VOL. 23 No. 740

OCTOBER 11, 1947

[Registered at the G.P.O.]

THREEPENCE

GERALDO, FENOULHET, HAYES, EVANS TO JUDGE

WITH EXCITEMENT MOUNTING TO FEVER-HEAT OVER THE GREAT "MELODY MAKER" "ALL-BRITAIN" DANCE-BAND CHAMPIONSHIP FINAL NEXT SUNDAY WEEK (OCTOBER 19), WE HAVE PLEASURE IN ANNOUNCING THAT A STAR-STUDDED PANEL OF ADJUDICATORS FOR THIS GREAT EVENT HAS NOW BEEN SELECTED.

PANKL OF ADJUBICATORS FOR BEEN SELECTED.

The thirteen bands which will compete have proved themselves, through the eliminating stages of County Championships and Area Pinals, to be the finest semi-professional outfits in their own parts of the country, and the MELODY MAKER has made sure that, when they appear on the stand at the King's Hall, Belie Vue, Manchester, they will be judged by the finest available adjudicators—men of standing in the profession and high musical reputation.

We are happy to announce, therefore, that the following panel of experts will judge the "All-Britain":—

Geraldo, leader of what is probably the most consistently successful dance band in this country:

Faul Fenoulhet, arranger, trombone star, and leader of the famous "Skylockets":

Harry Huyes, Britain's greatest alto-sax player, and leader of the George Evans, late leader of the George Evans, late leader of the George Evans Orchestra, a brilliant coach, musician and arranger; and

Ruy Sonin, Editor of the MELODY MAKER, who will act as President.

WINNERS TO WAX

WINNERS TO WAX

WINNERS TO WAX

The bands to be judged will range in size from five-plece swing outfits to twelve-strong orchestras, and, as the standard in this all-time record "M.M." contesting season has been conspicuously high, the judges will have an exhausting task in deciding the finer points that will ultimately determine which band shall receive the Blue Riband of the British dance-band world—the title of "All-Britain" Champions—and the gold cup, banner and medals that go with it.

Proceedings commence at two o'clock, and the audience is assured of a great afternoon's entertainment, for not only will they hear a non-stop programme of the best that the semi-pro. dance bands can do, but they have an added treat in a great stage presentation which will be given by Ted Heath and his Music.

Ted will have with him his constellation of stars, including kenny Baker, Dave Goldberg, Paul Carpenter, Norman Stenfalt, Jack Parnell (who will also be featured with his Swing Quartet), etc.

be featured with his Swing Quartet), etc.

Immediate application for tickets is strongly advised, since advance bookings already indicate that the huge hall—which seats over 6,000—will be filled to capacity on the day. Pull details of prices and where to apply will be found on page five of this lastic.

The band which wins the coveted "All-Britain" Champion-

coveted "All-Britain" (hamplon-ship is to receive practical recognition of its ability, as we are pleased to announce that Regal-Zonophone are recording both the winning and second bands.

At a special session to be held at the E.M.I. studios in London during the week following the "All-Britain." each band will record two of the three test pleces it will play at Manchester, and it is hoped that the records will be issued in the Regal-Zonophone December Supplement. phone December Supplement.

"BAND PARADE" **EXTENDING**

OUBAN DENIZ.—West Indian plec-trum stars—the Deniz brothers—are again airing, on October 17 at 1.40 p.m. in the Home Service, with their Hermanos Deniz Cuban Rhythm Band, with its new-style Latin American music. American musle.

CHANGES IN STANLEY BLACK ORCHESTRA

TO HOUR-SHOW

INTERESTING news for fans and for listeners to the professions and for listeners to the professions of the professions and the control of the profession of the prosent three-quarters-of the prosent proposite programme, and its possible that the first of the programme, and its possible that the first of the programme, and its possible that the first of the programme, and its possible that the first of the programme, and its possible that the first of the programme, and its possible that the first of the programme, and its possible that the first of the programme, and its possible that the first of the programme, and its possible that the first of the programme, and its possible that the first of the programme, and its possible that the first of the programme, and its possible that the first of the programme, and its possible that the first of the programme, and its possible that the first of the programme, and its possible to the programme, and its possible that the first of the programme, and its possible to the programme, and its possible that the first of the programme, and its possible that the first of the programme, and its possible that the first of the programme and its possible that the first of the programme, and its possible that the first of the programme and its possible that the first of the programme and its possible that the first of the programme and its possible that the first of the programme and its possible that the first of the programme and its possible that the first of the programme and its possible that the first of the programme and its possible that the first

His chair in Harry Leader's Band at the Astoria Ballroom, London, will oe taken by Bram Pisher, who has recently been playing with Bill Edge and his Band at the Levenshulme Palais de Danse in Manchester.

Fresh from its long summer season at Butlin's Camp at Pwilheli, the Winstone "Stage Coach" is shortly to embark on a wide and varied range of activities, about which more details will be given in due course.

graphed feminine personality in British dance music circles, strs. Tawny Notison, B.B.C. Desice Band Director, is here caught in festive mood at a party at Ayr tact wook, marking the albeing of the first season of Butlin's new heliday season of Butlin's new heliday camp there. Bandleader Ronnie Munro is on the left of the pic-ture, and following his successful summer phases at Ayr this year has already been invited to return

Conde Back at Murray's

A PTER a busy, pleasant and enjoyable summer season at the Grand Hotel, Cliftonville, Prancisco Conde reopened at Murray's Club, Beak Street, London, W., on September 29 last, with a nine-piece band in succession to Leslie Poster.

The band is built around Prancisco's original six-piece Latin-American band, which consists of himself on piano, plus Roy Davey (trumpet and vibes); Reg. Weller (drums); Maurice Reed (bass); Bert Hearn (guitar); and René on maraccas, etc.

To this sextet, Francisco has added three saxes doubling flutes in the persons of Sten Palcke and Eric Turtle (altos); and Ernie Jones (tenor).

GEORGE SHEARING FOR STATES AGAIN: MAY STAY THERE

THE MANY ADMIRERS OF GEORGE SHEARING, THAT GREAT SWING-PIANIST, WILL LEARN WITH MINGLED PLEASURE AND REGRET THAT. KARLY IN NOVEMBER, HE LEAVES ENGLAND TO PAY A RETURN VISIT TO THE UNITED STATES WHICH MAY DEVELOP INTO A VERY LONG STAY.

Whether he remains there permanently or not depends upon his reception and the amount of work that comes his way. When he last visited the States, in the early part of this year, he was definitely promised recordings if he came over again, and he feels that his very enthusiastic reception on the last trip may mean the start of a new career for him across the Atlantic.

GOOD LUCK!

On the other hand, George is heart-and-soul a member of the British dance music profession, and is loth to sever his connection for good with this country.

"People were very kind to me when I was last in the States," George told the MELODY MAKER on Tuesday, "and I have been promised a certain amount of work over there. Naturally, it is the ambition of every dance musician to play in America, and it would be a wonderful break for me and for British dance music. About my future plans—well, they depend upon what happens when I get over there. I am taking my wife and child with me, so if things do break my way I'll stay for some time."

It would be a great blow to the

It would be a great blow to the profession here if George was lost to us for good, but all his host of friends here will wish him the very best of luck on the other side of the water. We believe that George's brilliant planostyle will receive the world-recognition it deserves under U.S. sponsorship.

George's departure will mean a vacancy in Frank Weir's Band at the Lansdowne, where George plays swing-accordion.

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DOUG COOPER with Tommy Sampson NORMAN BURNS with Frank Weir BRYANT with Billy Cotton JOE WATSON with Nat Temple



JOE KING with Stanley Black ABRAMS B.B.C. Television BOBBY KEVIN R.M.S. Queen Elizabeth STYX GIBLING B.B.C. Revue Orchestro RAY ELLINGTON

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SEMI-PROS. AND DIRECTION : **How They Stand Under the New Order**

THE GREAT INTEREST AROUSED BY OUR EXCLUSIVE STORY I LAST WEEK OF THE POSITION OF PROFESSIONAL MUSI-CIANS UNDER THE NEW CONTROL OF ENGAGEMENT ORDER HAS RESULTED IN SEVERAL INQUIRIES REACHING US FROM SEMI-PROFESSIONALS WHO WISH TO HAVE THEIR POSITION CLARIFIED.

The MELODY MAKER has taken the matter up with the Ministry of Labour and National Service. and we can state authoritatively that the semi-pro, whose daytime job is in essential industry will find it extremely difficult to obtain release from his present employment in order to become a full-time professional musician, then the seminary of the s should he wish to do so.

INDUSTRY FIRST

Aft official of the Ministry told the Melory Maker that, while the door to the profession was not being entirely closed, regard would first be paid to the indi-vidual's contribution to industry, and, in general, in only very exceptional cases could the permit for his change-over be

time will not be able to become classed as a professional musi-cian if he falls out of his day-time employment. He will be

cian if he falls out of his daytime employment. He will be
considered primarily—and, in
fact, exclusively—as a factory
worker, and will be directed
accordingly.

Every case will, of course, have
to be treated on its merits, and
special circumstances obviously
preclude the possibility of a hardand-fast ruling on the matter.
It can be taken as authoritative,
however, that decisions will however, that decisions will normally be heavily in favour of the demands of industry.

GASINO RASCALS. Commencing on Monday next at the London Casino for a short season in Variety are Borrah Minewitch's Harmonica Raspermit for his change-over be granted.

This means, in effect, that a semi-pro, musician who is a factory worker during the day-

GRIFFITHS IN AT HATCHETT'S

CHANGE in Chapple D'Amato's Hatchett's Res-taurant Orchestra brings in ex-Eric Winstone tenorist-clarinet-tist-violinist Bill Griffiths, who takes the chair recently vacated by Paul Freedman. Paul has left to take up a most interesting theatrical venture.

The next change to be reported MICKY

at Hatchett's is not of personnel, but of costume, since, from this week-end, the boys will seek to counteract the general depression in outlook by wearing suits of hunting pink, with white hunting stocks.

hunting pink, with white hunting stocks.

Alan Kane is currently at Hatchett's whilst drummer-vocalist Dave Fullerton takes his annual holiday, and guitarist Peter Sloan "deps" for Ivor Daniels who is away ill.

Ivor is, of course, brother of Potomac bass-notability Bert Daniels, who asks us to announce that their new phone number is Shepherd's Bush 1879.

Rex Harris reviews last week's Radio

I heard.

JIMMY BAILEY in Piano Play-time . . . should imagine this appealed vastly to the Kunz fans . . . nice touch that "Chi Baba" played in style of a Brahms lulla-by.—Sept. 30. Light, 11 a.m.

SOUTHERN SERENADE, with Reg Leopold . . . quite a morning of Eine Kleine Nachtmusik.—
Sept. 30. Home, 12 noon.

* * *

MAT ALLEN in another M.W.Y.W.
.. well, the pianist held my attention at any rate, in "I Believe."—
Sept. 30, Light, 3.30 p.m.

DON PELIPE'S CUBAN CABALLE-ROS. . mmmmmm . . . sounded like a carbon cont of the real thing . . lacked the fire and kick one associates with this music of the Caribbeans. - Sept. 30, Home, 4 p.m.

CECIL NORMAN AND RHYTHM PLAYERS, and I do mean rhythm . . . crisp and chunky stuff that must have stepped un production in factories -Oct. 1, Home, 10.30 a.m.

SID PHILLIPS, who made me late for an appointment, but was 20 minutes worth it. . I'd rather have him without the commercial numbers, but he made those something out of the ordinary . . . and for the jazz ones, thanks.—Oct. 1, Home, 3.40 p.m.

CERALDO announcing his own band from the Albert Hall on the occasion of the Grand Ball and Parade of Pashions ... what happened to Stewart MacPherson: late for a broadcast? ... Tck Tck ... Re the fashions interested to hear Prudence Neil advising everybody to let everything down ... and where did Roberto Ingles come in? ... he was billed in "Radio Times."—Ocf. 1, Light, 10.15 p.m. *

LAURIE GRAY at the plane for a most enjoyable 15 minutes . . . after the style of Art Tatum and not so far after at that .-Oct. 2, Light, 11

ROY WALLIS, and blessed him for his "Yes. We Have No Bananas"... nice to hear some of the temple-block swaner-whistle vintage numbers in modern settings.—Ocf. 2, Light, 3.30

TEDDY FOSTER . . click, slick and quick . . and does that band keep a rock-steady tempo.—Oct. 2, Light, 5.45

TWO GOOD

OLD TIME DANCES

(Military Two Step)

Silver Moonbeams

FROM

LONDON

LONDOR

MANCHESTER

LEEBS

Esprit De Corps)

BRONS

SCARTH

C

HARTLEY'S

MUSIC EXCHANGE

much struck by masterly touch of planist in concert arrangement of "Smoke Gets in Your Eyes,"—
Oct. J. Light, 11.45 a.m.

HERMANOS DENIZ CUBAN
RHYTHM BAND, by courtesy of the
proprietor at my local . . my first
hearing of this authentic Cuban
band, and if they keep up the
standard of haunting "Poinciana"
and amusing "Blen Blen," should say
those brothers are booked for merited
success . . but why 1.40, when most
people are lunching? This is antebedtime music by the fireside . . but
programme pianning is not their
pigeon.—Oct. J. Home, 1.69 p.m.

** **

GEORGE CROW in Merry-Co Round, producing scintillating "Shooting Star" and Eric Barker singing Tunniest version of "People will Say Steady, Barker" I've heard. —Oct. J. Light. 9 p.m.

RADIO INDUSTRIES CLUE BALL, with Geraldo and Harry Davidson carving each other in the Albert Hall ... swing versus cling ... beautifully streamlined "Skyliner" and restrained elfin trumpets filling in for vocal in "Gotta Get Me Semebody to Love." ... "Nights of Gladness" must have delighted all those lovers of fragrant memories: period music, high spirits and low taxation before all this new-fangled ragtime nonsecuse, damme, sir ... couldn't make up my mind which was more monotonous. Gerry's "Opus 1" or Harry Davidson's St. Bernard walts "Thrills." Boston Two-step "Uncle Sammy" sounded like good material for a dixieland number. ...—Oct. J. Light, 16.15 p.m.

JIMMY LEACH AND HIS ORGAN-OLIANS, who brightened an already sunny early morning with that infec-tious bounce of his . . . suggest more of this type of music to combat the coming winter morning blues . . and that Jimmy adopts "Basin Street Bounce" as his signature tune.—Oct. 6, Home, 9.30 a.m.

6, Home, 9.30 a.m.

** * * *

GEOFF LOVE stealing the honours of Monday night's "Band Parade" with Harry Gold's sprightly Pieces of Eight.

What happened in the Rabin trumpet-section, particularly at the start of "Now Is The Hour"?

Pull marks to the "You Made Me Love You" solo trumpet.

Love You" solo trumpet.

Guess the fourth tune" quis?

Who cares?—October 6. Light, 8.45 p.m.

Britain's Top Tunes

The following list of ten best-sellers, irrespective of price, for week ending October 4, 1947, has been compiled from lists supplied by members of the Wholesale Music Distributors' Association in London and the Provinces:—

1. NOW IS THE HOUR

2. COME BACK TO SORRENTO

2. CHI BABA ... is. Sun 4. LITTLE OLD MILL ... is. Dash 5. GUILTY ... is. Francis, Day 6. I BELIEVE ... is. Morris 7. DOWN THE OLD SPANISH TRAIL IS. P. Maurice 8. PEOPLE WILL SAY WE'RE IN LOVE ... is. Chappell 8. MAM'SELLE ... is. Prancis Day 16. DEAR OLD DONEGAL . is. Leeds The following list of ten best-sellers.

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MEZZROW'S

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excitement of glimpses of things

never meant

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DOWN THE OLD SPANISH TRAIL

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MANAGUA NICARAGUA

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Sultry Maureen Selver, vecalists with the "Stardusters," who is leaving this equartry shortly to join her husband, ex-Frank Weir trumpet star Len Whiteley, in the U.S. This week, and for the next two weeks, the "Stardusters" are at the Winter Gardens Palace Ballroom, Southend.

DIJKE'S "NEW" BLACK AND TAN

Edgar Jackson's Record Review

DUKE ELLINGTON AND HIS

OROMESTRA

***New Black and Tan Pantasy
(Ellington, Miley) (Am.
Master M715) (Recorded
January 13, 1938).

****Riding On A Blue Note (Ellington, Mills) (Am. Master-M75:) (Recorded Pebruary 2, 1938). no #3002-3s. 11jd.)

Hilington (pno.), with Johnny Modges, Otto Stardwick (alton); Sarney Signed (clar., tener); Harry Carney (par.); Ocotic Williams, Rex Stawart, Danny Baker (tpts.); Joe Stawart, Danny Baker (tpts.); Joe Stawart, Danny Baker (tpts.); Joe Stawart, Danny Brown, Juan Tirol (tmbs.); Fred Gay (g'tar); Bill Taylor (bass); Sonny Greer (drums).

IT is just on twenty years ago now since the Duke's first (1927) recording of his "Black and Tan Fantasy"—played by Rudy Jackson (clarinet), Otto Hardwick (alto), Harry Carney (baritone), Jabbo Smith (trumpet), Joe Nanton (trombone), Pred Guy (banjo), Wellman Braud (bass), and Ellington himself, of course, on plano—was issued over

here on still available Parlophone

Bhortly afterwards it was followed by other (1928) versions on Brunswick O2306 and H.M.V. B6256, B4869, and X4957 flast two in the Special List), all made by the same line-up, except that Louis Metcalfe's trumpet was added and Jabbo's place was taken by the famous Bubber Miley.

Miley.

The piece with its entrancing themes, one of which introduced a most intriguing enharmonic change of key, and the highly characteristic growl-trumpet solos which were features of all the records, not only immediately became, but has also lived to be looked upon still to-day as one of the real Ellington classics.

Maybe it will be to some extent because of the influence of those early recordings, but I do not think that any of you who have heard any of them often enough to have come to love them as I do will consider this so-called "New Black and Tan Fantasy" (though actually it is now nearly ten years ago since it was made) a patch on any of its predecessors.

For one thing, the tupe has

cersors.

For one thing, the tune has been so altered about in the new arrangement as to be almost unrecognisable.

It is true that Cootie Williams's solo is not only good, but also retains much of the character of the Smith and Miley solos.

But the lovely movement with the enharmonic change is conspicuous by its absence.

In fact, about the only part which can fairly be said to have been retained unaltered is the coda, borrowed from Chopin's "Funeral March," and this is

PICK OF THE WEEK (for Everybody) SKYROCKETS (directed by Paul Fenoulhet). — "Royal Garden Blues" (H.M.V. BD5985). Wrong" (Columbia DB2331). THE MONTH'S CORNFLAKE
TED WEEMS. - "Heartaches"
and "There'll Be Some Changes
Made" (Brunswick 00781).

else.

It gets home on the completely relaxed and unpretentious way in which the band plays while still retaining that character by which one always recognises the Ellington Band, both individually and collectively.

The rich, warm tone of the saxophone section, which, like the rest of the combination, in this record never raises its voice above a mild mezzo forte, is alone worth the money.

worth the money.

FELIX - GELDRAY. — Selected to accompany Dutch harmonica star Max Geldray on his nation-wide Variety tour is ivories star Len Felix, who has the reputation of being one of the best jazz planists in Town. Prior to his war service in the R.A.P. Len was at the Studio Gub, Knightsbridge, and at many of the leading London hot-spots.

Read what "THE GRANOPHONE" says about HARRY DAVIDSON'S Recording of

This month we celebrate an anniversary, for with the Jollity Barn Dance COCKNEY CAPERS, HARRY DAVIDSON tops the half century in his Old Time Dance Series. The occasion is particularly happy because, for me at least, this is one of the most attractive records he has made. It is full of deft character touches, and although these twelve inches are primarily made for dancing, the record can be recommended to the listener. This band has always enjoyed good recording, completely free from that coarseness which has unfortunately now overcome many of our home-made dance records. Doubtless these records have been handless these records have been fortunately now overcome many our home-made dance records. Doubtless these records have been helped considerably by the weekly Saturday broadcast, which must be unique in British broadcasting in that it goes on and on without even a summer recess.

Columbia DX1394

DIX LIMITED, 8. New Compton Street, Leader, W.C.2

Publishers of "HEAR MY SONG VIOLETTA"

PIECES by Sammy Quaver

THEY'RE back to normal down the Alley, sheets sales spurting after unexpected silde. ... "Dear Old Donegal" took a frame bow after long air grind, and Gracie Fieldh injected new life into "So Deep is the Night." Jobbers reporting a comeback on this class oldie. Rochdale's Queen of Song also introduced a beauty in "If This Isn't Love" from "Finian's Rainbow" and another likely money-spinner, "Au Revoir."

Perry Reid, after only one airing

THEYRE back to normal down the Alley, sheets sales spurting after unexpected silde. ... "Dear Old Donesal" took a frame bow after one air frind, and Gracte Fields injected new life into "So Deep is the Night." Jobbers reporting a come-bacty in "H This Int Loue of Deauty Int Int Can't I'm not go Deauty in "H This Int Loue of Deauty Int Int Loue of Deauty in "H This Int Loue of Deauty Int Int Loue of Deauty in "H This Int Loue of Deauty Int Int Loue of

Mayfair or no Mayfair! ... A reader writes: "Now that you've had your disc-locker fling, what eige is new?" This week's 'Blis and Pieces."

This week's 'Blis and Pieces."

This week's 'Blis and Pieces."

The semember "All of Me"? Just watch it sweep again. Do the watch it was an any of that Jos. There's a gold mine wall-ling for anyone who can write a smaath thouse of Art Strauss and Sonny Miller? ... There's a gold mine wall-ling for anyone who can write a smaath in graphened alinee controlling by his arilles. Overheard on a recent one-eighter; "I didn't know that Denny Dennis and Johnny Dennis were father and watched wide open when the big sold and Johnny Dennis were father and Johnny Dennis were father and watched wide open when the big sold artists began to air it. Ted Heath looks like making "Palling Leaves" and Johnny Dennis were father and watched wide open when the big sold artists began to air it. Ted Heath looks like making "Palling Leaves" and Johnny Dennis were father and watched with the seven over where, yet all the solds like making "Palling Leaves" and Johnny Dennis were father and Johnn

my new nurse, and after a short ex-change of pleasantries she told me she had worked in London during the war and had nursed the best drummer in England.

war and nad nursed the best drummer in England.

Restrained by my natural modesty from telling her that that was a duty she, in fact, was about to commence. I merely inquired his name. She said, "Bobby Richards." Well, she is not far wrong. So if Bobby reads this I would like him to know that Nurse Studor sends him her love. In passing I might add that she said he was a very brave patient. My illness is not the same: nevertheless, I. too will endeayour to keep the old flag flying, as did our Robert.

MAURICE BURMAN.

Clinic Lindenhof.

Berns, Switzorland.

I QUITE realise that it is the regular procedure to make payments for contributions to the Melody Makes, but frankly I did not expect any remuneration for my tribute to Harry Gerrard (27/9/47).

I have, therefore, endorsed the cheque and forwarded it to Geraldo to be included in the amount which will be derived from the Benefit Dance at which Geraldo and the boys are going to play in Norwich for Mrs. Gerrard.

ALAN KANE.

ALAN KANE. London, E.S.

I WOULD like to pay tribute to a man whom I knew for over a year. He was a friend, and every-

CALL SHEET

(Week commencing October 13)

Billy COTTON and Band.
Alhambra, Bradford.
Dr. CROCK and Grackpots.
Hippodrame, Ipswich.
Max GELDRAY.

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Henry HALL and Band.
Palace, Chelsea.
Kun HARVEY.
Palace, Manchester.
Ted HEATH and Band.
One-night Stands, London Area.
Joe LOSS and Band.
One-night Stands. London Area.
Felix MENDELSSOHN and Hawaiian
Serenaders.

Felix MENDELSSOHN and Hawaiian Serenaders.
Empire. Sunderland.
Sid Millward and Nitwits.
Empire. Shepherds Bush.
Remnie MUNRO and Band.
Seaburn Hall. Sunderland.
Oscar RABIN and Band.
One-night Stands, South.
Jan RALFINI and Band.
Pier Baliroom, Redcar,
Harry ROY and Band.
Empire. Birmingham.
STARDUSTERS.
Winter Garden Palace Baliroom,
Southend.

Gerrard.

To me, Harry was one of the sweetest guys in the musical business, and I know that everybody who ever knew him, off-stage or on stage, will be grieved at the very sad news that you printed a week ago.

On and off stage his band gave one the impression of the old "Glenn Miller Orchestra." By this I mean that they were always a happy crowd. With Harry in the front, nothing could go wrong, it seemed.

That's all, except that I wish Bill Heeds all the success in the world with "The Harry Gerrard Orchestra."

Spaiding, Lines.

Spalding, Lines.

In the MELOSY MAKER of September 13 I noticed a little article about Leslie Douglas's Band coming on a tour of Germany. By all means let the band play in the American Zone and carn a few dollars, but what about the British troops he is supposed to be coming to entertain? It is impossible for a big band like Leslie Douglas's to make a proper tour of Germany. All the bands which come to Germany seem to play in the N.A.A.P.I. club, but they get no further.

In the M.A.A.F.I. club, but they get no further.

I have been stationed several months in Kiel and I have only seen one British show, never mind a decent swing band

My suggestion, and it is well sup-ported here, is that small jazz bands like George Webb's Dixielanders, or Freddie Randall's group, might come dut under the auspices of C.S.E.U. to play in the N.A.A.F.I.s or cinemas in the more suitefalbeausy parts of the

the more out-of-the-way parts of the British Zone.

They would be so much cheaper, and why not give us a chance of hearing real music as opposed to watery sweet swing? Kiel, B.A.O.R. M. THORN, L/Bdr.

I AM a musician and a visitor to England, shortly returning to America.

Since I have been in this country I have heard quite a few bands, but on visiting Shepherd's Bush Music Hall this week with some friends I got the biggest surprise of my life when it comes to band presentation and showmanship.

A band with the label Joe Loss puts on a stage show there which, believe me, would take a lot of catching up with even in the States, where I think we have the best.

Who Joe Loss is I don't know. I know from your paper he rates fairly high, but for showmanship he is much in the front of anybody I have ever seen, and I have seen them all.

I think as an American I express my opinion that there is at least one British bandleader who, if given the opportunity, could "show them" in the States.

JACKSON SMITH.

Harrow, Middx.

U.S. JAZZ FANS CAN'T GET BRITISH DISCS AT ANY PRICE!

HAVE just come back from a hop across the Atlantic which has left me seething with indignation at the raw deal British recorded music is getting in the United States and Canada.

So far as musicians and swing fans over there are concerned.

Britain might as well be stone deaf to a man, and its musicians paralysed, for all the chance they get of learning otherwise.

Because it is virtually impossible to buy a British swing or jazz record either in Canada or the States.

They are not merely uhobtainable in the record stores; they are not even listed in the catalogues. Before the war, you could buy Ambrose, Henry Hall and other British top-liners anywhere; Joe Daniels featured on the fuke boxes; you could talk to American musicians and swing fans about British players, and it wasn't Greek to them. To-day, American musicians knownothing but American swing music; they are completely unaware of the modernity of British swing; Red Rodney, trumpet with George Auld's band, was amazed to learn that Britain was playing be-bop—when, in fact, some of Harry Hayes' arrangements, for instance, could lick spots off many American interpretations of this new idiom.

these days of "export or expire," when we are given to understand that the shortage of records for the home market is due to an expanding export trade, baffles me. Our major recording firms have tle-ups with the major American concerns: our own re-American concerns; our own re-cord stores are festooned with pressings of American swing

this new idiom.

Yet in Toronto's largest record store, the Campus Record Bar, which specialises in imported discs, I was asked if I would exchange British labels for rare American labels, because they

were unable to meet the tremen-dous demand from their cus-tomers for British swing.

the stand!

SPIVAK and Brown were two of those that I managed to hear in New York. Into these, as into Red Allen's also, I noticed the gradual intrusion of the be-bop idiom. There is no doubt that Gillespie, with his futuristic trumpet playing and greater showmanship than Charile Parker, is slowly catching on with the swing public, as is the Boyd Raeburn Band. Though while the musicians themselves over there are still struggling to master it, it is not surprising that the general public's interest lags. Especially while, both in Canada and America, the general trend is still towards the sweet commercial, and played by small groups at that, such as the Three Harmonicats, a harmonica bunch whose "Peg O' My Heart" waxing has sold over a million copies. In a typical "nickelodeon" of twenty-four discs. I found seven-



Among the most popular nickel-odeon discs just now seem to be Jo Stafford's "For Seventy Mental Reasons" and her hill-billy version of "Temptation"!

But the record-buying swing public over there is having a skinful of the ultra-commercial, and even if not ready for the ultra-modern that some of our own recordings could give them, is at least crying out for something different,—which our bands could undoubtedly give them were their records available in the shops.

Reining myself away from this

Reining myself away from this topic, however, let me tell you something about the Canadian

Famous Canadian bass-player JACK FALLON reports on his recent visit to Canada and the

"musical advertising" policy adopted over the commercial programmes. I found things booming. Every "plug" announcement these days is set to music, and even if it is only of fifteen seconds duration, is paid for handsomely. In this way, some musicians are earning up to a thousand dollars a week.

States

BUT the most far-reaching Canadian news is the recent amendment to the liquor laws, which now allow music and dancing and drinking in a club, and not merely in a hotel, as was formerly the case. This is going to create a tremendous amount of new work for musicians in the future.

The Toronto Local and all other Canadian branches of the musicians' union are, of course, affiliated to the American Federation of Musicians. This is a good thing in so far as, by itself, the Canadian union could never hope to be really strong; but an inevitable snag is that the importation of British bands into Canada comes under the same restrictions comes under the same restrictions as debar their entering the States.

At the Palais Royal—where, incidentally, I found Benny Winestone playing, and was asked to pass on his good wishes to Tommy McQuater—the manager told methat he had made two separate attempts at arranging for English bands to visit Canada, but was unable to proceed because of A.F.M. restrictions.

Nevertheless, British musicians can "work" themselves into the Canadian section of the A.F.M. after six months' qualifying residence, and there is a definite welcome awaiting them there.

The standard in Canada is higher than a good many people imagine. For instance, when Buddy Rich played Toronto's Casa Loma opposite Alex McClintoch's Band, he found himself completely overshadowed, and afterwards told the manager that it would have been advisable to let him know in advance the sort of band he would be up against!

Himself a former first trumpet Per player with the Toronto Symphony Orchestra, Alex's band why?

comprised such other star per-formers as Bob Burns, Canada's foremost tenor saxiat, and eigh-teen-year-old trumpet player Mo Miller.

A ND about the most outstanding musician I
heard during my visit was a
young Canadian—the coloured
pianist Oscar Petersen. fie is
not only a great classical planist,
but at the same time one of the
greatest exponents of be-bop I
have heard anywhere. He has
just completed a concert tour of
Canada, playing classical and
modern music, and is also recording for Victor.

Another Canadian ton-liner is

Another Canadian top-liner is tenor player Roy Smith, from Windsor, Ontario, currently with Billy Jupp's Band. Some idea of his musical capabilities can be gained from the fact that he was turning out full band arrangements at the age of fourteen!

ments at the age of fourteen?

Yes, Canada is by no means a country of "squares." Not many broadcasting stations display such swing-mindedness as Toronto's CKEY, which puts one of its studios at the disposal of musicians after broadcasting hours, and lets them jam away to their hearts' content!

My last session there, which ran from 1 a.m. till 5 a.m., remains in my mind, side by side with the session I played in New York with planist Tad Dameron's group, as the highlight of my own musical adventures across the Atlantic—with, of course, the pleasure I got from hearing Claude Thornhill's Band at the Pennsylvania Hotel in New York, with its four French horns and Danny Polo on first clarinet. This, in my opinion, is the greatest of all American bands.

BUT now that I'm back, I can't help wishing the whole thing had been in reverse. That some American musician were sitting down in New York and telling American readers about the British stars of whom they would already know from hearing them on records month by month.

hearing them on records month by month.

My recent visit has convinced me that there are musicians in Britain who can play the wheels off some of their highly publicised American counterparts. There is, in America and Canada, a vast, discerning public that is eager to hear British swing music; but they strain their ears in vain. There is, even still, a huge, ready-made fan club of ex-U.S. Army, Navy and Air Force personnel who fell for British swing music during their time in this country; but it is gradually dying for lack of new nourishment.

ment.
Perhaps the Decca Record
Company or E.M.I. can tell me

CHANT OF THE WEED

L ES JENKINS, veteran trombo-nist, who was with the origi-nal Tommy Dorsey Band, and his wife, June, were arrested in Holly-wood on suspicion of violating the narcotics laws. Jenkins allegedly was growing marijuana in his garden, and stated that when you have been doing some-thing for fifteen years you forget that there's anything wrong about doing it.

Anita O'Day, whose ninety-day sentence on a marijuana charge was suspended, breezed into New York last week and opened at the Club Troubadour on 52nd Street, which also houses an amazing girl musician, Barbara Carroll, who, with Chuck Wayne on guitar and Clyde Lombardi on bass, has a fine modern jazz trio.

Have You Met —?



(See page 5)

AL BRACKMAN REPORTS FROM NEW YORK

L CUIS JORDAN'S much-heralded appearance at New York's Troubadour Club (formerly Club 18) promised to be the gala première of the 1947-48 season along 52nd Street, but patrons could not take their hot jazz with an unprecedented heat wave that struck Manhattan. The poor attendance has been attributed to a faulty air-cooling machine.

Jordan's short appearance at this club was followed by George Auld's new band and June Christy's singing, plus Sylvia Sims, "Down Beat's" newest vocal "find." These headliners, too, had to contend with a continued warm spell in the weather, and it is not expected that the large attendances anticipated by the Troubadour's "big name" policy will materialise until the cooler fall weather arrives.

AULD-TIME MUSIC

George Auld's new band is offering a sweet type of rhythm music. Auld is admittedly giving the public the sort of music it wants mostly, but he's relying on top modernists to furnish the scoring. Jerry Mulligan, Tad Dameron and George Handy have contributed to his music library. The band has in its personnel Gene Rowland (trombone), Red Rodney (trumpet), Gene Zanoni (sax and flute), Serge Chaloff (bass), Al Young (tenor sax), Jimmy Johnson (bass), Tiny Kahn (drums), Harvey Leonard (plano), and Auld on tenor sax.

pleasant revelation steering clear of controversial discussions on jazz and adhering to a line of interesting and amusing anecdotes concerning musicians. A two-part article on his early jazz experiences is currently running in Collier's Magazine. The first part deals almost exclusively with Condon's relationship with Bix Beiderbecke.

NOCTURNE IN BE-BOP

Tad Dameron, planist arranger and one of the leading exponents of re-bop music, brought a small group into the Nocturne Club on 52nd Street, consisting of Allen Eager (tenor sax), Ken Clarke (drums), Eddie Shore (alto sax), Gene Ramey (bass), and Dameron on piano. Dameron has often arranged for Dizzy Gillespie, Sara Vaughan, and others.

COLLEGE OF RHYTHM

(trumpet), Gene Zanoni (sax and flute), Serge Chaloff (bass), All Young (tenor sax), Jimmy Johnson (bass), Tiny Kahn (drums), Harvey Leonard (plano), and Auld on tenor sax.

CONDON REVELATIONS

According to a few intimates who have read galley proofs of Eddie Condon's forthcoming book—yet untitled—it will be a

d with another HORATIO NICHOLLS' Walts hit

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BOSWORTH PRESENTS

A New Lionel Hampton Composition

I didn't know from copyrights! The story behind the rise to fame of

WHICH would you prefer—to go to court, or to make records for Irving Mills? That was the choice which recently confronted young clarinettist Zep

Meissner,
The story of how he got into such a predicament—a predicament which resulted in a fine bunch of Dixieland records—was told to me by Al Brackman, of Mills Music, in his New York

With Spike Jones

"Zep has been around for quite some time," Al told me.
"During the war he was out on the coast with such bands as Jack Teararden, Freddy Slack, and Bob Crosby. In 1945, when this story begins, he was playing with Spike Jones's City Slickers in Hollywood. During his spare time Zep used to write out Dixieland arrangements of standard tunes and give them to local musicians to play."

Apparently, Zep made such a name for himself locally with these that a friend suggested he get them mimeographed, advertised in the trade papers, and sell them to other musicians throughout the country.

them to other musicians throughout the country.

"In a few months these arrangements were selling like hot cakes," Al continued. "But Zep had forgotten, or rather he was ignorant of the fact, that he was reproducing copyright material. Publishers began to hear about these arrangements, and before you could say 'Who's Sorry Now?' he was being inundated with writs and lawsuits claiming infringement, non-payment of royalties, and so on."

Bo Zep, in desperation, turned to Spike Jones for advice. Spike introduced him to Irving Mills, of that sum for recordings of that sum for recordings of

ZEP MEISSNER



who has a habit of giving people, especially musicians, a helping hand.

"I didn't know from copyrights," Meissner explained to Irving at the time. "If you can get the various publishers to cancel all those writs and things, I'll gladly turn over all moneys, and...."

your Dixieland music. Can you handle a recording session?"

The eight aides subsequently recorded for Mills' Royal label gave a definite, affirmative answer to this question. Of these, "Leavin' Town," "New Orleans Masquerade," "Who's Sorry' Now?" and "Riverboat Shuffle" have already been issued here, on Pariophone R.3028 and R.3045 respectively; whilst "Louella," "Beale Street Mama," "Dixie Downbeat" and "Ain't Misbehavin'" are still to come, we hope.

Dixie Line-up

Zep, who hails from Glendine. Montana, picked a good bunch for this recording. Bob Poland on tenor, and trumpet-player Chuck Mackey, who mostly plays just for kicks now, were with him in the Bob Crosby band; whilst Chick Daugherty is the trombonist with Spike Jones's City Slickers. The band was rounded off by the piano-playing of Stan Wrightsman, who is a staff arranger for Universal Pictures; Joe Rushton on bass sax, currently with Red Nichols; and Dick Patool, whose solid drumming gave all the sides a real Dixieland beat.

"It was all a bit like a picture-book story, with Irving Mills as the fairy godmother," Al said. "Because, not only did he give Zep his recording chance, but he also induced the other publishers to drop their charges against him. All the same, don't let readers of the Melosy Maker think that Irving will do this for every aspiring arranger, however ignorant he may profess to be of the copyright laws!"

Peter Tanner

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Rhythm Clubs

ONE of the minor "casualties" of the war has been the British Rhythm Club movement. Before the war, under the paternal wing of the MELODY MAKER, most towns throughout the country had their own Rhythm Club, where enthusiasts would meet to listen to old and new records and to hear recitals on personal or controversial aspects of jazz.

The war saw a gradual closing-down of the clubs. Secretaries were called up; organising difficulties were insuperable and, one by one, the organisations closed down for the duration.

Here and there, the more exciting Swing Clubs sprang up. Haunts of five music and fitterbug dancing, they suited the mood of the war days; they were more escapist, and they have played their part in the development of British dance music by bringing into the limelight young players who found their atmosphere an ideal one in which to "have a bash.

But there was an atmosphere about the pre-war Rhythm Clubs that did much to put this business on its feet. Enthusiasts met, listened to, discussed and argued over the latest records, improving not only their own critical faculty but spreading their enthusiasm in wider circles. Many swing-stars of to-day were first heard in a Bhythm Club jam-group, and, in fact, the influence of the Clubs did nothing but good nothing but good

In this country at present, there are still a few Rhythm Clubs going strong, and there are a few more Swing Clubs.

The Melopy Maker feels that the time is ripe to recreate the Rhythm Club movement on a well-organised national basis, giving an outlet to those people who are interested in jazz on records as well as 'n the flesh.

We, therefore would like to hear as quickly as possible from secretaries of all Rhythm Clubs—from those that are defunct as well as from those that are still in existence.

We want to know what membership your club had (or has); what are the chances of restarting a club in your town, bearing in mind particularly the difficulty of securing accommodation; what causes resulted in your club closing down; and anything you want to tell us for the ultimate good of the Movement generally.

Send your letters to the MELODY MAKER, 6, Catherine Street, Strand, London, W.C.2, marking the envelope "Rhythm Club" in the top left-hand corner.

Your comments will be analysed, and, if the support is forth-coming, we will embark this winter on a comprehensive scheme for putting the clubs on their feet again. When you write, tell us how we can help you most. Then Icave the rest to us. . . .

Much Better, Thanks!

WHEN hard-hitting criticism is read, marked and faithfully applied, it would be ungracious of the critic to ignore the implied tribute to his critical faculties.

Accordingly, we congratulate the responsible officials at the B.B.C. and compère Jack Jackson for a "Band Parade" this Monday (6th) which was in every way an immense improvement on the previous week's programme, which we had occasion adversely to criticise for its undignified and slapstick atmosphere.

Jack Jackson's announcing was impeccable. He told listeners everything they wanted to know without resorting to "Happidrome" gags, and the programms was a credit to dance music. The two bands—those of Harry Gold and Oscar Rabin—seemed happier in surroundings where only the showmanship of their playing counted, and listeners must undoubtedly have felt that a "Band Parade" of this nature was a good advertisement for the much-maligned profession of dance music.

Now that this programme is being extended to an hour weekly, it is occoming more and more the fines; shor-window of British bands and British songs. Let it continue along the lines of Monday's show, and we shall all feel that the B.B.C. is at last making a move to give dance bands the spot and the presentation that they deserve.

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CHARLES

'AX ASSESSMENTS ARE DISRUPTING THE

PROFESSION By JOE LOSS

"LL put a question to you.

What do you think would be the reaction if two men. working side by side at a factory bench, were to receive two vastly different pay packets for a similar week's work?

The answer could be spelled in one word: trouble. Crazy, isn't it, that this state of affairs prevails to-day in the music business? Admittedly we get no strikes, but the outcome is an undercurrent of discontent that has an adverse

effect on our whole profession.

effect on our whole profession.

But this is no matter that can be settled by amicable discussion between leader and men. The bandleader is helpless to adjust the anomaly. His hands are tied by the Inland Revenue, whose arbitrary method of assessing Income Tax Schedules is solely responsible for a great deal of unnecessary ill-feeling between the musicians concerned.

The trouble arises from one cause only. It is entirely due to the fact that some musicians are placed on a pay-as-your-earn basis, while others are not.

Matters of high finance are not my province, but it doesn't take a Montague Norman to see that the present method of having only some musicians' salaries deducted at source is bound to cause trouble. I would say that, at present, only about 50 per cent, of bandleaders concern themselves with PAYE. The remainder just don't want to be bothered with Income Tax matters (and I can't say that I blame them!). The outcome is that the musician who is allowed to make his own tax returns is apparently in a more advantageous position than the man on is no longer a regulation. tageous position than the man on

The discrepancy is even more marked when musicians in the same band are subjected to different assessments. That's where my factory-hand analogy comes in. I have men in my band who are on Schedule E Tax—in other words, they pay as they earn. Others. they pay as they earn. Others, however, are rated under Schedule D. They make their

own returns.

If I illustrate how this works out, you'll see where the trouble starts.

where the trouble starts.

Take the case of any two instrumentalists — both married men. We'll call them "A" and "B" "A" is on Schedule E. His salary is, say, £18 a week. Approximately £4 11s. may be deducted at source. He thus draws a net income of £13 9s.

"B" is on Schedule D. His salary too is £18—but he draws.

"B" is on Schedule D. His salary, too, is £18—but he draws this amount gross each week. In

this amount gross each week. In the long run—assuming he makes an accurate return—he is no better off; but you try explaining that to Mr. "A"!

You can gauge "A's" immediate reaction. He feels that he is being victimised. He knows that he is just as good a player as the next man, so why the difference in weekly income? "O.K.," he says. "I'll get on Schedule D, too."

But this is where the snag

Personal Points:

Born in Manchester, January, 1924, but has lived in London from an early age. At the age of twelve he began appearing in amateur shows and at gigs in North London, but four years later was evacuated to High Wycombe, Bucks, where he continued gigging until he joined Felix Mendelssohn's Hawailan Serenaders for a series of Sunday

Mendelssohn's Hawaiian Serenaders for a series of Sunday
concerts. In 1941 he joined
E.N.S.A., but in April, 1942,
returned to London to commence a three years' spell
with Oscar Rabin as featured
vocalist. Next he worked in
London's Embassy Club, Bates
Club and the Café Anglais
before joining Roberto Inglez
at Churchill's, moving with
this band to the Savoy Hotel
in August, 1946. His fine
ballad singing, both from the
Savoy and on all broadcasts
with the Inglez Band, has
placed him in the forefront
of present-day British vocalists.

Favourite Singers: Gigli, Sinatra.

Favourite Composers: Debussy, Ravel.

Favourite Food: Anything vegetarian.

Favourite Hobby: Weight-lifting.

"There's No You."

Favourite Orchestras: Philadelphia Symphony Orchestra, Axel Stordahl, Woody Herman.

Favourite Records: Gigli's " E Lucevan le Stelle," Sinatra's

is no longer a regular member of

any one organisation.

Naturally enough, more and more musicians are turning to freelance work; and this is a con-tributory factor to the present-day instability of the profession. A direct effect is that bands, often having fluctuating person-nels, deteriorate musically—but perhaps it is too much to expect the Inland Revenue to worry on

ithis score.
If, however, the Income Tax Authorities are concerned with safeguarding their own interests. then they would be well advised to establish some uniform method of tax collection. It matters little to me whether my musicians deal with their own

tax problems, or have their earn-ings deducted at tource. Personally, I feel that the PAYE system is the better: it ob-PAYE system is the better: it obviates their having to deal with matters with which they are not usually conversant, and also redounds to their benefit when they are temporarily unemployed. (For example, if a Schedule E man is out of work for three or four weeks, he gets a tax rebate for each week of unemployment. The Schedule D man obtains no such redress.)

As I see it, there are broadly

two ways of setting things straight. two

First, the Income Tax Authorities should assess musicians' earnings on a more equable basis; secondly, they should acquaint themselves with the working conditions of our profession. Musicians are represented as a second of the cians are rarely granted an ade-quate expense allowance. In some cases they are expected to manage on as little as £3 a week. Take into account the cost of liv-ing in hotels, taxi fares, etc., and work it out for yourself.

HOWEVER, as things stand as present, the bandleader who does deduct his musicians' earnings at source is unfairly penalised by the Inland Revenue's utter indifference to

what is a very acute problem.

The Chief Inspector of Taxes is not entirely ignorant of our difficulties. I broadly outlined the problems to him in a letter dated June 17 last. As yet I have

had no reply.

From this it seems obvious that individual effort counts for little. United we might get somewhere. Therefore, to all those musicians who are nursing a tax grievance. I say: don't pass the baby on to the leader; deliver it to the right doorstep—Somerset House.

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able at all good coalers. FOR CLARINET AND SAXOPHONE

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This special golding shot above Sixroshots trumpots Ler Lambert (right) and Bill Riddick (left) with dir. L. W. Sourne, manage of the Asthrin Danse Salon for many years. A voturn match between the Shyrostets and Jack White's Asterid Band last week saw (the Write boys revenge their previous deteat by winning 3-2.

How to Get Tickets for the " All-Britain "

AS readers will have read on A the front page of this issue, this year's "All-Britain "Pinal at King's Hall, Belle Vue, Manchester, next Sunday week (October 19), commencing at 2 p.m., bids fair to be the greatest event of its kind in the 21 years' history of MELOPY MAKER dance-band contests.

If you want to attend this terrifle show, write at once to the Box Office of the seats are 18s. 5d., 7a, 5d. and 5a. 3d. (numbered and reserved), er 3a. 6d. (unreserved).

Please note that neither the Milosy Maker nor the Organiser, Mr. Lewis Buckley, deals in any way with the distribution of tickets; all applications must go direct to Belle Vue. The Belle Vue restaurants, tearoom and buffets will be open throughout the day, but visitors requiring lunches or tea are advised to reserve their tables in advance by writing to the Catering Manager, Belle Vue, Manchester 12 stating the number in the party and the time the meal will be required.

For those who cannot attend,

For those who cannot attend and would like a memento of the occasion, a copy of the attractive souvenir programme can be obtained from the Organiser, Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs, price one shilling, or 1s. 3d. post free.

pleted his summer season at Hastings with the Hector Davies Orchestra, ex-Nat Gonelia bassist Charlie Winters is back in Town and open for offers His new telephone number is

Reliance 2132.

PIANO STAR FOR VARIETY.—
Scheduled for a Variety tour in November is West Indian swing and classical planist Winifred Atwell, well known for her numerous television and radio appearances. A pupil of Borovsky in New York and Harold Craxton in this country, where she arrived eighteen months ago, she is appearing at every session of the appearing at every session of the overseas radio programme "Caribbean Carnival," during October.



CLINTON MAXWELL With his own band at the HARBROOK CLUB, Park Lane, W.I.

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U.S. RECORD PRICE INCREASE IS SIGN OF THE TIMES

The latest New York news air-mailed by LEONARD FEATHER

Tife American recording industry is beginning to feel the effects of high prices and general trade recession. In the past two weeks Columbia has announced an increase in the price of all its popular records from 63 to 79 cents. Practically all the other major labels now sell for one of these two prices, though only a few years ago most records were either 37 or 53 cents.

ago most records were either 37 or Some record shops report a drop of 25 to 50 per cent. in sales. In spite of all this, some of the figures are still fabulously high. "Feg o' My Heart," released on a new, unknown Chicago label called Vitacoustic Records, played by an unknown group called the Harmonicats, somehow caught the public fancy and has sold a million copies; now "Peggy O'Neil," by the same group on the same label; seems destined for similar heights.

Other companies have tried to

heights.

Other companies have tried to copy the style with almost identical harmonica groups We hate to editorialise in a news story, but we must confess our relief that these records are not avaliable to the British public.

A new personality about whom there hav been much talk, one Nellie Lutcher, came to New York this week and opened to a big crowd at Cafe Society Downtown. Nellie, after working in obscure California band jobs, attracted attention through her singing (and secondarily her piano work) on two Capitol records, and is now the talk of the town. Not a great jazz artist, she is nevertheless a personality who will undoubtedly become a big name. Her style is at times reminiscent of Cleo Brown, at others of Rose. Her style is at times reminiscent of Cleo Brown, at others of Rose Murphy.

BERYL AIRING

Buddy De Franco, probably the greatest jazz clarinettist of them greatest jazz clarinettist of them all today (though Benny's still great, too); played at one of Timme Rosenkrantz's Friday-night jam sessions at the Café Bohemia in Greenwich Village lavt week, and then departed for California to rejoin Tommy Dorsey's Band. De Franco was with Boyd Raeburn until a few weeks ago, but left when it became apparent that the Raeburn Band was again on the rocks.

souvenir programme can be obtained from the Organiser. Mr. Lewis Buckley. 28. Carr Lane. Birkdale. Southport. Lanes, price one shilling. or 1s. 3d. post free.

LEWIS ILL.—Having taken lots of hard knooks in his career, bandleader Vic Lewis "took the count" last week when, whilst appearing at the Astoria Ballroom. Manchester, he contracted a septic jaw. upon which a minor operation had to be performed. That he bravely carried on is a tribute to his toughness.

BASSIST BACK.—Lefder-bassist Bert Howard, who has enjoyed a very successful summer at the Atlantic Hotel. Newquay, is back in Town and open to all offers at Victoria 9716.

TEMPLE AIRING.—Nat Temple, his clarinet and his orchestra, are broadcasting on Wednesday next (15th) at 18,30 a.m. (Homel. According to reports. Nat's recent appearance at the Pier Pavilion, Redcar, gave further vidence of this band's fine qualities.

WINTERS IS HERE.—Having completed his summer season at Hastings with the Hector Davies Orchestra, exdrums.

Beryl Davis was the object of a colossal publicity stunt last week when "Life" magazine, in which space is the most coveted of all publications' (its circulation is about four million), rented a huge armoury for two days in order to assemble a composite picture of all the elements that help to make an artist famous.

Columnists, musicians, record-company officials, disc jockeys, Press agents, arrangers were all on hand, and Vaughn Monroe's entire orchestra (which is rean-seed by Beryl's manager. Williard Alexander) was flown in from So ton just to be in the picture.

Beryl was set last week for a

Beryl was set last week for a new series of non-sponsored broadcasts every Sunday evening. with the familiar title of "Bervi by Candlelight," Ruddy Weed's increasingly popular trio was selected to accompany her.

LENA FOR PARIS

LENA FOR PARIS

Lena Horne will have Luther Henderson with her on her forthcoming Paris tour. Luther, a brilliant planist and arranger who has done some work with Duke Ellington's son Mercer, will also write some of Lena's music. With Lena also on the trip will be her husband, M.-G.-M. musical director Lennie Hayton, a brilliant musician who directed the music for ruch pictures as "Till the Clouds Roll By."

Chuck Wayne is the professional name of the former Woody Herman and Joe Marsala picetrist, which, I notice, has caused some confusion among fans in England since one of his records inadvertently carried his legal name. Charles Jazelka. Chuck says he's quite sure be is both people.

people.

Doris Day, former Les Brown singer, who expects to start a movie career soon, has started on the new Hit Parade series along with Frank Sinatra... Billy Eckstine has returned to the Onyx Club with only pianist John Malachi (of the now defunct Eckstine Band) accompanying... Next door, at Jimmy Ryan's, Sidney Bechet is returning after a long illness. Bunk Johnson played a couple of the Monday-evening jam sessions there recently for Jack Crystal... Sixty-two-year-old Earl Puller, veteran planist, bandleader, and writer of "Livery Stable Blues," died last month.

WHYTE'S LINE-UP

In preparation for opening next Monday for his month's engagement at the Savoy Ball-room, Southses—as exclusively announced in the Manor Makes for Santember 27 trumper stars for September 27—trumpet star Duncan Whyte has got together a workmanlike eight-piece with a number of weil-known players in

Leading on trumpet, Duncan will be supported by Sid Wilmot, Harry Kline, Micky Deans and Dick Ralph (reeds); Dennis Termer (plano); Cecil "Flash" Winstone (drums); and Arthur Winstone (drums); and Arthur Watts (bass).
Vocalist will be radio favourite

Diana Miller.

SHIP LEADER'S **UNLUCKY BREAKS**

THE "slings and arrows of out-rageous fortune" seem to have been simed with disconcerthave been aimed with disconcerting accuracy recently at well-known anist-violin'st. George Bere, who has been the victim of a whole series of unlucky breaks. With all arrangements finally made for him to lead the quartet aboard the s.s. "Stratheden," George was taken ill just one day before the ship sailed for Australia last Thursday (2nd).

Suffering from a nervous discorder which had a drastic effect upon his eyes. George has been forced not only to refinquish the trip to Australia, but to give up all work and take complete rest and treatment for several weeks.

This was blow enough, but more bad news was to follow, for on returning home after the first part of his rest and treatment course, George found that his gold-lacquered Conn tenor sax (No. 249963) had been stolen.

(No. 249963) had been stolen.

Forturately. George was one of the many wise musicians who have insured their instruments through the Maloov Maken's special scheme, so that he will not incur any financial loss, but will. To course, have all the trouble of finding, and purchasire, another instrument to suit him. Meanwhile, any musician to whom this instrument—it also possesses a white Brilbart mouthplece—is offered, should communicate at once with the police. George Bere's illness meant, of course, an eleventh-hour change of leadership aboard the "Stratheden." At the last moment, London sarist-violinist Lew Rubens literally rushed, into the breach, and the band—which includes London drummer and "M.M." contributor Harry Singer in its ranks—was able to sail with the ship.

Legh Gets Surrey "Plum"

BANDLEADER - tenorist Peter Town, and recently depping with his band at the London Trocadero Restaurant during the holiday season, achieved a singular distinction for himself and his musicians when he was chosen from no fewer than 31 applicants to play for all the dances of the to play for all the dances of the Sutton and Cheam (Surrey) Council this coming winter, Appearing on Saturdays at the

Appearing on Saturdays at the Cheam Baths Hall, Peter will also be featuring at various other dances and functions all over the district. The Sutten and Cheam Council are also to be congratulated on securing a really knowledgeable man for their

Dance Organiser to's season.

He is Bill Waller, who, as a dance promoter. Mexcey Makes Contest promoter, etc.. is known far and wide, and whose South London Rhythm Club brought most of the West End stars down to the fans in this part of London during the war.

GERALDO AT **NORWICH**

LL readers and fans in the Eastern quarter of Britain are reminded of Geraldo's great gesture for this coming Friday (10th), when he is taking his full Orchestra, with its famous singers, to the Samson and Hercules Ballroom at Norwich to play for the mammoth ball being organised as a tribute to the late Harry Gerrard, and as a special benefit night for his widow and dependants.

Dancers will also enjoy the music of the Harry Gerrard Orchestra, under leader-pianist Bill Heeds, now in residence again

at the Samson and Hercules.
Incidentally. London alto star
Harry Hayes also made a fine
gesture in tribute to Harry
Gerrard last week when he went
down specially to front the band on the night of its reopening.

"Don Carlos"-Walters Opens at Nightingale

BOUNDING on to renewed success following his recent engagements at Ciro's and the Embassy. Latin-American-music stylist Don Carlos is scheduled to open at the select Nightingale Club, London, W., on Saturday next (11th).

next (11th).

"Don Carlos," of course, covers a multitude of talents in the person of amiable Abe Walters, who, as trombonist and pianist, has appeared with such famous bands as Carroll Gibbons, Ambrose and Maurice Winnick.

Now leading his Samba Orchestra on piano. Abe will front Eric Siddons (trumpet). Bill Read (flute, piccolo). Henrico (maraccas, claves, etc.). Frank Julian (bass). Al Smith (drums, vocals), and Keo Life (multi-lingual vocals, guitar, gourn).

GREAT TWO-WEEK BAND CONTEST

ONE of the most ambitious contests for jazz bands has just come to an end at Licge, in Belgium. The contest was spread over two weeks, and was divided into three sections—(1) Big bands; (2) Small bands (a) Modern, (b) New Orleans; and (3) Quintets, Quartets or Trios. On the whole, the standard was very high, this being particularly noticeable in the smaller bands playing modern-style jazz.

noticeable in the smaller bands playing modern-style jazz.

Unlike us here in England, the Continental musicians have had the advantage of being able to hear such fine modern performers as Don Byas, Tyree Glenn, Peanuts Holland, Ellly Taylor and other members of the Don Redman band. It is evident that they have listened and learned!

The context for big bands was won by Frankie Dancels Orchestra, from Belgium, with a percentage of \$5.33. The band comprised four saxes, three trumpets, two trombones and four rhythm, and their style is very up-to-date. Their playing of "Trumpet Blues and Cantabile" was particularly excellent.

The winner from the small bands

The winner from the small bands for as the incredible Bob Shots. Playing in their own home lown, they gained a percentage of \$8.75 and easily topped the poli for all types of bands.

of bands.

If this outfit is ever seen in England it is certains that they will cause something of a sensation. Their presentation is wonderful and their grasp of the modern jazz idiom no less so. It is to be hoped that they will be allowed to give a show over here during this winter, and the "M.M." learns that negotiations are afoot to bring this about.

The other section winners were the Three's Trio. The leader of this group has been schooled by Don Byas, and it was mainly by his sterling performance on tenor-saxophone that this little group was able to come out on top.

top.
The judges for the contest varied from day to day, but included were M. Deltour (president). Albert de liettenville, Carlos de Radzitzky (Belgium), C. Foustochkine (Holland), and Sinclair Traill (of the MELOSY MARKE,

MASON-LYON.—After a most successful run, the Ken Lyon/Dave Mason double act finished at the Windmill Theatre, W., last Saturday (4th). The act will be heard in the B.B.C. "Beginners, Please" programme this Saturday (11th), at 5.40 p.m.



HARRY HEPP! (Ser page 6)

'SPIVS' ON THE STAGE!

HAVING completed a success-ful summer season at Mar-gate, Eddie "Tash" Mendoza and his "Archer Street Spivs," with Bette "Drone" Carole vocalising, reappeared in Variety last Monday (6th) at the Empire Theatre, Kingston-on-Thames.

Dressed in outrageous check suits, which—to quote Eddle—"would put any self-respecting spiv to shame," the boys present a fast twenty-minute flurry of music and singing.

With Eddie playing accordion, the "Spiva" include: Clem Ratcliffe (plano); Tony Vincent (accordion); Peter Keen (guitar); Pete Van Dyke (bass); and Eric Greengrass (drums).

SHANGRI LA FIRE

HIS week's outbreak of fires took toll of London's clubland.

On Tuesday last (7th), the N.P.S. raced to quench a blaze at the select Shangri La Club, Sackville Street, W.l. Both the bar and cloakroom were extensively damaged, and, at the time of going to press, the Club was temporarily closed.

Proprietor Peter Kourdoulas, however, is speeding up repairs and plans to reopen for business as soon as possible. Then, boorie-woogle plane stylist Willie Wilson-who opened at the Club just recently-will continue to play for patrons.

OHANGE OF ADDRESS.—Band bookers for several shipping lines, the National Entertainments Corporation office is now located at 192, Strand, London, W.C.2. Telephone: Temple Bar 6397. Musicians interested in working "on the boats" should make a note of this address.

GUITAR STOLEN.—If any musician is affered an "Aristone Crown" guitar, he should make certain that it is not the one which was stolen recently from the Normandie Hotel. Knightsbridge, London, the property of Alan Harrison, who plays there with Frederic and his Orchestra,

JACK ON THE CORNER.—Jack Coles is on the air with his Music Masters in "Café on the Corner" on Friday, October 10, and again on Saturday in the G.O.S. 12.15-2.45 p.m.l, when the vocals will be handled by Norma Clarke.



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THE SMILE OF VIGTORY.—The members of the R.A.F. (Melksham) No. 1 Station Dance Orshestra look delighted at winning the recent South Britain (Western Region) Area Final at Bath. In this picture, their leader is seen receiving the Cup and banner from Ray Sonin, Editor of the "Melody Maker."

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PUBLIC MOTICES *4. por and NOTEDS OF MERCEN given that William Jones Ecity, carrying on business as the West of Regions Entertainments Company, of Prince St., Yeovil, intends, on the 8th day of November, 1987, to apply to the Sumerset County Council for registration as Theatrical end Variety Agents at the Princes Enthroom, Teavil. All objections and grounds therefor must be submitted in writing to the Cork of the Somerset County Council. County Hall, Taunton, within 14 days of the publication of this advertise-ment.

ment.

PORTHICAWL Urban District Council Resident Band. Musical Directors and Band Leaders of repute are invited to submit proposals and priors for the provision of an Orchestra at the Orand Pavillen, Portheavil for the period ending October 21, 1868. Particulars and forms of application may be obtained from the Manager, Orand Pavillen, Portheavil to when they must be returned so as to reach him not inter than Priday, October 21, 1947.—M. Gwyn Jenkins, Clerk to the Council, Council Offices, Portheavil, 25/9/47.

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GOSSIP

IT happened during a conversation I was having with North Regional Variety Chief, L. Bowker Andrews. l was questioning the justification of his allowing Northern bands in "Hand of the Week" and "Northern Pala's to utilise the services of London vocalists.

don vocalists.

I was quite prepared to admit that they quite definitely, by reason of their ability and experience, added to the programme value of the hands, but at the same time I pointed out that this was hardly fair to the many aspiring vocalists in the North Region who were being deprived of the chance of adding to their experience and reputations.

and reputations.

To which dissertation I received the To which dissertation I received the rather startling reply that he was in complete agreement with me.

"Find me the vocalists," said Bowker Andrews, "and I will do all that I can to give them a break by suggesting that the various Northern bind caders use them on broadcasts. I cannot, of course, and would not, force them to do so."

If, therefore, any Northern vocalist

If therefore, any Northern vocalist who thinks he or she can make the grade would like to contact me and let me know where I can hear them at work. I will, should they measure up to a good standard, arrange for them to be auditioned by the B.B.C. for inclusion on the dance-band panel of vocalists.

o be auditioned by the B.B.C.

o be auditioned by the B.B.C.

Just one point—this is not for ambitious beginners; what I want to hear are experienced vocalists, preferably with a knowledge of music, who can with confidence go on the air after only a short rehearmal.

It is now up to you budding Crosshies and Shores.

A FURTHER change in the Porty Passes band at Sale Lido brings their they have the apportunity to directing their styles.

Against this must be stated the case for Regional broadcasting, which is to give the smaller fry a chance to compete on level terms with the "big fish."

The development of up-and-weeds of the form which is to give the smaller fry a chance to compete on level terms with the "big fish." A FURTHER change in the Porcy
A Pease band at Sale Lide brings
in Archie Locker on lead trumpet in
place of Maurice Davies, who will
open at High Street Baths, Manchester, with Phil Phillips... Vin
Vaughan finished with Freedy Piatt
at Rochdale last night, (Wednesday),
He is joining Winston Leigh at the
Grand Hotel, Sheffield, Frank
Devine and Les Moss have also left
Freedy Platt, and the new men in
the band are Harry Kenyon—brother
of Billy Cotton's Frank Kenyon—and
Sam Mullins (altos); and Jack
Murray, from Bill Hamkins' Band
(trumpet). Congratulations to
Mr. and Mrs. Jimmie Leflieft upon the
arrival last Saturday week of baby
Susan, Mrs. Lefliott is perhaps better
known to the profession as Miss Edna
Lee—one-time of the B.B.C. Northern
Dance Music Department... Tenorist Remeis Hamburg, back with Ken Dance Music Department. Tenorist Ronnis Maybury, back with Ken Near at the Plaza, Manchester, in place of Syd Marsden. Altoist Howard Jones, having completed the summer season with Norman Collins at Presistyn, sailed for South Africa linst week, where he will join an addictionable to the large finance of which colleague. Lionel Proger. Stan Bickerton and Billy Wison (tpts.) replace Rae Allan and Frank Connor in Jack Oliver's band at Blackley Palais. Manchester.

JERRY DAWSON.

JERRY DAWSON.

JERRY DAWSON.

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THE MELODY MAKER AND RHYTHM

NONSEQUENT upon the deci-

Consequent upon the decision of the BB.C. in the
North to dispense with the weekly
dance-hand programme "Band of
the Week." the necessarily revised rots for the "Northern
Palais" programme has been
awaited with inferest.

This latter programme, in its
new form, will commence with
the broadcast by Perry Fesse and
his Band from Sale Lido, Cheshire, on October 15.

The remainder of the bands to
be heard in this series are:
Charlie Farmell (Binckpool): Hai
Graham (Liverpool): Ceres
Harper (Brieflington): Bert Yates
(New Brightom): Mrs. Wiff Hamer
(Liverpool): Jue Kirkham (Blackpool): Freedy Plant (Bochdale):
hill Hewkins (Bury): Tommy
Smith (Outham): Bill Gregon
(Liverpool): plus three bands to
be nominated by Newmatle.

Omitted from this list are
several bands which have of late
been heard regularly on the
Northern air, but which do not
qualify for this programme because they are not in resident
pa'an work.

ARE THESE THE BEST:

ARE THESE THE BEST!

From the foregoing one must take the obvious interence that these bands represent the cream of those statistics arise—(a) is this so? (b) is the E.E.C. policy of utilizing the services of so many as 14 bands, so that each band receives a "date" once every few moreths the best policy?

of presimily obscure bands, is necessary to the future needs of the medession, but against this is the fact that programme material must be of the best

KILTIES' RETURN

A FTER a tremendously success A full tour which commenced on April 1 last, the Royal Kiltie Juniors Band left Scandinavia on

Be Tenor Sax

Lindin WC.

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onn Condier Alta., G.L. - 639,10.0 undy Taner, G.L. perfect - 675.0.0 orusie B.: Bueten Chrinet - 629,10.0 olisBig met Tournpet, screw 627,10.0 orn Transbate, 5.P.G.S. - 632,10.0

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MINKELY LEWIS

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STANLEY LEADS AT WIGAN

NOW at the Empress Ballroom, Wigan, is the Empress Band, directed by trom-



bonist Dick Stanley, who has gathered around him quite a number of provincial notabilities. Included in the

band are Jan Smitt, Frank Brindle, Johnny Rodway, Freddie Hefferan, and Bill Bick Stantey

Foster (brass);

Tommy Sanderson (piano); Ken Hart (bass);

and Ken Leyland (drums), with

Dick, of course, leading on trombone.

HIGH WYCOMBE M.U. BRANCH **OPENS**

ON Sunday last (5th), at the Swan Hotel, the High Wycombe branch of the Musicians' Union held its inaugural meeting, and bandleader Eric Wakefield. 87. Chapel Lane, Sands, High Wycombe (telephones 1815 and 66) was duly appointed branch secretary. appointed branch secretary.

There were thirty musicians present, and most of the non-members present signed application forms for member

This is the ninth branch opened by the M.U.'s south-east district organiser. Harry Prancis, in recent months, and brings the total number of branches in the area up to twelve. One of the first resolutions passed by the branch committee was to organise a dance in aid of local saxist F. Wright, who recently suffered the loss of all the fingers of his left hand

F. Wright, who recently suffered the loss of all the fingers of his left hand in a works accident.

On November 19, it is planned to open a branch of the M.U. in Folkestone.

GLASGOW

A PECULIAR situation has arisen in A the Giasgow gig business since the local MU branch submitted its list of proposed new rates to the caterers and band leaders concerned. The reply of the latter has been to form reply of the latter has been to form an association, with Jimmy Reid, of Chalmers Wood's office, as acting secretary. At the time of writing a meeting has been arranged between the MU and the leaders, at which the terms will be discussed, but there is a complication in the fact that some members, or potential members, of the new association are also members of the MU. Opinion has been expressed that membership of an as yet unsanctioned body is not permissible to those who are already in the MU. There was an unfortunate parting a local paper in which a musical director tax yet unidentified; was quoted as saying that the proposed increase of El per night was economically impossible, as the men were already getting two-and-a-half guiness. already getting two-and-a-half guineas nightly. Needless to say, these figures are complete nonsense, and the news-paper, now much better informed, has promised to feature a much truer picture of the position.

HUGH HINSHELWOOD. EDINBURGH.

TROMBONIST Andy Young, from

Tommy Sampson's orchestra, has joined Cam Robbie's band at the Empress Bailroom, Daikeith.

A number of changes have recently taken place in Cam's outfit, line-up of which now reads: Cam Robbie (leader, drums); Duncan Bell and Ted Brennan (tots.); Dave Newman and Bobby Morrison (altos); Bill White (tenor); Jimmy Walls (plaim); Charley Kane (bass); plus Andy Young on trombone.

Local talent is being sought by John Holton, leader of the organ band at Edinburgh Palais, who is featuring a guest artiste every Thursday night. John doesn't limit the talent to singing or dancing, but looks for a response from instrumentalists, conjurers, jugglers and the like. Alec Praser now vocalising in John's band, was "discovered" at the Palais. was "discovered" at the Palais, where he was placed second in a

erooning championship. NORTHERN IRELAND.

BROTHER follows brother as band BROTHER follows brother as bandleader in the Kingsway Ballroom, Belfast. When Ernie Bisckburn
recently left the Ballroom to take his
band to the Memorial Hall in Londonderry, the leadership of the new band
devolved on brother Bill, who plays
alto and clar. The rest of the boys
are Bobby Evans (tenor). Tommy
King (tpt.). Sammy Hogg (plano),
and Tommy Lowans (drums).

One of the most popular, and indeed, busiest of semi-pro, bands in

One of the most popular, and indeed, busiest of semi-pro, bands in
the North of Ireland is that led by
Ernie Mann at Barrys Ballroom in
Partrush (Co. Antrim).

After a lengthy sojourn at the
Palladium Ballroom, Ernie and the
boys moved to their present berth a
year ago, and after an extremely
busy summer the boys are all set for
the winter when, besides their regular
job at Barrys, the band will be playing at a host of functions in the surrounding area. The band consists of: rounding area. The band consists of: Ernie Mann, Garry Coyle and Tony Black (saxes, etc.), Tommy Tinkler (tpt.), Harry Blackwood (plano), and Andy Granam, who doubles on drums and accordion.

FIRE

\$17 10s.

BOSBY MURPHY and his Band have returned to Dublin from the Pavilion Bailroom, Blackrock. Co. Louth. Denny Boyle, renowned tenor saxist of Charlie Nutry's Band. Dublin, inactive through badly lacerated hand. Carroll Gibbons, from Savoy Hotel, London, topping the bill with terrific success at Dublin's 4,000-seater. Theatre Royal. Billy Gerrard is first Eire bandleader to feature Hammond electronic organ here. Tom mond electronic organ here. . . Tom "Kit" Ryan, nationally known drummer of other days, has returned to Dublin after six years war work in Britain. "Kit." a veteran soldier of World War No. 1, has three sons and two daughters still serving in the Forces. Wally Hall, brother of Henry Hall, airs regularly with his limit Orchestra from Radio Firenan.

NEIL KEARNS AT GREEN'S

NEIL KEARNS and his Band are

NEIL KEARNS and his Band are at Green's Playhouse, Glasgow, for a second visit, and are pleasing fans with their distinctive style of playing.

With three of the Irish boys unable to make the trip, Neil had to do some recruiting, and made first-rate captures in ex-Roy Fox alto star Lerek Hawkins, Joe Elliot and Watson Reeves.

The line-up reads: Benny Birkett, Norman Williams and Pat Murphy (trumpets); Watson Reeves and Eamon Murphy (trombones); Derek Hawkins and Jim Denvo (altos); Joe Elliot and Dick McCormack (tenors); Tom Flansgan (baritone); Hugh Tom Flansgan (baritone): Hugh Daly (piano): Shan Wilkinson (drums); Tim Lloyd (bass); plus vocalists Bridle Howitt and John

Neil and the boys will return to the summer camp at Skerries, near Dublin, where they have been playing successfully during

CHANGES AT OXFORD

FOLLOWING upon the Carfax
Assembly Rooms, Oxford,
management's ban on "jitterbugs" and the severe cutting of
"jump" numbers comes an
important change in the line-up
of Stan Rogers' Blue Star Orchestra, resident band at the
Assembly Rooms.
Conforming to the general

Assembly Rooms.
Conforming to the general trend towards sweet music and smaller bands, one trumpet and both trombones will be dropped. New personnel is Eric Derges (tpt.): Frank Rogers and David Pinchin (altos): Johnny Daniels and Pete Griffin (tenors): Bert Haithwaite (piano); "Lofty" Windcheffel (bass); and Trevor Benham (drums). Stan is also adding an electric guitar.

Contest Winners' Success

A S a direct result of their suc-cess in the West Lancs.
"M.M." Championship, held re-cently at Wigan, the Squires Dance Band, of Widnes, has been engaged to appear three nights per week at the Garston Baths, S a direct result of their suc-Liverpool. Leader Al Roscoe informs us

that he is augmenting for this job and requires alto and tenor sares and a lead trumpet.

He can be contacted at Hunts Cross 1620.

band.

The sympathy of the whole profession will go out to Mrs. Beatrice Glanville in her sad loss

JUPP JOINS ESSEX

Incidentally, the reduction in the size of Jeffrey's outfit—re-ported in these columns last week -is only a temporary seasonal measure, and the band will revert to full strength for the 1948 summer season.

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I INCLOSE E

LET'S BACKED WITH STAY YOUNG FOREVER From the film "Bown to Earth"

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Foryour course ion: e, fill inthis cour enga festers with P.S. or Cheque, marking combination exquired 24 Hes. for 1.6. 24|-, F.S. 31|-, 1810, P.C., | AND ANY TWO PARTS 10/-. IZINA P.C. 18/-. | TETRA PART 4/-. PIANG LOLD 14/-.

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S6. CRADING X RD., LENDON, W.C.2 Light Orchestra from Radio Eireann. Printed in Great Britain by Obstance Parms Long Serv. W.C.2, for the Proprietors, Melout Manze, Limited, and Published by Obstance Line, Long Acre, London, W.C.2. Postage of single copies; Inland and Canada, Id.; Abroad, id.



HAL GRAHAM

At the age of nine years, Hal Graham
first took lessons on oornet and
played in military and brass hands
on tenor horn, baritons, and suphonium. Transferred to drums and
played with his own orehestra at
many Liverpool halls. For the past
two years has been at the Rialto
Baltroom, Liverpool, and, will be
heard in "Horthern Palais" on
Getober 28.

Bournemouth Pianist Tragedy

VERDICT that he committed A suicide whilst the balance of his mind was disturbed, was returned at the recent Bourne-mouth inquest on 33-years-old

Bert Glanville.

Bert played plano with Wally
Fry's Band at the South Parade
Pier, Bournemouth, in 1940, and
later drafted into the Forces, he assisted in forming a unit dance

Since his demob last year he

Since his demob last year he had been playing with Lou Simmons at the Burlington Hotel and his cheery personality was known to one and all.

His doctor, in evidence, said that he had treated Bert for quinsy, and at the time he had complained of head pains, but neither he nor the widow had any idea that Bert contemplated taking his life.

The sympathy of the whole

under such tragic circumstances.

THIS Saturday ex-George Evans/Ronnie Munro plano stylist Eric Jupp takes over with Jeffrey Essex at the classy Norfolk Hotel at Brighton.