Above (right): One of the most popular American singers, Dick Haymes, soon to be here on a tour. (Left) In "Variety Bandbox" last Sunday, Cyril Stapleton is seen at the mike with Cliff Gordon, Adelaide Hall and the producer. Below: At the Ambrose broadcast last Friday, arranger Bruce Campbell settles a query with the clarinets, Harry Conn, Harry Hayes, Al Baum. (Left): The maestro explains to Marion Davis exactly how he wants the number to go.
Vera Lynn and Jack Parnell write to...

I feel that I must write and express my very grateful thanks to you and all concerned after seeing this week’s front page of the New Musical Express. I feel highly honoured and deeply touched by the tribute you have paid me, and assure you that it shall be one of my most treasured posses-
sions.

May I also thank the NME photographer for the wonderful picture?

Will you please convey my thanks to Ralph Sharon, Jack Bentley, ‘The Sliders’, all competent jazz musicians, and their own right—also to The Newcastle Evening Chronicle and very kind words about me in the paper, and to know that they realize that I am trying to be original. Thank you, NME, thank you very much.

Finley, N.S. VERA LYNN.

With regard to the story in your paper last week, headed by the announcement: ‘Most Boys For Parnell’. I feel I should write and explain a few of the facts, in order to make matters clear.

Undoubtedly, there have been some who have been surprised at my decision—my recent announcement that my tour in Scandinavia would fall through, and seemed that my tour in Scan-

There’s A Pawnshop

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Campbell Connelly Ltd.,

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American Bennett’s Hollywood News

Petrillo’s New Record Ban

The policy of local television producers importing foreign sound tracks to circumvent the law has, however, been prevented by the自制 of the American Federation of Musicians, its first unit here. wishes it to be known that its commitments with the group will not be taking him away from the studio for any length of time, and he will still be available for freelance sessions.

CUGAT FOR EUROPE

American Latin-American bandleader Xavier Cugat has sold his thirty-piece orchestra on a tour of Europe in the next few months. This will be Cugat’s first visit to Europe in the next few months. His tour is expected to last fifteen weeks and the orchestra, which stands that at least one British audience will make his US debut on November 13, exactly four months to the day after the end of the war, a performance which was a far more significant event than generally realized.

WODD’S DISCS

Bruce Goodner’s trio opened at the Chicago Theatre, Columbia. Their ‘Break’, ‘Solo Flight’, and ‘Windy’ are being well received. Woody Her-schel, who has been recording with his Third Her-schel band, is being set up on his own direct to metal press to the successful ‘Jump in the Line’ and ‘Terra- cotta Baby’. This band, which is a very attractive group, is being shown at the Tiffany Club late August. Noel Weir’s band is being shown at the New Yor-kshire Celadon. Count Basie and his thirty-piece orchestra have been on a tour of Europe in the last few months. His tour is expected to last fifteen weeks and the orchestra, which stands that at least one British audience will make his US debut on November 13, exactly four months to the day after the end of the war, a performance which was a far more significant event than generally realized.

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FRIDAY, AUGUST 1, 1952.

**PIANIST with a name band returning from Ireland recently "did it all wrong" at the Customs House! When he failed to declare a brand new watch, wily Customs' official asked for warrant in which he found receipt for watch, purchased in Ireland! Vindictive, heavy fines, watch confiscated. Somebody should have told you, mister, that all watches in the Irish market have a special mark, and the Customs' officials know it well; I nearly did the same thing myself, once!**

**CANADIAN conductor-arranger Bruce was a fine trombone player; he should write for two o'clock—reason being that for the official opening they were asked to perform the National Anthem. Hearing in mind that Plymouth possesses some fine military bands, which include those of the Plymouth Artillery, which usually appear at official functions, this was a nice reflection on the standard of playing of the Foster outfit.**

**EARLY**

**To do this he went down-town to the Bowery and Ambrose trombonist Les Carew, who owns a sleek Railton cycle, and it is the Scott that Les and son Barry are polishing up for the trip to Boreham.**

**PICCADILLY 1.30 p.m. a radio review of Frank Weir's Band recently some readers will no doubt remember that radio wrote Jack Bentley, mentioned the hypothetical "man from the Prudential." This remark caused some amusement amongst an SOS went out for Jack from the BBC. On arrival at the office of one of the top officials, he was informed that there had been quite a panic at the Prudential Insurance Company's head-quarters and an official had contacted the BBC demanding to know which of their representatives had appeared on Frank Weir's programme, as it starts in a radio review...**

**"If they write good about you, that's good! If they write bad about you, that's good! If they don't write about you—that's BAD!" by THE "SLIDER"**

**WHEN Strathearn in Sink down, Judy 31, for a month, resident leader-pianist Stan Pearse is filling in the first two weeks by taking a trip to New York, deposing on the "Queen Ellingtona" while the regular boys take their summer break.**

**Quite a few musical speed demons are preparing to attend the International Festival of Motion Picture at Boreham near Chelmsford on August 3 and 4. violinist and Ambrose trombonist Les Carew, who owns a sleek Railton cycle, and it is the Scott that Les and son Barry are polishing up for the trip to Boreham.**

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**THE recent heatwave brought forth a spate of telephone calls from some of the people who appear in the picture, taken in Archer Street, at the top of that page each week. The M.U.'s London Organiser, Alex Mitchell, complains that he is still appearing dressed in his overcoat "...in this weather!" trumpet player feverishly, he feels "he's under the collar" seeing himself each week, drest for the studio. Benny wanted to make it known that "he doesn't spend all his time leaning against that window, but plays trumpet sometimes, too!"**

**"If they write good about you, that's good! If they write bad about you, that's good! If they don't write about you—that's BAD!" by THE "SLIDER""**
YU might think it fairly easy to shake off the shackles of the rest-of-the-year's activities for at least two or three weeks in the summer—especially if you happen to travel a circuit of some 3,500 miles to do it. I thought so, too, when I set out for a tour of the Continent in June. I'd decided to hear Sidney Bechet and leave it at that. I didn't hear Bechet and was still prepared to leave it when, just when I was starting to getétais de révétir. This music in varying strengths was met with in France, Belgium and Italy.

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THE BBC's 'MR. MUSIC' WAS A BOY PRODIGY

An intimate biography of CYRIL STAPLETON

By Peter Maurice

**HOME TRUTHS about CYRIL**

Birthday—January 31. Height—5ft. 11in. Colour of eyes—Blue. Hair—Black. Residence—Nottingham. Family-Wife, Sheila, and daughter Carole. Career—Started at 11 in Payne's Grand Hotel Orchestra, and thenprize of £8 a week. He learned more in six months than I could in three years. Why? I use my own words: "I could hardly accept that for much, much, much, has he?"

**Immaculate**

When Cyril was 20, he was invited to play solo violin at a Dvorak concert. It was a three minute! No, we can't find fame and fortune. Cyril did the rounds of Midland radio stations for the next couple of years. He wrote the original instrumentation of five first six months. I've put it in this house so, together, and Dave is still with the today—all his life.

**Unforgettable**

It was at the London Symphony Orchestra when Henry Hall signed him to play with the BBC Dance Orchestra. Cyril was in at the right time, and took part in its first broad cast which also happened to be the very first airing ever made from Broadcasting House. Cyril stayed with Henry for only three months but, by that time, he had been well and truly bitten by the dance music bug—so much so that he went back to Nottingham to form a sextet for local gig work. It was very successful, and Cyril did the rounds of Midlands dance halls and private functions for the next couple of years.

**Bandleader**

It was in February, 1937, that Cyril left Payne's. "I wanted two years to stay on a bandleading career, and form my own band at Piptcher's. It was a three piece band, the usual unit.

"I stayed there until July, 1939," said Cyril, "and with me was Dave Stapleton on baritone sax. We had left the house together, and Dave is still with the today—all his life. Cyril smiled warmly as he told me of his next step in his busy career—the shortest job he ever had. "It was at the London Casino, which was then a night club. Jack Hytton put me in there to follow in Jack Harris as conductor, and we opened on August 1, 1939. We didn't know exactly a month later..." "Being under the Hytton banner, it was natural that we should join the orchestra and put in at the BBC. This was conducted by Billy Ternent, and later became the Dence Orchestra led by Mabel Barch. So you see, my association with the BBC goes back a long way..."

**The association at that time was short-lived for Cyril joined the RAF. "What did they ask? "Oh, just an ordinary Erk," he replied, and: and so the dizzy rank of Corporal."

He managed to keep up his musical flirtations, for he took an RAF nine-piece band to Iceland. On piano was none other than Costa, and on drums was singer Jimmy Dennis. They stayed for twelve months, and a lonely time it was—..."

When he returned to England he was transferred to the RAF Symphony Orchestra. Later, when he was appointed conductor of the BBC Show Band, which is being formed from October onwards, Cyril smiled wryly as he told me, "I am sure the chance to re-form at Finsbury, and we opened on July 3 of that year with a small, band line-up that was to set the pattern for many others. My original instrumentation of five-sixes, one trumpet and three reeds has been copied many times since.

"You tell me!...

"Why, do you know, I still pick up a place or two in the world for scores for this time, unexpurgatedly."

But Cyril received only last week from Trinity College of Music in London.

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How nice to have you around on the world again, Mr. A!

M. Gerald's announcement has improved beyond words.

Opinion: Displaced persons.

** HUMPHREY LYTTELTON AND HIS BAND **

Saturday, July 26, 3 to 3.30 pm

Lightning vocal moments, alt...
MR. W. E. BUTLIN, MBE, whose six holiday camps entertain 340,000 people every summer, talks to ERIC WINSTONE, his resident leader at Clacton.

What Makes a Popular Band?

ERIC: Well, really, Bill, of all the interviews I have handled recently this is the strangest.

MR. BUTLIN: Why is that?

ERIC: You remember, you’re famous for Butlin’s for seven years as New Musical Express wants me to try to imagine I have just met you for the first time, and I can ask you about your ideas on dance bands and dance music.

MR. BUTLIN: All right, so we’ve just met.

ERIC: Yes, that’s fine, but I’ve got an idea I know what to do. Do you feel you are in a position to expand in advance, I certainly should by now.

MR. BUTLIN: That must be an asset to any journalist.

ERIC: At least it will stop me asking the wrong questions. On any rate, as always, a great many people who have never been one of your holiday camps have told me they tell me the different different different different bands you are employing this year and why you choose them.

MR. BUTLIN: At Pwllheli in North Wales there is Ery Revue in one hall and Dai Davies in the other, and a Light Orchestra under the direction of Wilfred Green. At Attraction, there is Ted Ternent, Charles Aimer and Albert Dunlop. At Ayr, in Scotland, there is Joe Daniels and Ronnie Carlyl, and a Light Orchestra under Harry Carver. In Skegness, there is Ted Seymour, Cecil Black, and another Light Orchestra directed by Al Fry.

ERIC: How about Clacton?

MR. BUTLIN: If you don’t know the answer to that question I shall be wanting to know what you are doing in the evenings between now and the end of September.

ERIC: I’ll be there all right, and so will Len Berkeley who looks after the Light Orchestra in the theatre. I’ve been looking forward to Bill’s all the through the winter. But have you always had so many bands working for you?

MR. BUTLIN: Naturally the names change from time to time, but the number remains the same.

ERIC: That doesn’t include such occasions as the Holiday Exhibition at Earl’s Court three years ago when I presented six famous bands every night for five full weeks. At the Albert Hall earlier we had Benny Goodman, the American Scene, and an Annual Revue, and equally important bands play for the re-unions in the provinces.

MR. BUTLIN: Versatility, an ability to please all ages and tastes is the aim of the Light Entertainment teams touring the country as it was introduced at the camps 15 years ago. They brought it back to this country.

ERIC: I know when I first played at your Skegness Camp, in 1946, the first two weeks seemed very strange, especially at 10 o’clock every evening. We would march round beating it to an old tune—"Come along, boys, to the biggest dance in the world!"

ERIC: Did the Half-Hour that follows. Have you always had that?

MR. BUTLIN: We are most certainly catering for a further winter of square dancing and, already bookings of the various demonstration teams are considerable. As to a five-year plan—we’ll see if I could forecast the dancing public’s taste so far ahead. I should be tempted into the dance bands business.

ERIC: Either way, I bet you will have something new up your sleeve to introduce to the public.

MR. BUTLIN: It is our proud boast that at Butlin’s Every day brings something new.

ERIC: Here, one question I know most of the readers will want me to ask you. During all your visits to the Clacton, you have heard a lot of American bands. What do you think of them, and how do you compare them with the English orchestras?

MR. BUTLIN: American bands certainly seem to set the style of playing, and as a layman—not a musician, I would say that when they take infusioons with their orchestrations and always round it off with something of the red, white, and blue, they can still do it better than anybody else I’ve heard.

ERIC: Or do you think the American bandleaders could possibly forecast the British leaders’ style?

MR. BUTLIN: I’ve an idea you’re pulling my leg a little here, but tell me, what kind of music do you like yourself?

MR. BUTLIN: I like the kind of music my campers like. If the majority like sweet music—I like it too. If they want Bop—then I like Bop. The customer knows best.

ERIC: One of the best things about playing at the Camps is the way the campers always remember you and turn out to say "hello" if the band is playing in their particular part of the country.

MR. BUTLIN: I’ve an idea you’re pulling my leg a little there.

ERIC: That’s right, after a week they all seem to be personal friends. I’ve seen campers who have been out of line for one or another of the bands but they came back to the camps again.

MR. BUTLIN: At Butlin’s the bandleader and the boys are part of a large family; they live with the campers and they are part of the life; they have formed a friendship which is kept up through the winter. But have you always had so many bands working for you?

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BRITISH BANDS FACE IRISH TOUR BAN AS ‘NEW RATES’ DISPUTE GROWS

Two letters posted in Dublin this week-end to bands leaders may leave the City’s 8,000 dancing fans without a show. Both were addressed to the Secretary of the Irish Federation of Musicians.

Star Scots BBC Dance Band Man for London

The BBC Scottish Station is considering playing records or em- ploying musicians from outside its present area in the production of “New and Modern Jazz from London” series. The first two series are to be heard on Sundays at 3.15 p.m., and on Tuesdays at 9.45 p.m.

Better than ’PHONE: TEMPLE BAR 0902/3

WANTING to get away to London? Better than ’PHONE: TEMPLE BAR 0902/3 at Bert Wilcox’s Stapleton Orchestra, Albert has at last decided that he has come for him to give up playing. His weekly wages have now been increased £8 per week.

Bert Wilcox’s support is one of his successor. “I want to be bettered,” he told us when we spoke to him on the phone this week.

AUDITION MAURICE KINN moves his office on Tuesday, August 16, from 2.30 to 3.15 p.m., at the Stanhope, Shad Thames Street, E.C.

TRUMPET AND HORNIST WANTED

The London Swing Club will cost 2s. 6d., a large increase from the 1s. 6d. which will be run from time to time.

FESTIVAL HALL CONCERT TO RE-OPEN GERALDO SWING CLUB

DEPARTURES Ken Wray from Vic Lewis. Mr. Wray will join the Gallon Jazz Band, among other bands. Martin Aron from Sid Phillips’ Band. Martin has joined the New Stella Band from Ray Fox. Keith Anthony from the Gene Krupa Band. Helen Morgan from the Stringband. The following bands will play in the London night spot re-opened for business on September 24:

SWEET GEORGIA BROWN

organized by HOMER PARSON.

DIXIEDLAND SERIES


Festival of Swing Club will cost 2s. 6d., a large increase from the 1s. 6d. which will be run from time to time.

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Better than an Editorial!

The writer has been so hot lately (writes the Earl, with a smile) that he can hardly wait to write any more. As a result, he is now writing an Editorial to fill this long, long space which has been waiting all week.

When photographer Stimson brought in the famous Arabian Nights picture, the Earl began to smile, already certain of the date of issue. It was not until he looked at all these grand pictures, and realized they were all of this space that he came to the conclusion, after all, that the Editorial column is of no use in this space.

The Earl has therefore decided to use his administrative skill, and has ordered that the Illustrations editor has the right to use it whenever an Editorial is called for.

BRITISH BANDS FACE IRISH TOUR BAN AS 'NEW RATES' DISPUTE GROWS

Two letters posted in Dublin this week-end to hand were received by the City’s 10,000 dancing fans, two letters were received by the Irish Federation of Musicians.

One letter was written by Robert Burns and the other by Geof Sowden, both members of the Federation.

Robert Burns, in his letter to the Editor, said that the Federation has been unable to settle the dispute with the Irish Society's Committee.

He added that the Federation had decided to withdraw its application for the return of the bands.

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...
The Royal Ballad, Beverley, nine miles out from Hull, Yorks, is currently staging a regular "name band" policy to be instituted, the ballroom is to be completely renovated, a new amplification system to be installed and the ballroom's own new magazine has already been launched.

Boy Fox and Johnny Dack- wort have been recent visitors to the ballroom, playing to capacity crowds. Freshly Band will appear on August 14, to be followed by Carl Burns (September 3), The Burns Orchestra (October 4) and Ted Philips (November 19).

Further bookings are being arranged which will ensure Regal patrons a name band a month until well into the spring of next year.

First Time
This is the first time that such a big band policy has been adopted by any ballroom in the North of England. A start has been made on the redecorations to the ballroom and the new amplification system is to be relayed by the ballroom's own music to cover all parts of the building.

The Regal's own publication "Dancing News" has appeared and contains news and views of special interest to the ballroom's patrons. It is free, and is Drew by each person attending the ballroom.

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TOBIAS BACK AT GLASGOW
Back into Glasgow's Locarno Ballroom after their annual two-week holiday, are Bert Tobias and his Orchestra who, by the end of next week, will be preparing with the Amsterdam Swing Band for some of their annual shows at the Locarno.

RAYMONDE AIRING AGAIN AT BOURNEMOUTH
The Ivor Raymond outfit continues to draw the crowds to the Norfolk Hotel, Bournemouth, and on Sunday the group featured in another broadcast. They appeared in "Variation" which was also recorded at Bournemouth's New Royal Theatre and so gave the band a chance to play on "home ground" in front of great support from the music fans. The band are due to make further recordings for the BBC's "Ode to Joy" series. Actual broadcast of the show is on the Home Service today (Saturday) at 12.30 p.m.

As Ray had two "wows" to look forward to this week in Bournemouth, it was arranged that they should appear on two successive nights at Ray's home town of Blackpool. To give Ray's fans a chance to see the band, an engagement was arranged at the Lyceum, Blackpool, and the management got Ray's Management's permission to play at the Lyceum, and Ray was able to accept the offer.

NAME BAND POLICY IN "SHAKE-UP"
THE Regal Ballad, Beverley, nine miles out from Hull, Yorks, is currently staging a regular "name band" policy to be instituted, the ballroom is to be completely renovated, a new amplification system to be installed and the ballroom's own new magazine has already been launched.

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A still from a Columbia Picture film-short, showing Johnny Ray in his Tahitian act.

There may well be "something" about the great tradition of Copenhagen music but it is on this side of the big beat that you can get a good answer to anyone asking what America is doing to let America know what a big band is doing. The Ray ensemble is full of ingenious twists and surprises, making this a sort of modern jazz feast.

ELLA MAE MOORE

"Oakee Bookey"

"Love Ya' Like Mad"

Lovely tone and a simply good arrangement.

ELLA MAE MOORE was the girl responsible for "Cow-Cow Bookey" and here she is again with yet another hit song, this time the "Oakee Bookey" (Oakee meaning Oklahoma). It's a country-style opus and has a heavily featured Hawaiian guitar support. Only fair. However, this is a different proposition in that Ray jumps with plenty of drive on the swinging tune by Fox and Friedman. There's a mighty good band there with her too, the Nelson Riddle orchestra, who make the right sort of background for her. "A really good arrangement." Brass sections are a standout, as is the bass sax noise (what a satisfying sound this is when played by an expert). And the tenor and trumpet men, although only a couple of short solo spots, show up well. A very good side.

CAB KATE

(with Norman Burns Quartet)

"Lafy Be Good"

"Night and Day"

(Elkie 5-469)

CAB singing two evergreen backed by the NB Quartet. On "Lafy Be Good" cab struts too much to sound relaxed (it's easy, man) and shouts out time, which is a sin when one singer should hold his force back until his partners are in. Cab also tends to sound affected here. The "Night and Day" group is in very doubtful taste; it is good and the rhythm section (vibes), Bengte Hallberg and Vic Lewis and his Orchestra

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GORDON JENKINS ORCHESTRA

"If They Ask Me"" Somebody"

(Decca F.9932)

Jenkins back here very well on both side with some excellent arrangements, and the balance of the group is a lot better, too, much more like it. I’m still waiting for the big break through, though, which I’m sure Cab is capable of. Cab sound here is good enough to make this a side. 

ANNE SHELTON

"Lili Marlene’s Lullaby"

“And The Anemone"

(Decca F.9031)

SHELTON’s big voice shows to advantage on the “Lullaby,” quite a nice tune by Conlon and Halid, and this one could catch on very easily in the big time. Lili Marlene is always to be found perched happily on top of the Hit Parade, her natural position.

Reverse is the oldie. Shelton does well till she tries to “jazz up” the second side, and falls into some pretty coyote phrases. Jazz one thing, Shelda, but never the twain shall meet! Starring Harry James on tenor sax and his very light muted brass, full toned vibes and drums can hear the rhythm section too.

CHORUS: "Lili Marlene’s Lullaby"

"Lili Marlene Meets Tarzan On Ice"

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THE KING OF THE RIVERBOATS

The story of Fate Marable

by JAMES ASMAN

DURING the season of Riverboat Shuffles, both along the Thames and on the sea to the Isle of Wight, the story of Fate Marable, King of the Riverboats along the Mississippi, cannot be forgotten.

This black jazzer was an institution long before jazz was played above decks. The first was built in 1913 and designed and built at Pittsburgh for pioneer Robert Fullon. It appeared on the Ohio and the Mississippi and specifically re-opened the original flat-bottom riverboats which had been abandoned for the river. The history of these "swimming junks" can be found in Herbert Asbury's story of "Buckeye Progress." A century after Fuller left by air for the Continent, he has been visiting the jazz scene this week. Before he appeared with the American jazz band of 1940, Fate Marable stated that his present band on that trip was Armstrong.

Strecker Line

Fate Marable was born on December 2, 1900, at Paducah, Kentucky. His mother, a music teacher, taught him to play the piano and his early experience was obtained by playing the numerous dance-halls and honky-tonks near.

His first job on a riverboat was with the Southern Jazz Band, and the Brothers Stompers, Eric Silk's band, the Wood Green Stompers, the next London Jazz Club Parade, and the Chris Barber New Orleans band. He was a member of the famous Strake Line for whom Marable always worked.

This early group consisted of pianist and fiddle player Jimmy Bryant, guitarist D. W. Martin, and the small rhythm section of clarinetist, bass, and cornet. Fate Marable's Band was well-known for its style of mixed-race riverboats.

Fate Marable, veteran of the great period of Mississippi riverboat jazz, leader of one of the greatest of the most important bands in the history of jazz, was born in 1900, in New Orleans called Fate Marable stated that his present band on that trip was Armstrong.

During the same period, "Dixie Belle," where, in November, 1913, Louis Armstrong joined his band, he told us that some folks cut Louis.

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**BAND CALL**
Week beginning August 1

WINDBLOW COWELL
CALL YOUR OWNERS

CAWTHORN ADAMS
MUSICIANS' UNION

HANNAH WOOD
FOUNDERS' UNION

HUGH WHITE
UNIVERSAL MUSICIANS UNION

SIR HARRISON BURTON
ROYAL MUSICIANS UNION

JOHN DAVIES
WALTON'S MUSICIANS UNION

R. SHAW
UNITED MUSICIANS UNION

H. COBB
FREEDOM MUSICIANS UNION

CRAIG HUGHES
BAND PERSONNELS

SUNDAY, August 3
12.05 HUGH WHITE & THE FAWTONS
Aff N.F.U. Club, Preston
1.15 HARRY BOWEN & HIS ORCHESTRA
Grand Hotel, Southport
2.30 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
5.30 The Cowboy Band
Carnival Ground, Folkestone
8.05 HARRY BOWEN & HIS ORCHESTRA
Art Deco, Southport

TUESDAY, August 5
11.15 HARRY BOWEN & HIS ORCHESTRA
Art Deco, Southport
1.50 HARRY BOWEN & HIS ORCHESTRA
Grand Hotel, Southport
2.15 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
5.05 HARRY BOWEN & HIS ORCHESTRA
Q.R.C. Ballroom, London

WEDNESDAY, August 6
11.15 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
1.50 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
2.15 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
5.05 THE BAND OF HER MAJESTY'S GUARD & WAG
Grand Hotel, Blackpool

THURSDAY, August 7
11.30 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
1.50 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
2.15 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
5.05 THE BAND OF HER MAJESTY'S GUARD & WAG
Grand Hotel, Blackpool

FRIDAY, August 8
11.30 HARRY BOWEN & HIS ORCHESTRA
Grand Hotel, Southport
1.50 HARRY BOWEN & HIS ORCHESTRA
Grand Hotel, Southport
2.15 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
5.05 THE BAND OF HER MAJESTY'S GUARD & WAG
Grand Hotel, Blackpool

SATURDAY, August 9
11.30 THE VETERAN BAND
Grand Hotel, Southport
1.50 THE VETERAN BAND
Grand Hotel, Southport
2.15 THE VETERAN BAND
Grand Hotel, Southport
5.05 THE BAND OF HER MAJESTY'S GUARD & WAG
Grand Hotel, Blackpool

**AFN HIGHLIGHTS**
Selected programmes for the fans

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Art Deco, Southport

**TUESDAY, August 5**
11.15 HARRY BOWEN & HIS ORCHESTRA
Art Deco, Southport
1.50 HARRY BOWEN & HIS ORCHESTRA
Grand Hotel, Southport
2.15 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
5.05 HARRY BOWEN & HIS ORCHESTRA
Q.R.C. Ballroom, London

**WEDNESDAY, August 6**
11.15 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
1.50 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
2.15 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
5.05 THE BAND OF HER MAJESTY'S GUARD & WAG
Grand Hotel, Blackpool

**THURSDAY, August 7**
11.30 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
1.50 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
2.15 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
5.05 THE BAND OF HER MAJESTY'S GUARD & WAG
Grand Hotel, Blackpool

**FRIDAY, August 8**
11.30 HARRY BOWEN & HIS ORCHESTRA
Grand Hotel, Southport
1.50 HARRY BOWEN & HIS ORCHESTRA
Grand Hotel, Southport
2.15 SIR HARRISON BURTON & THE LIVERPOOL ORCHESTRA
Aintree, Liverpool
5.05 THE BAND OF HER MAJESTY'S GUARD & WAG
Grand Hotel, Blackpool

**SATURDAY, August 9**
11.30 THE VETERAN BAND
Grand Hotel, Southport
1.50 THE VETERAN BAND
Grand Hotel, Southport
2.15 THE VETERAN BAND
Grand Hotel, Southport
5.05 THE BAND OF HER MAJESTY'S GUARD & WAG
Grand Hotel, Blackpool

**French Twist**
LONDON Bat Muette accorded
French Twist as close as possible to the power of the French musette values which his outfit features in Town at Mar's Restaurant by opening each week-end at the Grand Hotel, Folkestone. With the French coat easily visible from the hand's lush hotel quarters, Dick can also produce inspiration for the frantic scenes he lays on during the weeks London's Continental fraternity.

\begin{quote}
Quitting which the Hôtel accords a smooth touch to the Fontainebleau, Dickens, led by violinist Teddy De Villers, and completed the piquant of the whole.

Once again, Beau Temple (cello), clarinet, alto, tenor and clarinet, and bass clarinet Frank Abbott (drums).
\end{quote}
HALLO, there! When you read this, I'll be basking in the sun (I hope) on a well-deserved (I think) holiday. This does not, of course, mean that news from the Alley causes. Show-business never stops, with the result that the following is what I've gathered for you this week.

After the Kanser surprise last week, there's further rumblings. This time they concern a much larger house.

Unexpected move takes place on August 5, when Roy Berry transfers over from Cinephonic to Maddox Music Co., with of course, with that organisation moves over from Cinephonic to Maddox Music Records settled out of court for a four-sgone run.

The news that Reggae Gold's "Guest Night" was August 13 and not the 6th (as I reported last week), came just too late for me to correct it, as this column had already gone to press. However, I expect, will incidental, have a look at Mr. Alan Holmes' prediction certainly materialised. "Auf Wiederseh'n Sweetheart." So here at Wolverhampton--...

What bright spark thought of the idea for the big play in the BBC, Sir Alexander Cadogan, has been well received in the front of the programme. My mistress informs me every minute of the day that the American pianist Eddie Lisbona, couldn't arrainge a US Pan Alley reaction. The high expression is near-perfect, and the voice is really great.

Incidentally, if you're interested in his collection of music list from Rainbow Hall, where he sorts out the Blue Tango and "As Wunderlich's sweetheart," to the Victoria Palace, Mr. Alan Holmes' prediction certainly materialised.

Best SELLING SHEET MUSIC

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<th>Week 43</th>
<th>Week 44</th>
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The charts appearing below are the best-selling music charts published in the UK for the week ending August 13, 1955. The list includes singles and albums sold in the UK, with the top ten singles and albums highlighted in bold. The charts are based on sales data from the Official Charts Company, which compiles the charts using information from record shops, online retailers, and streaming services. The charts are widely used as a measure of popularity for music in the UK and around the world. The charts are updated regularly, with new charts published each week. The charts are an important part of the music industry, as they help to determine which songs and albums are most popular, and which artists are most successful.

**BEST SELLING POP SINGLES**

1. "Somewhere Along the Way" - Nat Miller
2. "Somewhere Along the Way" - Nat Miller
3. "Delicado" - Peter Faith
4. "Here in My Heart" - Peter Faith
5. "Delicado" - Peter Faith
6. "Somewhere Along the Way" - Nat Miller
7. "I'm Yours" - David Day
8. "Take My Heart" - Marty Robbins
9. "Sugar Bush" - Delores Day
10. "I'm Yours" - David Day

**BEST SELLING SHEET MUSIC**

1. "Kiss of Fire" - Max Diamond
2. "Auf Wiederseh'n Sweetheart" - Les Paul
3. "Here in My Heart" - Peter Faith
4. "Somewhere Along the Way" - Nat Miller
5. "Here in My Heart" - Peter Faith
6. "Somewhere Along the Way" - Nat Miller
7. "I'm Yours" - David Day
8. "Take My Heart" - Marty Robbins
9. "Somewhere Along the Way" - Nat Miller
10. "I'm Yours" - David Day

**TOP TUNES IN BRITAIN**

1. "Kiss of Fire" - Max Diamond
2. "Auf Wiederseh'n Sweetheart" - Les Paul
3. "Here in My Heart" - Peter Faith
4. "Somewhere Along the Way" - Nat Miller
5. "I'm Yours" - David Day
6. "Take My Heart" - Marty Robbins
7. "Delicado" - Peter Faith
8. "Somewhere Along the Way" - Nat Miller
9. "Here in My Heart" - Peter Faith
10. "Somewhere Along the Way" - Nat Miller