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BRITAIN'S LARGEST WEEKLY ENTERTAINMENT NEWSPAPER

**Musical**Incorporating  
ACCORDION  
TIMES**Express**

No. 161

PRICE FOURPENCE

FRIDAY, NOVEMBER 4th 1949

## MELACHRINO SIGNS UP WITH M-G-M

### SPECIAL BAND BEING BUILT FOR "EMPIRE"

WE ARE NOW ABLE TO BREAK THE NEWS THAT METRO-GOLDWYN-MAYER HAVE CONTRACTED GEORGE MELACHRINO TO BE THEIR MUSICAL DIRECTOR OF THE EMPIRE SYMPHONY ORCHESTRA. THE ORCHESTRA WILL ACCOMPANY THE STAGE SHOWS WHICH WILL BE PRESENTED FOUR TIMES DAILY AT THE EMPIRE THEATRE, LEICESTER SQUARE, IN ADDITION TO THE MAIN FILM FEATURES. THE PRESENT CONTRACT IS FOR A PERIOD OF ONE YEAR.

As already reported in this newspaper there will be a corps de ballets as well as star attractions and each show will last approximately forty-five minutes. The M.G.M. organisation are in process of building a special rostrum, the first of its kind, whereby the orchestra can be set up behind the film screen, brought forward for their opening numbers when the stage curtains are raised, and then lowered.

George Melachrino is in process of organising his orchestra which will consist, as far as we are told, of thirty-two musicians. George is interested in hearing from young musicians, who are willing to sing and play, and those auditioning vocalists for a choir. He can be contacted by application in writing to 23 Albermarle Street, W.I.

The new programmes at the Empire commence on Boxing Day, but there will be no Sunday presentations.

### AMRU SANI INJURED

READERS will be sorry to hear that Amru Sani, attraction of Indian vocal, is currently in hospital, suffering from a case of appendicitis. Although the full extent of her injuries is not yet known we feel sure that our readers will join us in wishing her a speedy recovery.

Amru, who was, of course, with the Geraldo orchestra and is now featured with Jack Simpson and his Sextet on their tour, is due to make an appearance, is currently under contract at Carroll's Night Club in Paris.

### FIERSTONE WITH FULD

A MOST UNUSUAL STORY OCCURRED THIS WEEK WITH THE NEWS THAT, FOR WHAT MUST BE THE FIRST TIME IN MUSICAL HISTORY, A DRUMMER HAS BEEN BOOKED TO ACCOMPANY A SOLO ARTIST.

The drummer is none other than the fine percussionist George Fierstone of the Sky-rockets who has been asked by Leo Fuld to appear with him on all his Sunday concerts. The reason for this innovation is the fact that many of Fuld's arrangements require highly intricate time signatures. Fierstone's fine work at the Palladium is legion to the many acts who have raved so much on his amazing proficiency and timing.

The Deep River Boys are seen here when they were guests of the Derby Police Band, three times winners of the County Championships.

#### Solo Spot for Williams

On November 21 Des Williams, one of our newest vocalists who has recently left Paul Fenshaw, will be heard as a solo artist at the Royal Albert Hall Regional. Des is currently freelancing and also appearing on one-night stands with Archie May.

#### OLYMPIA LIVERPOOL (Corrections)

WITH further reference to the news regarding Mecca opening the Olympia, Liverpool, printed in our paper last week, we regret that our informant did not get his information quite correct. Mecca inform us that they are able to announce a definite opening as they have only just commenced work on the Olympia and in view of the type of alterations involved it is not possible to estimate how long this will take.

They have not, at any time had discussions with any bands, in particular those mentioned in this newspaper. We regret the inconvenience it may have caused to Mr. Joe Lee, Jack Nathan and Eric Johnson.

With regard to Nathan, this newspaper did not for one moment think it was the popular London bandleader who has been reading and successfully at Churchoff's for a very long period. We assumed that this was a professional bandleader adopting the name and we can assure our readers that there is not the slightest likelihood of Jack leaving the Olympia. He is still Churchoff's Club, where he is such a great favourite.

Mecca inform us that when the new hall, which will be used for Churchoff's, is completed in Liverpool, they will give us complete details of the new project.

#### RUSSIAN RAG WABASH BLUES CLARINET MARMALADE

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HERBIE GOLD AND  
NORMIE PARAMORE

### STARS AND FLOWERS From Tin Pan Alley Ball to Hospital



After the Tin Pan Alley Ball the complete cast of "Take It from Here" went to the Lyceum with members of the M.P.C.F.A. to collect the floral decorations and deliver them to patients in Charing Cross Hospital. Our cameraman, Hanlon, caught Joy Nichols and Jimmy Edwards delivering some of the flowers to well-known song writer Don Pease, who is unfortunately an inmate at that hospital.

#### CHRISTMAS PARTY FOR COLOURED CHILDREN

On Sunday, November 6, at St. Paul's Town Hall a colour party has been arranged by a group of West Indian Service Airmen to raise funds for a Christmas party for the coloured children of London. The Concert begins at 7.30 and the artists are giving their services free.

Among those who have promised to appear are Eddie Connor, the West Indian baritone from E.C. 1 Way, Harry Belafonte, Hastings Hall, The Four Tunes Tellers, and the Harmonie Deux Cubes Orchestra, as already reported in this newspaper.

Mr. Charles Lockier, who heads the local committee, offered the Ellington boys an immediate return appearance, but unfortunately they were already engaged on the date. As far as we know, he is making a return engagement at the earliest possible opportunity.

More details will be given full date to town-to-night, when they will be appearing at the Victoria Hall, Kingsbury. This Thursday they will be recording further titles for Parlophone.



#### TOUR FOR IVY BENSON

WHEN Billy Terrent comes to Wembley on November 10 he will undertake a series of appearances in the Yorkshire and Lincolnshire areas. On November 12 he will be heard in the Saturday night Dance Date series from The Royal Hall, Harrogate.

Terrent's manager, Maurice Kinn, informs us that he will be broadcasting on December 2 in the Break For Music series and on December 13 in the Radio Christmas Broadcast. For the weeks of February 20 and 27 she will appear in variety at Shepherd's Bush and East Ham.

John Farnham, Jr. will again take his band for a short tour of Germany returning to England to appear at Hackney Empire w/c. January 30. On February 13, he will play at Butlin's annual gala reunion and we understand that she has already been booked for the summer months in the U.K. and in Lincs.

For the weeks of February 20 and 27 she will appear in variety at Shepherd's Bush and East Ham.

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#### DUTCH SONGMEN HERE



Our exclusive pictures show Dutch songmen Art Swart and Han Dunk visiting the Royal Society of Musicians. The other picture shows Douglass Parker, Frank Lloyd, Tom Conner, Eric Macmillan, George Fawcett, Herb Daubane, Bruce Newell, and Leo Tooze.

#### TERNTON BOOKS YORKS & LINC'S

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#### FELIX KING BROADCASTS

Future broadcasts for Felix King, his piano and his orchestra, include to-day (November 1) 10.30 a.m. Home Services, and Music While You Work on December 7 at 2.30 p.m.

Heath for Birmingham

THIS Sunday Ted Heath will present his music in a Swing Session at the Hippodrome. Ted is taking with him as guest artist Dick Henderson, junior, who scores such a hit with his female impersonation in the Folies Bergères show.

GRAND ACCORDION DAY REVIVAL

ON SATURDAY, NOVEMBER 12, THE FIRST ACCORDION DAY SINCE THE WAR, FIRST REVIVAL FOR TEN YEARS, WILL BE HELD AT CENTRAL HALL, WESTMINSTER. THE PROGRAMME PROMISES TO BE THE MOST SENSATIONAL EVER UNDERTAKEN IN THE HISTORY OF THE ACCORDION. THE WORLD'S GREATEST STARS WILL BE THERE AND THE ATTRACTIONS FOR THE GREAT DAY ARE UNPRECEDENTED. ACCORDION BANDS AND PLAYERS FROM ALL OVER THE COUNTRY WILL BE PRESENT. CONTINENTAL STARS OF THE FIRST MAGNITUDE ARE COMING HERE FOR THE EVENT.

Alas! Heath, whose brilliant orchestra is such a sensation in America, is coming over. The President of the Accordion Association, Mr. Van der Linde, and the Accordionist Gilbert House, winner of the World Championship in Spa, will also perform. The Accordion and musical master will present the prizes. Winners of the Championship will be heard on the air in "In Town Tonight."

Among the sensational attractions there will be a choice of 80 different accordions and accompaniment. A performance of a piano concert with accordion accompaniment will prove another novelty attraction. This will be an event that no accordionist or accordion fan can possibly miss and there is no doubt that the audience throughout the country will be in London on November 12.

We are sorry to hear that Mr. Heath has this weekend been forced to cancel his tour of America, but we hope he will return next year.

Heath, who is recovering from a bad cold, will be back in time for the Accordion Day Revival on November 12.

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Accordion Times and

# Musical Express

Editorial and Advertising Office  
38, Store Street, London, W.C.1  
Telephone : LAngham 5410

You must like Musical Express if you like...  
...our music, our writing, our copy!

## THE VOICE

### BUSINESS OR PLEASURE?

THE band business is not monopolized by the Big Three. There are countless big bands here in the U.S.A. whose leaders reign supreme in a local Empire that is entirely their own. They draw the crowds just the same as the Big Three do, but they do not enjoy such widespread publicity by reason of the smaller size of their audiences. Therefore, apart from the Big Three, there are other bands emanating from the metropolis but without the mounting facilities of an anchor in the form of regular engagements and the financial resources of the big business organisation. It is of these ships that pass in the night that this column is written. The Voice pays tribute to their courage and determination, often in the face of extreme hardship, to establish the serious anomalies to which they are constantly subjected.

### PRIVATE ENTERPRISE

THE formation of a new band by a capable musician with the courage to back his own ability as a leader, is representative of private enterprise in its most primitive form. It is a bold venture, nothing but encouragement for this fine spirit. At the same time we offer a little timely advice, based not only upon musical lines but upon simple business ethics. Competition is bound to be great, so it is important for the leader to stand by his manufacturing the entire range of products" as the ordinary business man might say. He stands a better chance by producing one specialty only and developing a reputation for that product. A good example of this is the following. The following established some bands are essentially specialists and their success is due in no small measure to this fact: Ray Ellington, Tito Burns, Harry Gold, Harry Parke, Eddie Miller, Artie Shaw, Silvertones, Mills Brothers, Harry Davidson. None of these is competing with Ted Heath, Gerald, Stanhope, and the like. Quite apart from their unique abilities it must be conceded that they had a fair chance of developing their respective markets and the army of fans for their specialties.

### THE ANOMALIES

THE new maestro is up against something far more dangerous than a crowded market. It is the unscrupulous booker, manager or agent. This type of impure who is happy hunting around and getting other bands to do the heavy lifting for him, the new maestro is no match for the unscrupulous booker. The band must have dates or they cannot be seen and heard. The new maestro has to beg his way into theaters. More often than not the new band is booked for halls that are either white elephants or can only be filled by a type of orchestra entirely different from that of the new maestro. The new maestro has to beg his way into the doors leading to the new maestro. The agent, of course, gets his commission on the band's takings for the night and he alone is certain of making a profit or two. But the band leader often has to beg his way into the door of the agent of the band he has to work for. If this is not the case he should be guaranteed his salary first. If the band should be co-operative, then the musicians share the loss and we have the curiously anomalous of musicians sharing a failure's mistake. This state of affairs does a great deal of harm. It is bad for band business in general because it encourages an audience's awareness of public indifference towards dance music. It hampers the reputation of the band and it is bad for the boy who is a professional. His musical rating in the business itself is very high. In other words, it is something that business can well do without.

### THE REMEDY

THERE is only one remedy against this practice. If a band leader takes a half hour percentage, the contract should incorporate a guarantee. If the band leader is to work for the new maestro, then she should be guaranteed first against the leader's percentage share of the takings. If the management think Joe Doeblin, being an unknown quantity, might not bring in the money, then the band leader should stick to him. As it is, if they cannot guarantee him 50% the date is not worth playing. Just one other matter. These dates are often accepted without the maestro knowing whether he has been booked on a normal basis or not. It is the producer who is responsible for making the attraction for which the public have religiously saved up the entrance fee. On the other hand he might appear on the same night when an attraction like Ted Heath or Harry Miller. Let the band leader decide upon his policy—to stay in business. He can only do this by playing dates that will give him a minimum guarantee.

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# DORIS DAY'S "YOU'RE MY THRILL"

## Initial order of 200,000 records sold!



LEOPOLD STOKOWSKI

DIMITRI MITROPOULOS

Leopold Stokowski, left, and Dimitri Mitropoulos conduct 10 concerts each during the 20th consecutive season of Sunday afternoon CBS. concerts by the New York Philharmonic-Symphony.

DORIS DAY'S "You're My Thrill" was package of eight tunes for Columbia and the press in Bridgeport for a second printing, the initial order of 200,000 copies having sold according to the Columbia disc.

DICK HAYMES has the support of a 26-piece orchestra and a 100-voice choral ensemble at the County Grove with Jerry Gray baton the regular Eddie Fitzgerald orch. augmented by Dick Haymes after features the Four Hits and a Miss in his act. Large orchestra marks first time Grove has ever used such a big band.

A LA CARTHE' the Eddie Heyman-Maria and Ernest Matray musical, will open at the Alhambra Theatre October 16. It has been announced by co-producers Heyman and the Matrays.

BEFORE maestro Eddie Heyman begins his month-one-eighteen trek, he'll wax a batch of Mercury sides, cutting several standards for his new Mercury album.

FRANK DEVOLU's Capital recording, featuring his 18-piece concert orchestra, of his own originals, "Lotsa Flamin' Fun," will be recorded in front of the die-hard Capitalists no less than a half dozen Capital record hits, set out on her first advance order on the Devolu label. The strength of DeVolu's disk popularity attains a "Natural Boy," "Woman Guy," etc.

JACK SMITH being paged for a New York Roxy engagement next spring and manager Marty Melcher of Century 21, Inc., trying to negotiate the negotiations for a three-week date in April.

GREEK Theatre producer Gene Manzini of Gotham, director of summer musicals at the Griffith Park showcase and his plans to present "Carousel," Oklahoma," "South Pacific," etc.

ALAN JONES will record a series of RCA albums of Broadway musical comedy scenes when he returns from Europe.

JO STAFFORD, America's most versatile singing star, will make her first appearance in four weeks for amateur operatic performances at the Savoy in the Soho band house with rat-a-tatting entertainment houses with this rate-raised show in direct competition with the V.A.F.'s disastrous "The Performers." On to relate that during the remaining six weeks shows included performances of the London Philharmonic Orchestra concerts and ballet, which drew in a further 22,000 people. They also received a large amount of money and were engaged as many professionals seek employment.

ILLINOIS JACQUET has been planning a European tour with his high-flying Septette for more than a year now, but his present tour in the United States has got started his over-susceptible jaunt, though he never seems to be able to get away. The night of the saxophone solo just completed a southern one-night tour and set out October 1 on a seven-city tour. The septet, consisting of all the best jazzmen, is booked on a string of theater dates. One of the big reasons King Kong, standing as the hottest box office attraction in the jazz world can be found in his RCA Victor platter of "Black Vel-

vet" lending added support.

I'm proud of my record, but there's no secret about it. Just simply playing what the public wants is the secret. And if you're not sure what the public wants, then you've no place in the business!

Management has been in the dancing business for three years now. In addition, the Ballroom has one of the largest dancing schools in the country. Mr. and Mrs. John Young are both well known dancers with international reputations. By virtue of their experience and communication, we have the dancing public wanted.

Fortunately I agreed with their views. Not only because they pay the pipe and it's my job to play the tune. No, it's also that the state of mind of the dancing management. I can always approach to discuss constructive criticism and sign off.

Don't imagine these discussions are always pleasant. You may not understand what I could mean when I say "I couldn't blend them into a harmonious whole." Some well-known instrumentalists have done with me, like Eddie Miller, Harry Simeone, Harold Shedd and others. They're all been good team men.

My programmes are mainly

## "HOW CAN THE CUSTOMER BE WRONG?"

asks  
**JACK CHAPMAN**  
Twenty years M.D.  
at the Albert  
Ballroom Glasgow

metabolism, with the occasional swing number, and, of course, requests. The majority of our patrons come to really dance, as taught, not merely leaf around, as they do in the bars. They want to do it if they like. Once cannot dance properly unless the timing is strictly correct—all the time. If as many as possible strict tempo is maintained, then why the enormous demand for Silvester records above all else?

Naturally, this is all that's attainable unless you have, as we have, a good long time before you can keep on their work. A good management who don't ridicule the customer's request made to them their M.D.

Lastly, my first point again. It's the dancing public you play for. What the want is tuneful, easy tempo. So don't play what you like—give the public what it wants!

After all, dance bands are primarily and obviously for pleasure. Not only because they pay the pipe and it's my job to play the tune. No, it's also that the state of mind of the dancing management. I can always approach to discuss constructive criticism and sign off.

Then there's the question of style. Many critics say that there's not always a difference of opinion. Luckily, most critics realize that there's demand in the public for variety. The Albert is generally acknowledged to be one of the

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## BACKSTAGE

With  
★  
Eddie Hewson

THE all-Irish revue "Gloves, Morris Dancers" is the latest in the continuing line of London audiences. At the Metropolitan last week it was an undoubted success. Nothing more need be said. The atmosphere, the music, the dancing, the show, this all-Irish show is exceedingly well produced and has much talent. Comic Credlin is a great comic. Eddie Hewson has outstanding musical attractions in Jimmy Ingalls and his violin, Irene Dickson and Terry O'Brien (both vocalists) and the Two Ma's.

ANOTHER revue specializing largely in music is that spectacular production "The Mystery Lovers." On with the Radio City Music Hall heading a very talented cast. This show is invariably produced and features the boy from Brooklyn, Eddie "Micky" Katz, and his electric guitar, and another musical performer providing belly laughs in "Wings." Jimmie O'Brien is a charmingly presented scene of "Strauss Memories" with great audience appeal.

I SEE the Kupper-Krohle, that talented trio of ladies who caused a sensation during their appearance at the Metropole, are still going strong. They have six of her Capitol platters on the "best-seller" and "most-played" lists. These include "Homework," "Just One Way To Say I Love You," "The Last Mile Home," "Ragtime Cowboy Joe," "White Wedding," the latter a duet with Gordon MacRae and all of them with the backing of Paul Weston's orchestra.

It is expected that Joe's personal appearance tour will extend well into the winter for it is slated for a long run at the Olympia. Then, November 16, it may accept a 12-week theater tour at \$15,000 a week plus a percentage of the box office receipts.

RAT ANTHONY, the "Young Man With The Horn" and his soaring young band has returned to the network airwaves via CBS in a four-week engagement. The Sophie's Choice band house location, the Roosevelt Hotel in New Orleans, started October 12. CBS has booked eight nights with notes for the Anthony crew from the Roosevelt in addition to a weekly coast-to-coast air service between the hotel and the U.S. Treasury Department. The ex-Glen Miller and U.S. Navy trumpeter has been tabbed by the band as the "biggest band and disc-jockey as the band-leader" most likely to succeed in 1950, and the Anthony crew, consisting of the Darktown Strutters Band and "Slider" are lending added support.

THAT newspaper says that over 13,000 attended the Finsbury Park open air theatre in four weeks for amateur operatic performances and competitions with rat-a-tatting entertainment houses with this rate-raised show in direct competition with the V.A.F.'s disastrous "The Performers." On to relate that during the remaining six weeks shows included performances of the London Philharmonic Orchestra concerts and ballet, which drew in a further 22,000 people. They also received a large amount of money and were engaged as many professionals seek employment.

FINE words indeed. But not enough of them have been said about it. The V.A.F. together with Equity and the Musicians' Union seem to be heading for the big time. In any case the M.U. has already shown that it is strong enough to prevent its members from being exploited by musicians. It would be easy to include amateurs. It would be interesting to hear whether the management of the stage and screen are members of a union! They probably aren't, otherwise they would never support such a situation.

Book Review  
**OPERA COMIQUE**  
By Martin Cooper

IT is sometimes an inviolate job to review the work of an author who is also a critic. Fortunately, in Mr. Martin Cooper's case, the task is not unlike ours since he is saturated with professional jealousy, who would not feel a pleasant warmth of agreement with his critical opinions? True laughter comes from the depths—a superficial smile can only giggle.

Here speaks a man, the courage of whose convictions impel him to write his book. It is about a typical form of French entertainment which has, at the present time, no counterpart in this country.

Naturally, this is all that's attainable unless you have, as we have, a good long time before you can keep on their work. A good management who don't ridicule the customer's request made to them their M.D.

Lastly, my first point again. It's the dancing public you play for. What the want is tuneful, easy tempo. So don't play what you like—give the public what it wants!

Mr. Cooper has merely committed himself as a compiler of French fun and games from the mid-18th century to the mid-19th. He is unbiased: here he presents the France that openly exploited sex, drink and what have you? Then the book is a history of peasant entertainment was mildly purged of such matters.

Finally, he gives us the current form of amusement beloved by Frenchmen and he is well disposed, the tourist of many countries; of both sexes, who find it incumbent to go to France to sell their wares.

The book is ingeniously illustrated in colour, in black-and-white, and would make a welcome addition to the library of any lover of music and its history.

ARTHUR L. NICKERSON.

MUSICAL EXPRESS, FRIDAY, NOVEMBER 4, 1949

comparable with the best I have heard from our straight-talking vocalists. Every word was audible and his diction was splendid. It was of contrast to the over "The Big Game" with great skill and understanding. Thank you Mr. Kaye. I hope radio will recognize you after that performance.

THE other singer with Paul Fenouillet was Marian Williams. She was most delightful and gave a voice with a particularly suitable timbre and knew how to use it. Furthermore, she has a great sense of humour and makes the most of that too. But Paul Fenouillet is a man of discriminating musical taste. He knows what is good and what is bad. He engaged Miss Williams. Her interpretation of "I Like Ya" was a delight.

I HEAR that Charlie Chaplin has had a radio show, any about the radio career of Miss Williams. Now Charlie Chaplin was one of our greatest comics before radio and has distinguished himself in every field he has undertaken. He has won the R.B.C. a valuable asset. In any case when Chaplin has something to say it is worth listening to. It is well known that his defence against radio critics was not for Music Hall itself. He was defending the music of Music Hall.

I HAVE never spared Music Hall but when it has been bad, my readers will recall that it was the production of it rather than individuals. I agree that if it were not for what the comedians did, Music Hall would have been much worse. I think Mr. Chaplin will agree that if it were not for the comedians, the R.B.C. production would never have improved even that little bit it has done during the past few years. But it is not certain that Mr. Chaplin would be the last to say that, in general, Music Hall was even comparable with a fourth-rate provincial variety bill.

FURTHER to the Wrights' show which was well received by the critics, I am sure that the Wrights will continue to do well. We wish them every success. But we also hope that the Wrights will be given a chance to prove that they are not the only ones who can sing. The Wrights' broadcast proved that they are in a class of their own.

FOOTNOTE: "That's why so many comedians want to play the script can't be cut!" (Charlie Chaplin in "The Performer").

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# THE GREATEST TIN PAN ALLEY BALL EVER

Show Business  
was there in  
full force!



A group of well-known bandleaders, Bill Cotton, Les Stone and Bert Ambrose, Mrs. Sid Phillips, Harry Sartor of Decca (back to camera), and Ted Heath (extreme right).



The crowded Peter Maurice table shows Bill Phillips of Leeds Music and his wife Lucy, Mr. and Mrs. Jimmy Phillips, Mr. and Mrs. Sam Browne, Mrs. Billy Cotton, Jacques LaBreque and Marjorie Manners.



Bill Amstell and Kenny Baker with American publisher Jack Mills, who has just bought two of their works published here by Modern Music, for publication in the States.

## SOUND TRACK

have been pulled off successfully by Max Bacon and Ray Noble, but it was certainly no waste a good singing voice in the process, as Andy Russell does in "Is It Yes or Is It No?" It is

Ray Ellington Quartet,  
Old King Cole.

Buddy Boyce.

Parlo, R. 3226.

"Old King Cole" introduces each of the Quartet in turn, saying "Rhythms is our business" and "we are the poorest Ray Ellington band yet released. Little humour, less jazz and poor balance, come from the fact that side a great disappointment, this side a great disappointment.

I have listened closely to "Dippy Boyce" many times, and have yet to find any trace of bop in it. It is full of the most banal and plodding words imaginable, and towards the end it becomes one of the most cumbrously insipid songs I have heard for months, but there is still no justification for the title. Apart from that small point, I am glad to say that anyone who likes Side 1 will be bored by Side 2—and vice versa. I belong to the record to sell.

Miles Davis and his Orchestra.  
Jazz.  
Goldchild.

Cap. CL. 13256.

I am rather late in reviewing this though probably you all have heard or bought the record and made up your minds by now as to its quality. If so, I am afraid you will be disappointed. Starting similarity between Jerry Mulligan's "Jerry" and—of all things—Miles Davis' "Jazz" is the best thing about the former side, a stark from the euphonious sound of Davis' unorthodox arrangement, which is a jazzy solo, baritone, tuba, etc. Miles' excellent baritone sax work and Miles' own brilliantly conceived trumpet solo.

"Godlike" in ultra-relaxed: an object lesson in how to play with the minimum of fuss and the maximum of beat. Gerry Mulligan's solo is a lesson of confidence that I have never seen, and Stanley Clarkson was outstanding as the status both vocally and visually. What Eddie Denison however, it was not always possible to hear the words.

Judged by the highest standard of originality, it may not have been outstanding; on the other hand, it was a creditable one that showed a high degree of originality. For this reason it was more satisfying than many a performance displaying greater vocal qualities.

**I**N THE PAST WEEK THE GREATEST SOCIAL FUNCTION OF THE YEAR HAS COME AND GONE, TOPIC OF CONVERSATION FOR WEEKS BEFORE AND AFTER, THE TIN PAN ALLEY BALL WAS HELD AT THE LYCEUM LAST THURSDAY NIGHT.

To the M.P.C.P.A. go the greatest thanks of the entire entertainment industry for an event that is eagerly anticipated and fulfilled with a spirit that is the embodiment of entertainment at its highest level.

The profession turned out in full force, and I did not see one person who could say they weren't enjoying themselves. Proof of this is the fact that

topic of conversation for the past week has been mainly about "the Ball". One person who was not mentioned is that the "do" should be run twice

yearly. I agree. It's far too long to wait until next year's Tin Pan Alley Ball.

The bands of Eric Winstone, Tito Burns, Miguelita, Norton

Colville, Les Aylng and Ivor Kirchin all gave first class performances and the Committee of the M.P.C.P.A. deserve nothing but the highest praise for their very hard work in organizing the mammoth social proceeds of which go to such a worthy cause.

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pictures by Our  
cameraman  
Hanlon**

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Dave Tuff caught with some of his guests; picture shows Mrs. Bonin, Val Mervell, Cyril Simons of Southern Music, Mrs. Tuff, Mrs. Harry Parry and Lyn Lane.



Johnny Johnston, Alan Holmes, Lana Morris and Paul Carpenter.



Anne Shelton entertains Dutch songwriters Swart and Dink together with Tommy Connor.

## Exemption from Entertainment Tax

Another well deserved radio break has come the way of Leslie Baker and His Music. The composer and his band, now known as "Leslie Baker and His Band," have taken over from Stepmother Grappelli to the late world famous Temple of the Radio, show "Sincere Rhythm."

In addition to these broadcasts Leslie will also record with vocalists Guy Lombardo and his "Break for Music" programmes on Saturday, November 12, and Saturday, December 3, both at 12 midday.

## TOP TEN

- I Don't See Me In Your Eyes—Any More, C. & C.
- Forever & Ever, F.D. & H.
- Confidentially, New World
- True Love Breaking My Heart, Guy Lombardo
- Careless Hands, E. Morris
- Hold On to Your Sunshine, Peter Mauric.
- While the Angels Was Ringing, Eddie Fisher
- Eh! Tell Me A Lie, Chappell
- Leicester Square, Harry Secombe
- Again, F.D. & H.



## C.M.A. BALLROOMS

ENYE weeks ago the Ballrooms

of Circuits Management

Odson and Gaumont Theatres

in Great Britain, were placed

under the direction of Mr. John

Franklin, Manager of Circuits

with Harry Murray appointed to

further the betterment of the

operation of C.M.A. Ballrooms.

C.M.A. have branches in

Birmingham, Manchester,

Leeds, Bradford, and Chester-

terfield, and the first new

branch opened in Scotland

last Monday by Manager Alf

Franklin of the Rialto, Liver-

pool, where "Truth" True-

lived to introduce and com-

pete with Bertie Williams

Star Bill Owen from the film

entertained and danced with the

patrons of the ballroom.

Hal Graham cheerfully handed

his card and smile over to Bill

Owen and to the delight of the

crowd "Bill" sang endless

songs. Interested in these

new circuits by arrangements, — Bill

Owen, as he said afterwards,

had the time of his life.

must apply to the Commissioners for a license to do so within 14 days before the entertainment is held.

Amateur Societies may lose the

exemption if they do not automatically con-

ferred by law, and the exemption

must be granted by the Commissi-

oners of Entertainment and

Societies seeking exemption

from the tax.

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exemption must

desire to write to the Secretary,

Custume and Excise, City Gate

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EXEMPTION FROM ENTERTAINMENT TAX

TO ALL AMATEUR ENTERTAINERS

AND SOCIETIES

NOTIFICATION

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