his day, and is certainly one of the highlights of these two efforts.

The three stars I have given each side represent what I think will be their appeal to the average "M.M." reader; but collectors and others who take a particular interest in old-time jazz may safely add another one—and not only because the recording is a good deal better than it was in so many of the early jazz records.

PIANO stylist Ralph Sharon, who has been out of London on war work for several years, has now returned to Town, where he will shortly be starting in a regular engagement. In the meanwhile, Ralph would like all friends and business acquaintances to know that he may be contacted at 120, Bethnal Green Road, E.2 (Bishopsgate 4076).



Pictured above, at a recent Radio Rhythm Club broadcast, Spencer Williams, Duncan Whyte, Denis Preston and producer Sheila Fryer listen critically to a recording of the club's new signature tune—"Delta Dreams"—specially written for this evergreen programme by veteran New Orleans jazzman, Spencer "Pops" Williams. (on extreme right).

The line-up for R.R.C. listeners this month is as follows: Friday, November 2—"Record Shop"; November 9—"Balladist For America," a study of the American Negro folk singer Josh White by Max Jones; November 16—"Request Session" (see story elsewhere); November 23—"Talking Of Jazz—II," in which Henry Jacques, distinguished ballroom dancing teacher, and Denis Preston discuss Jazz And The Ballroom Dancer. November 30 brings the month's airings to a close with a further session of "Record Shop." So don't forget, fans—6.30 p.m. every Friday in the Light Programme is R.R.C. time!

ROWBERRY'S 15-PIECE OUTFIT

ARTHUR ROWBERRY, who, as recently reported in the "M.M.," has arrived in Town preparatory to taking his orchestra on an extensive E.N.S.A. tour of the Middle East, Italy, and North Africa, is free to accept evening engagements and Sunday concerts in the London area during the next month.

Arthur is now leading a fine fifteen-piece band whose line-up includes such sterling musicians as: Wally Bosworth (late of Teddy Foster); George Nash; Val Furley; Billy Reilly (who has appeared in many "M.M." Contests) (reeds); Dick Hunter (formerly with George Elrick); Dick Spencer; Dennis Wovles (pts.); Vernon McKenzie (a coloured boy from Jamaica); Tony French (tbls.); Johnnie Roberts (pno.); Ted Radley (bass); Don Terry (g'tar); and Harold Deacon (dms.).

Vocals are being shared by Linda Stewart, Don Terry, and Arthur himself.

Arrangements are already being made by the B.B.C. for broadcasts from selected spots where the orch. is appearing overseas.

The outfit plays modern-styled music, featuring mainly swing arrangements of the "evergreens" and popular current hits.

ESSEX AT BRIGHTON

JEFFREY ESSEX, well-known West End broadcasting violinist, who has played with such name-band leaders as Gerardo, Jack Harris, Debroy Somers, Van Phillips and Louis Levy, is opening with his own outfit at the Norfolk Hotel, Brighton, on Monday, November 5.

Personnel of the orchestra comprises: Jay Langham (alto, clt., bari., tello); Jack Green (alto, clt., vln.); Jack Merloo (tenor, clt., vln.); Ernie Gaskell (tpt.); Percy Warden (pno., accordn., arranger); Miff Woolfstal (bass); Morris Lester (gtr. and vcls.); and Eric Galloway (drms. and vcls.).

Jeffrey has acquired a stylish girl vocalist in the person of charming Bobby Bromley, wife of ace bassist Tommy Bromley, and is all set to dispense a smooth and individual brand of music for patrons of this exclusive coastal hotel.

TROMBONIST Stan Smith, late of Oscar Rabin, Maurice Winnick, etc., and nowadays in khaki, is lying ill in a military hospital with internal trouble, and would like some of his friends and fellow-trombonists to drop him a line. Address is: Stan Smith, 6215523, Q.A. Military Hospital, Ward 12, Shenley, near St. Albans, Herts.

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Here is a picture taken as Leslie ("Jiver") Hutchinsson and his all-star Band were embarking on their memorable air journey to India last month. This group at the Imperial Airways station shows Leslie (centre) surrounded by the bandmen with their relatives and friends. News from India is that they are going "colossal."

BANDS FOR CONTINENT

(Continued from page 1)

just now, and he agreed that the greatest care had to be taken regarding the well-being of any artists sent out there.

"My Continental experiences have given me a very full insight into conditions operating over there," he said, "and I would not allow anybody to work in distressed countries unless I was sure that all questions relating to their accommodation and general well-being were being adequately looked after."

At the same time the *Melody Maker* knows for a fact that conditions on the Continent itself are bad just now. Whilst we realise that there would be considerable difficulties over sending bands across the Channel just at the moment, however, the opening of the New Year should see tremendous opportunities, and NOW is the time to start unravelling the red-tape and getting ready to export our artists and musicians in a big way.

In the meanwhile, we can see no reason why red-tape should be allowed to intervene in the healthy project of sending British musicians to countries where they are much in demand, such as for the ventures in Egypt and South Africa, etc., already discussed.

Only a short while ago we heard, with great interest, that Don Marino Barreto bassist Maurice ("Snoodle") Leslie was proposing to take across a band of extremely well-known London swingsters to South Africa, where we are confident they would uphold the traditions of British dance music in a big way.

Red-tape again choked the project and "choked off" its enthusiasts, however; and although "Snoodle" himself, being a South African by birth, has been able to make the trip, no member of his projected band has been able to leave these shores. We are awaiting with much interest his efforts to get the band over by making representations from the South African end.

CONN FIXES

A FEW weeks ago, in "Brand's Essence," the "M.M." carried the interesting story of fret-specialist Eddie Conn, who at that time had just been demobilised, after having been in the Army since 1939, "driving the band wagon hard all the way" during his long period of Service.

It gives us great pleasure this week to publish Chapter 2 in the Eddie Conn story.

Famous rumba exponent Edmundo Ros, needing a guitarist for his two big jobs at the Bagatella Restaurant and the Astor niterie, decided to give Eddie a chance. To cut a long story short, the job suited Eddie, and Eddie suited the job.

Now, after two or three weeks, he is settling down admirably with the Band, so that it just remains for us to congratulate another talented ex-Service musician on finding the ideal outlet for his abilities in one of our leading Bands.

PARIS BANDS

But to return to the present: Here's some news of bands that are currently playing in the "Gay City." Alix Combelle, who plays as good tenor as any in Europe, has a nice outfit in the "Corsaire."

Andre Ekyan, until recently in "Schuberts" in Montparnasse awaits his opening at a new night-spot. Ekyan is thought by critics on this side to be the greatest white alto player, and what I've heard of him certainly provided grounds for such consideration.

Arthur Briggs can be found at the "Pavillon d'Armenonville." Hubert Restains, the country's leading clarinetist, has a band at "Jimmy's Bar", while the promising young man with a horn—Aime Barelli—is at l'Aliglon. Barelli has lately taken to playing à la James, however, and it is hard to assess his talents.

There is much more I could write, but the foregoing should be enough to show that the jazz pulse still beats strongly in France. If they can do it here, why can't we at home?

WHY CAN'T WE HAVE A HOT CLUB LIKE THIS?

The Hot Club of France Described by Lieut. A. G. KINNEAR, of B.A.O.R.

THE Hot Club of France lies in an unpretentious three-storey building tucked away in a courtyard behind tenement blocks and entered by means of the passageway of 14, Rue Chaptal.

The affairs of the club are looked after by secretary Charles Delaunay and president Hugues Pannassié—both internationally renowned writers on jazz. All musicians are made honorary members of the Hot Club, the only subscription being a 50-franc (5s.) annual levy to meet the cost of the "Hot Club Bulletin" (shortly to be superseded by the revival of "Jazz Hot").

DISC LIBRARY

In order to run the club successfully, funds are obtained from the publication of books and magazines such as "Hot Discography," "Jazz Hot," and others, and from the promotion of fortnightly jazz concerts which are well supported.

Club premises are open from 2.0 until 6.0 each afternoon except on Sundays. The ground floor boasts a rehearsal-room, the first floor a record library and gramophone-room, which is also Delaunay's office. Here the discographic works away amid the sound of radio or records interspersed with the chatter of visitors. An office occupies the top floor.

As for the disc library, it is so well stocked that there are few requests that cannot be met, and Delaunay's postbag is such that records continually arrive from different parts of the world, thus keeping members right up to date with recorded jazz.

The Hot Club is planning to move to roomier quarters as soon as possible, and its sponsors have ambitious projects in mind for the future. I must tell you about the glorious scheme which was being mooted at the beginning of the war, and which it is still hoped will come to fruition when conditions have improved.

MUSIC CITY!

The Hot Club had visualised and started planning a miniature "Music City"! In one building were to be housed a theatre for concerts, small cinema showing cuts from films and any celluloid of jazz interest, a restaurant complete with rostrum and dance floor, music publishers' offices, recording studios, record shop, rehearsal rooms, music agencies, and last—but most important—the club itself with all facilities.

The publishing firms had pledged their support, for sound business reasons, as had the record concerns who were prepared to bear the expense of equipping recording studios—the pre-

sent ones being situated too far from the city centre.

Such an amazing project deserves every measure of support, and when the time comes will undoubtedly get it. No less doubtful is the outcome of such a venture: a combination of enthusiasm and acumen should assure the success of this super-Hot Club of the future.

AL DREW FOR VARIETY

NOW that demobbing is in full cry, many former band boys are literally getting back into the swing.

One such lad, now released from the R.A.F. after six years' service, is embarking on a career in Variety with his own swingtette.

Al Drew is his name, and he was one time bassist with the R.A.F. unit "White Wings," which played at Bentwaters.

Al's boys will include Sunderland's wonder pianist, Jack Walker, who is at present serving with the B.A.O.R., dynamic juvenile Sunderland drum wizard Alec Oldham, and guitarist Harold Naylor, who will also share the vocals with charming Anno Gray.

First big date for the outfit is at the Theatre Royal, Stratford, and further advance bookings have already been made.

The sextette specialises in specially scored small-band swing, and many of Al's own compositions will be featured. Signature tune is Tommy Dorsey's groovy number, "Come On In."

SID JACOBSEN, premier fretman, and younger brother of percussionist Jack, has stepped out of West End demping to go back permanently with his former boss, Lew Stone, at the Embassy Club, Bond Street. Before he left to join the R.A.F., Sid was, of course, Lew Stone's guitarist.

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SCOTTISH NEWS

by Hugh Hinshelwood

JACK JACKSON and his Band are the current attractions at Green's, but for once in a while there are no local names to chronicle in the line-up, as is usual with Playhouse visitors. Well-known visitor on the first afternoon was Carl Barribeau, having a short holiday here.

Also on "leave" from Carl's combo was trumpeter Jimmy McCormack, so with brother John playing with Matt Moors at the Plaza just now. Neil McCormack's two boys were together for a rare reunion.

Featured with Jack Jackson's lot at the Playhouse are Kay Hardings, Ted Fielding, and Patricia Ward.

At the Astoria Ballroom the band now includes sax man Alec Halliday, who had a spell here before, but has since been playing in Aberdeen and latterly at Glasgow's Kelvin Hall Ice Rink. Alec fronts the band at the Astoria, the spot he held last time.

LANARK JAMBOREE

Lanarkshire was in the news once again last week, with another big jamboree in Aldrie Town Hall, eleven bands taking part, and folks coming from all over the county. These jamborees are of course, for the benefit of the M.U. Benevolent Fund, and are still the pet promotions of Jock Black, who is secretary of the local branch as well as playing trombone with Lauri Blandford at Denistoun Palais.

On the night of the jamboree Jock was presented with a gold watch and Mrs. Black with a handbag, the members thus showing their appreciation of the stout work done by their secretary and his wife.

Another interesting Lanarkshire promotion is a competition confined to amateur dancers in the county. The finals for the event will be held at Hamilton Salon, one of the oldest established palaces in Scotland. Man in charge of the music here is well-known local pianist and leader Dave Muir.

The heats are being held in all parts of Lanarkshire, including Aldrie, Coatbridge, Lanark, Motherwell, Shotts, Carlisle, Larkhall and Strathaven, the music for all these dates being provided by Jimmy Goudie, the trumpet player whose entry into the gig business was reported recently.

Jimmy will certainly have covered plenty of mileage by the time this job of work is over.

Louis Freeman has added to his dance promotions this winter and took over the Town Hall, Lanark, recently on Saturday evenings, sending a band every week (from Glasgow) which is at present doing capacity business.

Louis was also at the moment arranging to supply a band for an every-night ballroom in Ardrossan. Details later.

BARROWLAND AIRING

The Barrowland boys are rapidly becoming the radio favourites in these parts. Following on their other successful broadcasts, Billy McGresor and the band have been fixed for another airing. Date, this Saturday (November 3), in the "Saturday Night at the Palais" series, from 11 till 11.25 p.m.

After a period without music, the Beresford Hotel management has started operations again, and at the moment Eddie Shaw, maestro at the next-door Locarno, is responsible for a swell three-piece playing in the lounge on Saturdays and Sundays.

Johnnie McMeighan, playing with Eddie's Swinging Strings, is here, also Bob McKenzie, who plays sax with Bobbie Hogg's Band and is also a first-class cellist. Bob features his cello with Bobbie Hogg's "brassless" outfit in some tasty pieces arranged mostly by sax man Jimmy Fanning.

However, to get back to the Beresford, the piano chair recently was filled by that swell pianist, Marion Shields, who has been away from her native town for quite a while now, and was recently with Sam Brown. Marion intends to stay home for a bit and shouldn't be out of work for long, as she has all that it takes in swing and straight.

Ice-rink promotions just now are featuring plenty live music, one of the recent additions to the outfits employed being a six-piece which was installed at Paisley Rink by Frank Barnett, manager for Chalmers Wood.

The other band, at Glasgow's

Kelvin Hall Rink, was also supplied by this office, and has been having a good season. Another Chalmers Wood venture taking shape at the moment is a concern named "Stage Furnishings," a large shop at Charing Cross being in the hands of the shopfitters at present.

There has been a change at Bobby Jones' Berkeley Hall, where Bobbie Thomson, tenor man who has been in charge of the band for the last year, has left to join Peto Low. Bobbie will play with Peto at Lewis's and also at the American Red Cross Club dates.

The man now fronting the band at the Berkeley is Bill Donaldson, who has been playing alto in the line-up, and the vacant place in the sax section is filled by Danny McCormack, recently with Lew Stone at Green's. Not long left from the Berkeley is young trumpeter man Charlie Norton, who came into the business straight from school and is one of the best youngsters from this town of recent years.

THE EDINBURGH DISPUTE

Although the war is over, it would appear to have started again for Charlie, for he has been called up and is stationed up North. At the moment he is not allowed to play, but will soon get his hand in again.

During December and January Glasgow's Kelvin Hall will be given over to the annual circus season. For the six weeks' period a large straight and dance band will be employed, and this will be under the direction of Howard Croft, who held the job last year.

Jimmy McBean, Scottish M.U. organiser, was absent from the recent monthly meeting owing to illness, a circumstance which was perhaps inevitable, as Jimmy has spent practically all his time for weeks back going backwards and forwards to Edinburgh. The dispute there is not yet settled, although several ballrooms have recently come into line.

The local magistrates prohibited handbills, using some by-law enacted during the reign of Robert the Bruce or somebody, but the M.U. got past this by successively proving that the issue was "political" in the sense that the employers were denying the right of collective bargaining—a supposed feature of our vaunted democracy.

LAURENCE ROSSI'S NEW BAND AT HATCHETT'S

FULL details are now to hand

of the new Hatchett's Quartet, which, as briefly announced in last week's "M.M." is being led by London fiddle stylist Laurence Rossi. Outfit commences on Monday, November 5. It replaces George Shearing's Quartet, and will be playing in a "relief" capacity to Chapple D'Amato's main Hatchett's Band.

With Laurence Rossi leading on fiddle, rest of the boys are Tony Loft-house (guitar); Dave Fullerton (drums and vocalist); and Don Lorusso (piano).

The last-named is, of course, the noted Hammond organ virtuoso who is to be heard nightly at the Mayfair Orchard Room, and who was in the news last week when he broke tradition by playing at the Fulham Football Ground (as we announced in our last issue).

Speaking of Hatchett's reminds us that Chapple D'Amato's brother-in-law, musician prisoner-of-war Gilbert Mitchell, is just home after some very harrowing experiences as a p.o.w. in Japanese hands in Malaya.

In the Royal Artillery, Gilbert was captured at Singapore.

He will need no introduction to people within many miles of Southampton, because, before joining up, he led his own Blenheim Orchestra at Plummer's Store in that city.

During the period of his incarceration violinist Gilbert has been kept very busy playing to hospital patients, organising an orchestra among his p.o.w. colleagues, and has been heard in the "Nippon Command Performance"

DANCE BAND NEWS FROM THE NORTH

By JERRY DAWSON

A LANCASHIRE lad doing well in Scotland these days is Arthur Wallwork, who is currently resident with his band at the Empress Ballroom, Dundee.

Born in Horwich, Arthur did a lot of his early playing around Bolton, Chorley, Oldham, Bury and Manchester, and would like to offer his greetings to all his pals in this part of the world.

Leading his present outfit on alto, Arthur has with him: Don Franklin (piano); Tom McInally (bass); Billy Watson (drums); Alec Alexander (tenor); Norman Elder (trumpet); and Syd Alison (trombone).

Altoist Harry Dyer is due to leave the band any day now and is to be replaced by Ted Austen (alto, tenor, clar., cello), who has of late been featured with the E.N.S.A. Road Show "Follow the Band."

Two ex-members of Arthur's band have recently been touring with Harry Parry, viz. bassist Jack Davis and trumpet stylist Dave Christal—both of whom were heard by Harry when he played a date at the Empress, and whom Arthur sportingly released.

Currently busy around the Manchester area is Cyril Boole and his Band, and Cyril writes to tell me that he would like to hear from any musicians who are hoping to be demobbed from the Forces in the near future as he can offer a number of gigs and Sunday concerts.

Cyril and the boys recently played to a record crowd at the Chorlton Town Hall, Manchester, at a dance in aid of the Manchester W.V.S. "Aid to Camberwell" Fund.

A move has been on foot for some time to assist the blitzed people of Camberwell to refurbish their damaged homes, and on this occasion Cyril hit upon the novel idea of fixing a piece of furniture or other household utensil as the price of admission.

This was a huge success, and pots, pans, tables, chairs and what-have-you filled the entrance hall of the ballroom on the night of the dance. Unusual, perhaps, but certainly a practical method of helping the less fortunate.

Like a voice from the past comes a note from L.A.C. Roberts, a T. letter known perhaps to Northerners as tenor man Johnny Roberts, erstwhile member of the Alan Holmes Swing Sextette during its pre-war sojourn in Scotland.

Johnny recently got together a small outfit with himself plus a rhythm section, and Olive Bailey singing, for an audition for the B.B.C. in the Midlands (where he is currently stationed). The B.B.C. moguls were, says Johnny, terribly impressed, and he is hoping for news of a date almost any day now.

Johnny also asks me to mention the fact that a pianist colleague in the R.A.F. is due to be discharged in the near future and he would like to recommend the boy to anyone in need of an ultra-modern stylist with a strong penchant for arranging.

Eric Jupp is the name, and by the time this reaches print he will be available at 9b, Buckingham Road, Brighton 1, Sussex.

Heard recently from tenor man Ernie Boole—brother of aforementioned Cyril—who, after nearly five years in an aircraft factory, is now back on the stand at Apesbury with Melville Christie.

Ernie was with Melville Christie immediately prior to taking on his war job and was quick to return to the fold.

Just before returning to Amesbury, Ernie was leading his own outfit—in a spare-time capacity—at Winifred's Ballroom, Stretford Rd., Manchester, and whilst there was a victim of a heartless instrument thief who took his gold-lacquered Conn tenor—minus the crook.

If anyone should drop across this rather noticeable piece of musical merchandise—No. M289178—a word to the police or to Ernie will bring forth a handsome reward.

Further news from Edgar Harrison—Crewe maestro who has already through these columns announced his retirement from contesting.

Duo entirely to health reasons, Edgar has been compelled to give up band-leading, but he does not wish to outlaw himself completely from the business, and in consequence he is prepared to undertake a limited

amount of coaching, quite apart from his self-imposed task of assisting Claude Bamption in his work of teaching music to the war-blinded at St. Dunstan's, Church Stretton. If any would-be contesting bands who are within travelling distance of Crewe would like to profit from Edgar's years of contest experience—plus his undoubted musicianship and a flair for coaching—he can be contacted at 23, Queen Street, Crewe, Cheshire.

Back again in the news is bassist Steve Atkinson, still "bashing the bull" with a seven-piece R.A.F. outfit in the C.M.F. The band is the resident outfit at a Rest and Leave Centre near Naples, and, apart from their work, the boys get plenty of time to relax, with excellent swimming and fishing facilities.

Apart from Steve, the band includes Chester accordionist Cec. Davies; George Riley (alto, clar. and fiddle); Charlie "haw" (trumpet); Johnny Twigg (guitar); "Spike" Jones (drums); and Ernie Cooner (piano).

In a fairly low release group, Steve is hoping to be back in Blighty as a "clivvy" in a matter of weeks. Don't I envy him...

Playing at a private dance organised by the Jewish Literary Society at the Cheekam Assembly Rooms on Saturday last, Joe Daniels and his Hot-Shots made their first appearance in Manchester since Joe regained civilian status.

"It was a new departure for the 'Lit.' to engage a name band for one of its dances, and the venture proved an outstanding success.

Joe was particularly anxious to know if I had heard from his ex-trumpet star, Harry Connelly—a Manchester boy whom we last heard of when a prisoner of war in Japanese hands.

If Harry is home and happens to read this, perhaps he would contact Joe Daniels at 22, Ledway Drive, Wembley Park, Middlesex, as Joe is anxious to reinstate him with the Hot-Shots.

Have just heard the news that Bert Symes, noted song-plugger and provincial representative for Francis, Day and Hunter, has been seriously ill in the Victoria Hospital, Blackpool.

Bert is now well on the way to recovery and hopes to be back on the road from November 5 on.

From R.A.F. Cpl. Frank Elliott comes some news of the swing-dance section of the new Military Band of the South-East Asia Air Forces, which will be now busy entertaining the Forces in India and Burma, and with which unit Frank travelled out to Ceylon.

They played regular sessions on the ship and did a great deal towards relieving the tedious monotony of a long sea journey by troopship.

Led by alto-clarinetist Harry Cowan, who used to work for the Harry Roy organisation, the rest of the lads are: Eric Entwistle (alto); Peter Gray (tenor); Norman Lambden (tpt.); Roy Conington (bass); Reg Rashleigh (drums); whilst the piano was nobly handled—owing to the band not carrying a regular pianist—by saxist Ken Jackson.

Several of the boys this is only a short trip as many of them are in low demob groups and are hoping for an early return to Blighty.

A Bradford musician in the news is Billy Shepherd, in whose "Ambassadors" both George Prest and Tommy Sims (whom I have already mentioned in these notes) were at one time featured.

Bill is currently in Burma with an R.A.F. band which is touring the forward areas and has recently done shows in Delhi and broadcast over the All-India Radio.

Bill writes home to say that the band is also very popular with the Americans.

JOTTINGS.—Since Arthur Rowberry and his Band finished at the Cambridge Hall, Southport, some weeks ago to embark upon a lengthy overseas tour for E.N.S.A., Ben Boyd and his Band from the Rialto, Liverpool, have been filling in.

Now, Al Shaw and his Blue Hawaiians have opened at the Cambridge Hall for a several months' engagement.

In succession to Ben Boyd at the Rialto, local boy Hal Graham and his Band are now established. More about this band later.

Warrington musicians will, I am sure, join in mourning the recent passing of trombonist Di Davies, who was for so long associated with Wilf Johnson's Band.

He was interred at Warrington Cemetery.

Trombonist Eddie Rapp—after four weeks' Blighty leave—is now back with his Divisional Band playing "gigs" in and around Salonika, along with pianist Roy Ricks, who was well known in the West End in pre-war days.

After a stay of six long years, Joe Lovelady and his Band have vacated the stand at Quaintways Restaurant, Chester, in favour of Al Powell and his Band, which outfit is also to be heard each Wednesday night at the Forces N.A.A.F.I. Club in the same city.

Joe Lovelady is now concentrating on his wide and lucrative gig connection.

HALIFAX HALL REOPENED

DURING the war years, Halifax, Yorks, like many other towns, had most of its dance halls requisitioned for military and other urgent needs, and was left with only one regular hall for nightly dancing.

Now comes the good news of the reopening of a popular pre-war dancing rendezvous, the Woodside Hall, by busy dance promoter and manager of the Metronome Music Corporation, Bob Houston. Dancing most nights of the week is the rule, and, in addition to a good house band, Bob is adopting the big-name band policy as an extra attraction for the dancers.

For the opening, Johnny Claes and his Claepeigneans were the star attraction, followed by Carl Barriteau and his Band. Bob has booked other famous bands to follow, including Leslie Douglas and the R.A.F. Bomber Commae Orchestra, Berlini and his Band, Joe Daniels and his Hot-Shots, and Jack Jackson and his Band.

The house band, Bob Houston's "Mayfair Music Makers," is directed by that well-known Yorkshire tenor saxophonist Cliff Bottomley, who has had many successes in contests in recent years. Cliff has recently been playing with Freddy Platt's Band at Rochdale, and has left there to take over this job. With Cliff leading and directing on tenor sax are Ronny Broadhead (alto and clarinet), Johnny Oldfield and Ronny Askham (trumpets), Gordon Langhorn (trombone), Harry Highley (piano), Jack Emmett (drums and vocals), and Sam Skirrow (bass). Sam has just left Leeds Mecca to join Cliff.

148.—St. Albans. First meeting of new season held last Sunday. Over 40 were present. Retl was given by John Gee, "Flying Home," and J.S. local man, local musicians. Outstanding were E. Gross, D. Platt, J. P. and J. Dennison. Members please note Hon. Sec.'s new "phone" 5749.

159.—Medway. Sunday (21st), mgs. large, crowd attended. Own "Jam" group were featured, and consisted of Roy Willoc (alto and clar.); Jack Fisher (tenor); Alec Cave (tenor); Ronnie Verrell (bass); Alan "Weed" Macdonald (bass); Arthur Greenslade (pno.); and Les Huxley (clar.). Ronnie Verrell presented programme of unobtainable American records, including the "Esquire" Jam Group, Charlie Barnet, etc.

160.—Chesterfield. Reopens shortly in new meeting place to be announced in next R.C. Notes. New members welcomed. All comm. Sec. F. O. Claxton, 6, Airport Tce., Barrow Hill, Chesterfield.

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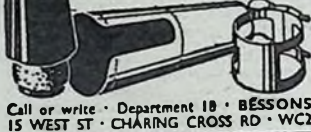
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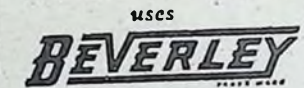
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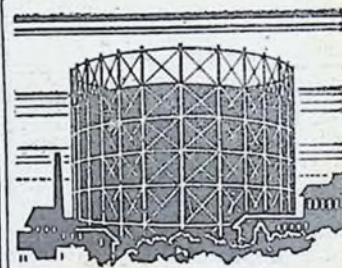
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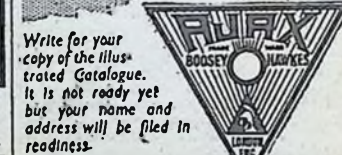
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