VOL. 23 No. 743

NOVEMBER 1, 1947

[Registered at the G.P.O.]

THREEPENCE

AS is inevitable in an event so redolent with the promise of big A achievements, the formation of the new band led by Carl Barriteau and presented—through the agency of Music Artists, Ltd. by Ted Heath, has become an item of major interest with the

whole profession.

IN ADDITION TO SETTING FANS. AGOG WITH THIS BIG
NEW BARRITEAU PROPOSITION, TED HEATH HAS JUST CAUSED.
A SECOND SENSATION BY THE ANNOUNCEMENT THAT HE IS
TAKING OVER THE FAMOUS TITO BURNS ACCORDION CLUB
SEXTET. IN FUTURE, THE BURNS BOYS WILL, BE PRESENTED
ON ALL THEIR OUTSIDE DATES UNDER THE AEGIS OF TED
HEATH, AGAIN THROUGH THE MUSIC ARTISTS OFFICES.

With his own terrific band, plus Carl Barriteau and the popular Tito Burns Sextet, Ted Heath now seems to be bidding fair to "corner" some of the biggest swing attractions in the

country.

Although extensive rehearsal.
and much "sorting-out" of
talent, has been going on apace,
Ted Heath, because of the possibility of there still being one or
two minor changes, was not able
to give us the complete Barriteau
Band personnel at the time of
closing for press.

GOOD MEN SCARCE

In this connection Ted told the Melody Maker:

"It is a very curious fact that, although there are reputed to be any number of dance musicians unemployed at the present time, it is still extremely difficult to get together the first-class men needed for a venture of this nature. I will grant you that there are many young players who can put over a terrific chorus but whose reading is far from good, whilst there are also those whose musicianship is satisfactory but whose grasp of modern dance interpretation is almost nil.

"There is certainly a lesson, particularly for some of the aspiring youngsters, here; and perhaps the grasp is that the most amazing ideas of modern style, and the most sensational ability at shooting choruses, are virtually useless unless backed up by thoroughly sound musicianship."

Among those who definitely have clicked in a big way with the new Barriteau outfit is young drum sensation Ronnie Verrall. Originally a discovery of enterprising Gillingham (Kent) M.D. Claude Giddins. Ronnie, so far as name-band work is concerned, is still almost an unknown quantity.

However, his appearances at

On Sunday, November 16, the Band will be featured in another Sunday concert at the Odeon, Newcastle. The following day (17th) it visits Huddersfield for a one-night date, following this with visits to Bradford (Windsor Hall) on the 18th, Belle Vue, Manchester (19th), and the Palais-de-Danse, Ashton-under-Lyne (20th).

There are a number of other dates pencilled in meanwhile, to be confirmed later, but on Sunday, November 23, the band is at the Odeon. Warley, for an Eddie Jones promoted concert. December 6 will find the Barriteau Band Dlaying for dancing at the Casino, Rechester.

In regard to Ted Heath's interest in the Tito Burns' Sextet, he is putting them out on a series of one-night stands starting on November 3, at Stoke, then I eigester (5th), nerby (7th) and Kingston-on-Thames (21st).

BAND-AGENCY

MERGER

NEWS of a business merger of great importance to the profession breaks this week with the announcement that two leading dance music impresarios have gone into partnership.

They are Bill Elliott and Maurice Kinn, and on November 3 they merge their two businesses under the name of Kinn-Elliott Direction, with offices at 27, Whitcomb Street, Leicester Square, London, W.C.2 (telephones: Whitehall 4280 and 4645). Square, phones: 4645).

who can put over a terrific chorus but whose reading is far from good, whilst there are also those whose musicianship is satisfactory but whose grasp of modern dance interpretation is almost nil.

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However, his appearances at one or two swing club sessions, concerts, etc., have been so noteworthy that he is already being tipped as one of the outstanding young stylists of the immediate future.

Debut of the new Barriteau outfit is on Sunday, November 9, when Arthur Kimbrell will present the band at a special concert held at the de Montfort Hall. Leicester. First appearance of the band in London will be on November 13, when they will be playing for dancing at Dulwich Baths.

On Sunday, November 16, the Band will be featured in another Sunday will be featured in another Sunday

U.S. Air Breaks

A CABLE from British vocal notability Len Camber which reached us on Tuesday (28th) informs us that a big break has come his way in the States, where he is now on holiday.

day.

He has been featured as the guest star on the Chesterfield Cigarette and Lipton Tea air shows which are broadcast coast-to-coast by the Columbia Broadcasting System.

This nation-wide airing, which took place on October 27, is to be followed by other top-line air dates which are now being lined up for Len.

TWO famous personalities in the profession link their destinies this week, when singing relebrity Johany Green Joins the Vocalist.

celebrity Johany Green Joins the Vic Lewis Orchestra as featured vocalist.

Vic Lewis told the MELODY MAKER on Tuesday: "My band is doing well and getting a good reputation, but I felt that we still need a star attraction to put us right on the top. Knowing Johnny's great following from his many hundreds of broadcasts and his solo recordings and stage shows, I approached him in the hope that he might be able to link up with me. I am glad to say he accepted, and he will now be my star guest on all the shows, broadcasts and concerts which my band undertakes."

Johnny Green's first appearance with the band will be in an overseas broadcast to-day (Thursday), from 10.15 to 11 pm. This Saturday he will appear with the band at its dance at Rochester Casino, followed on Sunday by a concert at the De Montfort Hall, Leicester.

Light Programme listeners will be able to hear Johnny and Vic in the

Light Programme listeners will be able to hear Johnny and Vic in the band's broadcast on Monday, November 19.(5.45 p.m.), and then the Lewis date-book includes a number of dances, including Cheam Baths (12th), Arder, Ballscon, Bardersth (14th),

Arden Bailroom. Bedworth (14th), and Kidderminster (16th). We feel sure that the Vic Lewis-Johnny Green link-up will be a big thing for both parties.

CORNERMEN IN SURPRISE FRANK WEIR CHANGES

A SURPRISE reshuffle of Frank A SURPRISE reshuffle of Frank
Weir's musical aces at the
Lansdowne Restaurant, W.1, now
finds Charles Granville (clt.,
tnr.), Norman Fantham (clt.,
tnr.) and "Biff" Byfield (alto,
baritone, clt.) replacing cornermen reed stylists Aubrey Frank,
Bill Lewington and Jock Faulds.
Respectively "Biff" Byfield and
Charles Granville were formerly
with the groups led by trumpeter
Reg Arnold at the Orchid Room,
and violinist Paul Adam at the
Milroy.
Aubrey Frank and Bill Lewing-

Aubrey Frank and Bill Lewing-ton, who both desired a change from West End restaurant work, will concentrate on free-lancing

for the time being.

Frank We'r tells the "M.M." that he is looking for a really first-class alto saxist, doubling baritone and piano. Musicians with the necessary qualifications should contact Frank, either clo The Lansdowne, Berkeley Square, or by 'phone at Finchley \$649.

CONNELLY TAKES CINEPHONIC

I't was announced this week that music-publishing chief

that music-publishing chief Reg Connelly, managing director of Campbell. Connelly and Co... Ltd., has taken over the Gaumont-British interest in the Cinephoric Music Publishing Co. This means that Reg Connelly now owns Cinephonic, and, discussing his plans with the Melody Maker on Tuesday, he said: "Sid Coleman will remain in charge at Cinephonic, where he is doing a very good job, and the policy there of publishing and developing British songs and British film music will be continued."



Ted Heath, who now sponsors the Tito Burns Sextet, turned up to enjoy their music at last week's "Ascordion Club" radio session. In this "M.M." photo, you see Ted at the mike with Tito Burns, producer Charles Chilton, compère Roy Piomley and all the members of the Sextet.

THE first step in the "Melody Maker" campaign to revive and reorganise the British Rhythm Club movement, is being taken

reorganise the British Rhythm Club movement, is being taken by the restarting of the most famous Rhythm Club of all, the No. 1. Founded in 1933, the No. 1 Rhythm Club was not only the first of its kind in this country, but also in the world. Despite the loss of various premises, due to enemy action, the club continued to meet until 1943, when, after losing the use of the Earberina Club, St. John's Wood. Rex Harris—who was in charge of its destinies in those days—decided to suspend its activities. Stronghold of British jazz during its vital and formative days, the No. 1 Club is being revived under the auspices of a new committee and such difficulties as may crop up in the running of this club will be used as experience to benefit the other clubs throughout Britain.

The affairs of the club will be in the hands of Sinclair Traill (of the Melody Maker "Collectors' Corner" feature) and Geoff Arm-

FELDMAN'S TOP TUNES

THE SUPER HIT!!!

MATERICA

From Val Parnell's London Hippodrome Production "STARLIGHT ROOF"

THAT'S MY DESIRE CANZONE D'AMORE

(My Song of Love) 125/7/9, SHAFTESBURY AVE., W.C.2 Tel.: Temple Bar 5532 (4 lines)



The platform at Liverpool Street station filled suddenly | band was trumpet stylist Albert Hall. Just on 18, Albert with musicianly sombreres and "re-bep" lies when Teddy found that even such an important date as playing to the troops could not gain him a call-up deferment. His Marmich, on the first step of their trip to Germany. They place was taken at the eleventh hours by Jos Richmond, epon in Hamburg. Missing from his usual place in the



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in sealed cartons.

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ulmination of every semi-pro band's dream was reached by the Jive ombers just Saturday (35th), when they recorded at the E.M.I. Studios see above). Recording engineer Laurie Bamber joins the boys in their smile of victory in this special "M.M." photo.

We Came, We Played

What it feels like to win the "All-Britain"

WELL, we won!

And, frankly, none were more surprised than the boys and myself.

I'm still dazed; and the boys, I know, are overwhelmed by the attendant prestige and publicity. Winning the "All-Britain" is the realisation of a dream we've all cherished since 1943.

That was when we formed the Jive Bombers and entered our first contest. But you can read the band's history in the "M.M."

"All-Britain" Souvenir Programme. Let me here detail the events that led up to our staggering away from Belle Vue with the Jack Hylton and Belle Vue Challenge Cups, six gold medals, the "M.M." Diplomas and Bannerette, and a song in our hearts.

We caught the 1245 night nerette, and a song in our hearts.
We caught the 12.45 night
train from Marylebone on the
Saturday—straight from a "gig"

-October 24, Light, 3 p.m.

ome of the exuberance I asked for:

some of the exceptance . . . can I hear this band play "Polka" from Shostakovitch's "Age of Gold" ballet sometime?—October 24, Light,

HARRY PARRY, and thought the tempo of sig. tune "Champagne" much more acceptable ... warm and appealing trumpet tone from Pat Barnet in Bix's "Davenport"... amused by announcer's build-up for Dennis Neale's drumming in "Black Eyes." as though Harry's smooth lower register clarinet work were incidental, but that wasn't Neale's fault... liked Terry Devon's deep and true voice in "Pirst Love Last Love," but she inclined to force the "Sentimental G"... not many dance-band singers who can achieve those high B's in "I Give My Heart." but Jean Bradbury got the old double tops with dexierity and expression:

tops with dexterity and expression:
not my sort of song, but I bet it went
heart-throbbing to millions...
"I.C.B., etc.," beaten in by Drummer
Neale, who set a lot of drive for this

session, but didn't like Terry Devon's

session, but didn't like Terry Devon's phrasing... balance wrong somewhere in "Eager Beaver": high-het overrode whole sextet... intricately patterned piano embroideries from Dennis Wilson to full-band statement of theme in "I Got Rhythm"... "Summit Ridge Drive" bade farewell to one of the best versions of this

to one of the best versions of this tune, and one of Harry's best broadcasts to date.—October 25, Home,

JAZZ CLUB and was disappole

described by SIDNEY C. WHITE

Leader of the Jive

man, clerk, and tool-maker.

Part of the way up we played cards, but soon these were put aside for the urgent business of rehearsal. Fortunately for everyone, we had a carriage to ourselves; but I don't even think the possible proximity of a brace of bishops or an Army colonel would have deterred us. We were determined to put up a good show on the big day. If the passengers in the next compartments didn't like jive, then they could always beat on the partitions. beat on the partitions.

The fact that they kept quiet seemed a good omen!

* * * *

VIC LEWIS, and thought trombone nan's slide would slip right out in Boyd Raeburn's "Hip Boyd"...
Glenn Miller's arrangement of "Prenesi" aired the sax section led by Ronnie Chamberlain, and the muted trumpet passage made me prick up the ears... "Artistry in Percussion" featured Peter Coleman: a Kenton number by Bartok out of Mossolov and no punches pulled... here's a band that doesn't mess around with a few "screwy" harmonies—it absorbs and reproduces the music of tomorrow on the grand scale à la Shostakovitch... and talk about contrast! The next moment they played smooth "One Love"...
"Come Back to Sorrento" with Jimmy Skidmore appassionata and some of the exuberance I asked for: SOON it was 9 a.m.—and Manchester. Unshaven, unwashed, but full of hope, we stumbled on to the platform. We unwashed, but full of hope, we stumbled on to the platform. We hadn't slept for about thirty hours, and we barely had time to eat. We had to be at Belle Vue around midday. If there's any truth in the adage of mind over matter, this was it. We were so full of the prospects ahead we hadn't time to think about such mundane matters as food and sleen. food and sleep.

food and sleep.

By now it was Belle Vue, and time was running out. We had drawn for ninth place. With mixed feelings we watched our eight predecessors. The Scott Henderson Quintette—last year's winners—played fourth. After their performance, I turned to the boys and said: "That's it!" We consoled ourselves with the thought that we might get a placing.

Bands numbers five, six and seven were dissected by the judges. Back in the band-room we fingered our collars—and instruments.

Then, they called our name. Six thousand pairs of eyes watched us walk to the centre of that vast auditorium. One of the boys whispered that he felt like a gladiator marching into a Roman arena. Certainly I know my main concern was whether we would eventually get the thumbs up—or down—sign from the judges.

But, opening with "JB. Dilemma" we soon lost our fears and got in the groove.

Funnily enough, hardly before we had started it seemed over. With the last echoes of applause drumming in our ears, we walked back to the band-room. Then, we watched the tail-end of the contest.

at the Greenwich Baths. There were six of us: Kenneth Sommerville (tpt.), Kenneth Franklin (alto, clt.), Stanley D. Walker (pno.), Stanley Musgrave (g'tar.), Ronald Arrowsmith (bass), and myself (drms.). Respectively, our trades are engineer, printer, catering manager, gown salesman, clerk, and tool-maker.

Part of the way up we played cards, but soon than we played cards.

Right here, I want to say just how much I and the "Bombers" appreciated the way so many of our vanquished rivals—who must have been suffering cruel disappointment—so unstintingly gave us praise.

us praise.

On this point, and at the risk of giving offence, I must comment. They may be superior musically, but I can't help feeling that the boys in Archer Street can learn at least one thing from us semi-pros. That is, comradeship. There is a wonderful and kindred spirit among part-time musicians. So many of those little, niggling differences that seem inseparable from every-day professional activities are non-existent. None of our fellow contestants belittled our success. Several, in fact, have taken the trouble to convey their congratulations in writing.

But such letters are not the

But such letters are not the only ones that have arrived since we won the "All-Britain." Already we've had many offers of bookings—a sure sign that premoters, like ourselves, regard an "All-Britain" win as the hallmark of a band's quality.

TIPS on how to win? All
I can say is that we
devote most of our spare time to
practice. I'm also fortunate in
having two talented arrangers in
the group—Ken Sommerville
and Stan Walker.

Then, of course, we always try to improve our musical style. We buy lots of records, and study the "be-bop" trend. If asked for advice, we would urge bands to experiment with new musical forms, and concentrate on those most suited to individual combinations. binations.

binations.

Are we resting on our laurels?
You bet we're not! Just as soon
as that contesting season starts
again, we'll be in the swim. And
if the tide does turn against us
next year, then we can always
strike out for the 1949 "AllBritain."

Rex Harris reviews last week's Radio

ROY WALLIS in a cheerful bouncy programme . . . but what happened to the tenor sax? Made a false entry

again.-October 22, Home, 9.30 a.m.

* SIDNEY LIPTON . . and can only say. "Well, well, just this and that ..." "Feudin' and Fightin'" needed a few Bren guns to enliven things.— October 22, Light, 10.35 p.m.

heard which attempted re-bop, but which sounded rather like a good trombonist wasted when he appeared; popular though... Shearing's arrangement of "Yesterday" with mysterioso intro. was full of rich and pleasing harmonies sweetly executed; for this, many thanks... "Turn on the Heath" left me cold, for the ensemble passages were heavy and dead and drowned trombone solo work; gradual frenzy worked up to Parnell's drum display...— October 23, Light, 10.35 p.m. to the tenor sax? Made a false entry or false exit during "First Love Last Love," and then disappeared into the void, and impression I gained was that he was feverishly working on repairs until—hey presto!—he sppeared again in last number... nice tone. too... much liked Prank Stewart's contribution, also the "Dorsey" band-chorus in "Sunnyside"... effective guitar passage against bass and drums in "Temptation"... whole session rode easily, and I must visit the Wallis collection again.—October 22. Home, 9.30 s.m.

CYRIL STAPLETON, and prayed for "Carloca" again: It was answered.
.. Dick James and Sally Douglas got together well in "Tallahasee," but I wish she'd put more feeling into the things she does for love . . . peak spot for me was "Cherokee," an ideal for the Stapletoneers, and must hand it to rhythm section, with accent on bass player, and to hot clarinet solo TEDDY FOSTER, who boasted a sax-player with a Bechet vibrato in the Stan Kenton study. . . T. F. himself sang "I.C.B.T.Y.I.L.W.M." with inflections borrowed from Louis Armstrong. Nat Gonella and Ted Lewis. . . "Southern Scandal" showed hairspring balance for bass and plane intro., and contained trumpet fail to end all trumpet falls . . that old feudin' job came up again, with Ronnie Price doing nicely, but the tutti passages were a trifle frutti . . "Wabash Blues" is too old a timer to be garnished with an overdose of frills, although the soloists struggled bravely before getting lost in a haze bass player, and to hot clarinet solo and tenor man . . . - October 24, Light, 11.15 c.m.

* * * *

SANTIAGO, whose rumba music accelerated to warmer feeling as time went by . . heard it by courtesy of friend's car radio which picked up a fine planist in concert arrangement of "Green Eyes"... Bill Stevens and guest "Busz" Trueman trumpet duetted "Rumba Blues," egged on by band's shouted encouragement and whipped up a curate's omelette...
"Babalu" best spot of show with plenty of hoodoo and voodoo.—October 24. Home, 1.40 p.m. 24. Home, 1.40 p.m.

DUNCAN WHYTE and LORNA
MARTIN, who put the only lift into
Cafe on the Corner from "Peg O' My
Heart" onwards . . Lorna fanned
the famous de Falla "Ritual Fire
Dance" into a blazing solo flame
which compensated for the band's
(shall we say) uncertainty . . Duncan treated us to a warm and sympathetic trumpet which was pleasant

BOSWORTH'S

TWO NEW SWING CAMEOS

bravely before getting lost in a haze ... must give a mention to that ole bass man again, though.—October 23. Light, 5.45 p.m.

TED HEATH and unison trumpets in that "Lonesome Road"... Eric Jupp arrangement of "Baia" certainly Stravinsky-like, and most effective passage for augmented drums

with muted brass . . . Kenny Baker swing group produced a "Red Flush"

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JAZZ CLUB and was disappointed
... balance-sheet went like this:
Debif—Norman Burns, who, as a
drummer of experience and taste,
should know better than to make his
high-hat the symbol of good technique: first time I was conscious of
Pete Chilver's guitar was during
"What is this Thing C.L." towards
end of programme ... Leo Wright,
who played the notes as if he had a
grudge against his trumpet ... that
terrible all-in for the last four bars
of "Don't Be That Way"... no.

terrible all-in for the last four bars of "Don't Be That Way"... no. please don't... tempo of opening number "I'm Comin', Virginia," sounded like competition of "I Can Oet Through This Quicker Than You"... Credit: that delicate, almost fragile phrasing and intonation from Nobby Clarke's trombone... crisp band support and word-perfectitude of Harry's "Poker Oame"... Ronnie Scott's rhapsodic tenor in "Love Me or Leave Me"... Carl Barriteau's timing in "I Cried for You"... and Mark White's crack of the evening when thanking guest Carl Barriteau for coming along with his clarinet and Teddy Poster for coming along with his (pause) voice... Keep your ears open for next Saturday" for Coming for next Saturday" for Coming for pause open for next Saturday" for Coming for next Saturday" for Coming for pause open for next Saturday" for Coming for pause open for next Saturday" for Coming for pause of the coming for pause open for pause of the coming for pause of th his (pause) voice... Keep your ears open for next Saturday's Jazz Club (November 1), it should prove heap big surprise.—October 25, Light, 6.15

Britain's Top Tunes

The following list of Ten Best Bellers, irrespective of price, for week ending October 23 has been compiled from lists supplied by the members of the Wholesale Music Distributors' Association in London and the Pro-

1. NOW IS THE HOUR 2 COME BACK TO SORRENTO 1. LITTLE OLD MILL .. (2s.) Ricardi 4. THERE'S DANGER AHEAD

5. I'LL MAKE UP FOR EVERYTHING
6. MY PIRST LOVE, MY LAST
LOVE (1s.) P. Maurice
7. GUILTY (1s.) Francis. Day
8. CHI BABA (1s.) Sun
9. DOWN THE OLD SPANISH TRAIL
(1s.) P. Maurice
18. I BELIEVE (1s.) Edwin Morris

Awards omitted from last week's list
Individualists' Award.—Guitar:
John Duarts, of Etch and his Quads.
Hon. Mentions.—Piano: Bert Wilkinson, of Etch and his Quads.
Drums: John Curtis, of the R.A.P.
Melkaham Station No. 1 Dance Orchestra.

HITS AND PIECES by Sammy Quaver WHAT a finish! No fewer than five British songs wound up in the Top Ten, and now, who said our boys couldn't compete with the Yank tunesmiths? Just take a look at the Hit Parade frame, and you'll understand why I'm on the warpath of some of our all-American-minded bandleaders. . .

You'll soon be under the spell of "The Lady From 29 Palms." A reader writes: "You stick to schmaltry Lombardo, and I'll take Heath." Oh, no, you don't, I'll take Heath AND Lombardo. . . Jimmy (Ascherberg) Allen back in harness again after recent illness, and trotting around town "Peg O' My Heart." bent, plus some "new ones" that he didn't pick up from the hospital nurses! . . .

didn't pick up from the hospital nurses!

If some of our name orks, would play their "Band Parade" stuff on one-nighters, they might draw the dancing crowds and also "get out of the red.". Said the agent to the bandleader at the Arsenal ground:
"I went to see Chelsea reserves play Bournemouth on Wednesday afternoon." "No wonder I'm not working," replied the maestro.

Monte Rev capped all "Sorrento" versions on the Ipswich Hippodrome broadcast last Priday night. Definitely terrific singing, Mr. Rev.

Crack of the week by songsmiths Leo Towers and Don Pelost. They told the Alley boys that "The Little Old Mill" is really No. 1. 'cos "Hour" is a non-cop and "Sorrento" is a classic! Dere's brains in dat dere team. . Music publishers say that tunes are made by the way they are played, and a certain contact man rang me the other morning to confide that he'd heard a certain Mayfair band broadcast, and didn't know one of his firm's numbers was played until he saw it on the sheet the following day!

A big welcome back to Rita Marlowe. We've missed those "Sophie

following day!

A big welcome back to Rita Marlowe. We've missed those "Bophie Tuckerish" pipes, but they functioned beautifully on the Stanley Black airing last Wednesday evening.

The current vogue in America is for guest appearances by name vocalists on one-night stands, in restaurants, clubs and dance halls, and by the looks of this week's "M.M." it's the quickest-ever follow-up to a Yank idea. Maybe the muchmalisned crooners are coming into their own at last?

Taking last Saturday night's form

Taking last Saturday night's form as a guide, then Doreen Lundy is cut

SAMMY QUAVER'S Tune-of-the-Week I'LL MAKE UP FOR Britain's Top Tunes No. 5 Ross Parker Publisher: Contact Jockeys: Saunders—Reg. Evans— Al Leslie

on her own in this country. She stood out like a "Statue of Liberty" on Winnick's air-ahot. . . Walt Disney's "Pun and Pancy Free" has eighty-one platters plugging the score of the film, an all-time high. Pound a pair of pin-ups in Paddy O'Neil and Jill Manners at the New Cross Empire. The glamour thrushes evoked plenty swoons from the customers the night I was in . . . Johnny Oreen and Alan Dean turned up at the Terry Devon Pan Club "do" at Tooting last Saturday night. . . . Bade fareweil to Arthur Tracy down

Tooting last Saturday night.

Bade farewell to Arthur Tracy down at Heathrow Airport Wednesday (27nd), and the lush Pan-American hostesses went starry-eyed when the "Street Singer" appeared.

Prankle (That's My Desire) Laine vet. come-up singer in the States making a PA. in a Detroit music store, drew a 45,000 all-day turn-out of bobbysoxers, who jammed the highway, stairways and elevator.

Peter Morton, Jack Simpson's warbler, officially chosen as understudy to juvenile lead star Alan Gilbert in "Pinian's Rainbow." I watched Peter at the dress rehearsal of the Palace show, and I am betting on this good-looking younsyter to make the neons in the West End before many moons have passed.

Tin Pan Alley Oscass to Bushy

Tin Pan Alley Oscass to Busny May for a brilliant performance on "Peg O' My Heart." To Dorest Lundy for a sensational warble on "Anna Lucasta." To Grene Sisters for a smartle vocal on "Garden in the Rain" in "Music Hall."

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Another "M.M." picture of the recording session which took place at the E.M.I. Studies last Saturday (25th), when the winners and runners-up of the "All-Britain" waxed for Regal-Zonophone. Here you see the Falcons, of Leigh (Lanes), who finished second, jistening to the play back of the record they have just made. Oritically judging the work of his proteges is Alyn Alasworth (on extreme right), who coached the hand and did its arrangements. Alasworth is the Ocear Rabin discovery who is now turning out grand scores for that orchestra.

Man of Two Worlds

EAVING England in 1931
at the height of his
fame as arbiter of this country's
jazz fashions, Fred Elizaide returned on Monday last as one of
the most interesting of presentday serious composers

For sixteen years his name has remained a milestone in the history of British jazz, both among musicians and among older members of the jazz public, whose worn Brunswick discs of such numbers as "Sugar," "Darktown Strutters' Ball" and "Harmonising," take them back to what many term the heyday of British jazz.

FRED ELIZALDE

How one of the figureheads of British Jazz has at the same time curved himself a niche among present-day straight composers is told in this

intimate story behind the reappearance in London for the performance of his Violin Concerto of former Savoy Hotel leader,

The youngest son of a Spanish family who emigrated to the Philippine Isles to found the world's largest manila hemp industry. Fred's musical history from the age of thirteen years (when he wrote "Harmonising") to to-day (when his Violin Concerto is in rehearsal for its performance next Monday at the Central Hall) has been one of opposing musical trends.

He was born in 1907, and sent The studied music under Alfred Hertz and Ernest Bloch—and at seventeen was playing dance music on the rip-snorting Barbary Coast, moving to respectability and San Francisco's Cinderella Roof, and an arranging offer from Paul Whiteman.

Whiteman.
Turning down the offer in favour of law studies at Cambridge University, he almost immediately formed the Cambridge Quinquaginta Dance Band. An appearance with this band at the Holborn Empire and a recording contract immediately put him on Britain's jazz map, led on to twice-weekly broadcasts from ZLO, and finally the Savoy Hotel, where his band made musical history, augmenting rapidly to where his band made musical history, augmenting rapidly to eighteen men, including such present-day notabilities as violinist George Hurley, altoist Harry Hayes, bass saxist Rex Owen, trumpeter Norman Payne, vocalist Al Bowlly, etc., whose salaries were such as to leave him £12 in pocket at the end of each week.

To offset his meagre earnings, he founded the Cambridge Music Company, which almost immediately hit the jackpot by publishing "All By Yourself in the Moonlight."

A LMOST as suddenly as he had appeared on the musical horizon, Elizalde disappeared as a jazz name. He went to Paris, shared a flat with Ernesco Haiffter, one of the forement Spenies of the control of Ernesco Haiffter, one of the foremost Spanish composers of today; moved on to Spain to study under Manuel de Falia in Granada; reappeared upon the music scene as conductor of several symphony orchestras in Parls—and then as solo pianist on Decca records ("Vamp Till Ready," "Ain't She Sweet," etc.), and as arranger for Henry Hall.

A brief flare-up of the old jazz flarne, and as quickly its extinction as he left England again, after the birth of his baby in 1934, to settle in Bayonne, in the south of France. There throughout the war he stayed—hostage in occupied territory for his American wife till the end of a carnegie Hall, New York.

war that saw the death of his brother Juan at Japanese hands and the serious illness of his brother Manuel (Lizz) as a result of three years in a Japanese concentration camp.

But Fred's pen has not lain idle during this time. As reported in the MELOOT MAKER last week, his output has included a puppet opera, "Los Titeres di Cachipores," in collaboration with Frederico Lorcas, concertos, tyne poems, and, of course, the Violin Concerto to be played by Christians Ferras on Monday next.

Nor has his interest in jazz dwindled. A recent visit to the States produced not only a record of every recorded solo ever made by Bix (who was a member of his Cinderella Roof band in the mid 'twenties), a reunion with his old friend Adrian Hollini (who played in his Savoy Hotel band), and many an evening at Eddie Condon's Club, together with an enthusiastic appreciation of Wild Bill Davidson and the Chicago Loopers.

FROM all of which it will be seen that Elizalde has by no means bade the jazz good-bye. "If," he says, "I led a band to-day, Matty Matlock would be my choice; but I certainly wouldn't have a big band. Six or seven men are enough to play jazz. And I'd think seriously about Joe Venuti, too, because Joe still plays plenty of fiddle.

because Joe still plays plenty of fiddle.

"Pee Wee? Well, forgetting his tone and his penchant for getting stuck on some high note, apparently without the ability to break loose, Pee Wee can still suddenly produce ideas which electrify everyons. The Negro players? Yes, with limitations. Art Tatum is certainly a phenomenal planist, but there's far too much copying of ideas in America and too few real individualists. I feel, too, that when Artie Shaw said that electric guitarists ought all to be electrocuted, he may have hit on a profound truth!"

Elizalde will tour South

Record Reviews Here is real re-bop!

DIZZY GILLESPIE SEXTET (errone-ously labelled Dizzy Gillespie and his Orchestra).

but actually Part I) (Dissy Gillespie, Ray Brown) (Am. Musicraft 5497). DIZZY GILLESPIE SEXTET

Puller) (V. by Alice Roberts)
(Am. Musicraft 5496).
(Parlephone R3000 3c, 11jd.)

Gillespie (tpt.) with "Sonny" Stitt (alto); Milt Jackson (vib.); Al Haig (pno.: Ray Srown (bass); Kenny Spearman (Clarke) (dms.). Recorded May 15, 1946.

THIS record is due out next Tuesday, in the Parlophone November Supplement, and as there has been a mess-up with the labelling, I think I had better explain the position once and for all before you all start bombarding me with letters of query, and Parlophone with missives of vituperation.

On May 15, 1946, the Dizzy Giilespie Sextet recorded what at the time was intended to be just a single-sided version of a piece which Dizzy and his bass-player, Ray Brown, had written and called "One Bass Hit."

COMPLETE "WORK"

But on hearing the test Dizzy was so enamoured with it that he decided to "develop" the piece for his big band, and the rearrangement was duly recorded on the following July 9 and called "One Bass Hit" Part II. As a result of this the earlier Sextet version was called Part I, and both parts were duly issued in America as a complete "work" on the two sides of one disc.

Then in August this year Parlo-

on the two sides of one disc.

Then in August this year Parlophone released (on R3051) Part II of the opus by itself (coupled, you may remember, with Dizzy's "Things to Come").

It was an unwise thing to do, because the property of the part of th

because, unless one not only knew of the existence of Part I, but also had heard it, much of the significance of Part II was lost. But actually not only had we been unable to hear Part I, but we were not even given an intimalabel of R3051 gave no "part" number at all. It merely stated "One Bass Hit."

Happening to know that "One Bass Hit" was in fact a two-part opus, and that it was Part II that had been issued, I approached Parlophone on this matter. (For Mum and Dad-to bring back happy momeries of those 1920 dancing days.)
HENRY BUSSE.—" Hot Lips "
(Brunswick O3791).

They explained that the reason they had put out Part II first, and by itself, was that they had

and by itself, was that they had not a good enough master of Part I on hand. But they promised to put out Part I as soon as possible.

This month they have redeemed their promise. But instead of correctly labelling the record Part I, they have called it No. 2, thereby not only falling to make clear the relationship between the earlier-issued "One Bass Hit" and the one to be issued next and the one to be issued next month, but also inferring that the earlier one is a sequel to the November one, whereas actually it is the other way round.

And to add to the confusion,

the label makes another mistake. It says that Part I (erroneously labelled, I repeat, No. 2) is by Dizzy Gillespie and his Orchestra, whereas it is in fact by the Dizzy Gillespie Sextet.

It is only fair to add that the wrong band name on the label is less the fault of Parlophone and more the fault of Musicraft, who, although they labelled their records correctly, gave on their recording sheet the same Gillespie big-band line-up for both Parts I and Ir.

CORRECTION DUE

Parlophone have promised to Parlophone have promised to correct the labels as far as the band names are concerned on future pressings. Meanwhile, however, some hundreds of copies have already gone out to dealers with "Orchestra" instead of "Sextet" on the labels. And what is more, it is questionable whether even on the future pressings the "No. 2" will be corrected to "Part I," because this would go no way to explainthis would go no way to explain-ing that the earlier-issued "One Bass Hit" was in fact Part II, although unlabelled as such. Unless you know the true re-

lationship between the two parts of the piece, and which is which, so that you may hear and consider them in their correct sequence, much of their meaning, and so your enjoyment of them, will inevitably be lost.

Now for what actually happens in Part I—the real Part I labelled No. 2.

Broadly speaking, it is a slightly slower, soloists' version of what subsequently was tonally de-veloped in Part II for the large

band. It opens with the long solo by Ray Brown's still under-recorded but nevertheless terrific bass, during which Dizzy again makes his trumpet comments and various people introduce those quotations from "Good-bye Blues" which in Part II were played by the whole brass section.

So far the side is not materially different from what you have

different from what you have already heard in the earlier-issued part. But now things begin to change and the soloists come into their own.

That semiquaver trumpet cadenza which in Part II was split between two trumpets is taken entirely by Dizzy, who proceeds to play another of his fantastic re-bop solos. Then we go to Milt Jackson's vibes and on into the alto solo.

PARKER DISCIPLE

This is played by Sonny Stitt.
Watch Sonny. He is a disciple
of Charlie Parker, and not so far
behind the one and only at that.
To finish, the whole Sextet
comes in and gives as intriguing
a display of small-band re-bop as
I have yet heard.
Taken all round, however,
"Oop Bop Sh' Bam" is an even
more exciting side.

"Oop Bop Sh' Bam" is an even more exciting side.

It starts off with Dizzy, to appropriate enough vocal "Oop Bop Sh' Bam" ejaculation by the rest of the group, stating the theme about as near straight, especially in the "middle" eight bars, as he has ever got to playing a melody "as wrote." This is a good enough sample of Dizzy's style and technique, but to gild the lily he later takes another chorus in which he out-Dizzys even Dizzy. Dizzys even Dizzy.

Between these two choruses we get more of Milt Jackson's nothing if not ingenious vibraphone, and then up pops Sonny Stitt to take an even greater solo than he did in "Bass Hit," and that, believe me, is saying plenty. Add to all this a swell rhythm section driven by Kenny Clarke's punching drums, and the sum

punching drums, and the sum total is Dizzy and his re-bop as good and as complete as any record has yet given them to us.



MY LOVELY WORLD AND YOU THE STORY OF JOE

THE GREEN HILLS OF IRELAND SO LOVELY THE NIGHT

CINEPHONIC MUSIC CO., LTD. 100, CHARING CROSS ROAD, W.C.2.

Czechoslovakian Cake-walk Up from 'Down Under,' an Australian Dixieland Band is blazing new jazz trails

MY seven-piece band, with manager Mel Langdon, arrived in Prague, on August 4, just in time to catch the last two weeks of the World Youth Festival. We arrived with a few bookings,

some expectations, many doubts.

weeks of the World Youth Festival.

Some expectations, many doubts.

What happened exceeded our wildest hopes.

Czechos'ovakia has taken to our jazz like a duck takes to water; we're still there after three months and booked pretty solid, and at good money, too! I guess some of you in England have heard of the band, and the records we've made back home on Ampersand and Regal Zonophone. But for those who don't know us, I'll just say that we play nothing but jazz, with a cornet, trombone, clarinet and four-rhythm line-up.

In Prague, we participated in the Pestival, playing a dance and a wonderful open-air concert to 5,000 people of about 50 different nationalities. We played our "Story of Jazz" program.me—blues, stomps, marches, rais and cake-walks—and the audicace cheered the improvised music.

A few days later, the UNO Pilm Unit made its first picture, filming the Palestinian Choir and three minutes of the Bell Dixieland Band playing "Ballin' the Jack." This was a tidio job for which we had to drive up in wind-cheaters decorated with the kangaroo emblem where thist of the world. We also visited steel and textile factories, where the workers seemed to like the jazz as they made us presentations.

PEFORE the Pestival ended, week five chester Giab

BEFORE the Festival ended.

Karel Vlach—whose band is
at the Café Penix in Wenceslaus
Square—invited us to come and play
four numbers one evening while his
combo rested. The café crowd were
kind enough to encore the dixieland
session. I was taken to the office and
sixned up for the month of September to play seven nights a week plus
Saturday and Sunday afternoons.
Hard work, but the band enjoyed it
and was a great success by all
accounts.

It was our biggest break since we left Australia, for we came expecting to stay a fortnight, then move on to other parts of Europe. As it was, we got to know people at the Penix and one thing led to another,

Leader Graeme Bell

tells the "M.M" how it is done

During that month, we recorded eight sides for the Supraphon label: "Panama Rag." "Sister Kate." "Dallas Blues," "Fidgety Feet,"

The Grasme Bell Band has been in existence about eight years; has been known as Graeme Bell's Dixieland Jazz Band since 1943. In Australia, where they are paid to play real jazz, they are the best known of several established units playing New Orleans style music.

music.

At home, they work six nights a week—five at Melbourne's Manchester Glub, and Saturday night at Bell's own cabaret, the Uptown Glub. The hand has recorded, broadcast and taken part in all the important jazz conventions in the Commonwealth. Last month, their first sides were released in this country, on the private Tempo label.

Line-up of the Dixielanders is: Graeme Bell (piano and director); Roger Bell (cornet and vocala); Don Roborts (clarinet); Adrian Mensbourgh (valve trombone, trumpet and elarinet); Louis Sithereisen (bass); Jack Varney (banjo and guitar); and Russ Murphy (drums).

"Riverside Blues," "Just Gone" and two originals, the date was September 23. The "Just Gone" master was broken, but we're going to do it again. Pour days later we recorded 30 minutes of our music for the Czechoslovak Broadcasting Station in Prague. This wire recording was aired during October.

THE Fenix job ended, and the following day we played at the leading coffee house in Liberec. Then, after two-daya' break, we started on a tour of Czechoslovakia sponsored by the Prague Gramoklub, Club president, Emanuel Ugge, arranged the tour, with the B.C.M. (Youth Movement) looking after local organisation. Fifteen towns were covered in as many days, the pay was excellent and the whole thing went off smoothly. As far as conditions go there to-day, we had the best.

That tour included an authors' and poets' concert at the Smetana Hall, arranged by Svboda, the publishers, at which we played relief to some poetry and prose readings. There was also a string quartet. The arts go hand-in-hand there, without too much high-hat controversy.

I flew to England with my wife, who is going to stay here a white, and return to Prague on Saturday (October 25) for a seven-day tour of Moravian towns. From November 1-28 we are booked to play in the best cafe in Kosice. Slovakia. After that there may be visits to certain Bohemian towns and the test two weeks of December will see us in the leading hotel at Zlein.

0

N

C

THEN we want to come to England. We have union blessings, and a couple of jazz concerts are offered to us. But at least a week of good dates would be necessary to bring the Dixielanders over. We believe there are gulte lot of English jazz lovers who want to hear the band. At any rate, we've been so heartened by the spontaneous enthusiasm shown by Ozech audiences that we'd like a try-out in England. We leave for home at the end of the year, and everyone in the band is hoping something can be done about it before then.

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By ARCHIBALD JOYCE

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Tin Pan Alley Ball

TO-NIGHT (Thursday), at the Lyceum, Strand, the Tin Pan Alley Ball takes place, organised by the Music Publishers' Contact Personnel Association, in aid of their Benevolent Fund.

It should be a grand "do," with five bands in attendance and the whole music-publishing profession turning out in its glad-rags—but it has an even more important aspect in that, for the first time, it focuses attention on the "backroom boys" of musicpublishing.

It is, perhaps, unfortunate that the exploitation staffs of the music-publishing firms found themselves linked with what the BBC has already publicly called a "pernicious and degrading practice" by being known as "song-pluggers." In an effort to rid themselves of the stigma attaching to this designation, they have gone to the other extreme by taking themselves just a little too seriously, as the over-imposing name of their association will show,

Our contributor, Sammy Quaver, with his flair for unusual nomenclature, has dubbed them "contact jockeys"-but, whatever their name may be, there is no question but that the exploitation men do good work in the face of great difficulties.

Their ostensible job is to push the tunes which their firms are plugging, and virtually to act as travelling salesmen in popular musical wares. But, far more important than that, they are the liaison men between the people who write and publish popular music and the people who play it-the bandlesders.

Their real job is to spread goodwill between two vitally important sections of our business and, behind the smokeclouds of plugging" which, unfortunately, all too often obscure the hard work they do, they contrive to undertake their difficult task with efficiency and an understanding of the problems of both interested

Many of the "contact personnel" of London's Tin Pan Alley are friends and advisers of our bandleaders. Their experience and understanding of the business and its many problems have often stood the men who make the melody in very good stead; and will, undoubtedly, continue to do so.

Remembering all this, we welcome the "Tin Pan Alley Ball" as a public tribute to the contact men. We wish them all success, and know that the dance band side of the business will warmly support them in all their enterprises.

By Royal Command

WE take this opportunity of warmly congratulating Paul Fenoulhet and his colleagues of the Skyrockets on the honour they have received in again being chosen to accompany the Royal Command Performance at the London Palladium on November 3.

The policy last year of entrusting the accompaniment of this difficult show to the Skyrockets—an avowed dance band—was so conspicuous a success that it is being repeated—and the compliment is not only to the boys of the band, but to the previously-maligned dance band side of the business which they quite unashamedly and most ably represent. and most ably represent.

It is, perhaps, a pity that the organisers—in thus setting their seal on the Skyrockets' performance last year—did not go one better on this occasion, and give the band a place on the stage to let it perform its own show.

Or, failing that, the Skyrockets would have been the last to complain had any dance band been chosen for the great honour of representing this important side of the people's entertainment before Their Majesties.

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PEG O' MY HEART

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BREAK DOWN VOCATIONAL BARRIERS TO ENSURE OUR FUTURE WELFARE

How often does one hear the complaint among musicians that the profession is "dead," "carved to pieces," "finished," or, to say the least, that it has no future? . The last of these pronouncements is usually symbolised by the man who says, "I'll make certain my youngster never comes into the profession!" quite often backing up his decision by deliberately seeing to it that his son or daughter never receives the opportunity of studying music, even though he may be well able to afford for them the necessary education.

When asked to express my own opinion on the subject, my usual response is to point out that I should be a queer kind of M.U. official if I had no faith in the future of the profession. the safeguarding of the welfare of the members of which becomes my full-time responsicomes my full-time responsi-bility when once they have Joined the ranks of the M.U.

It would be, to say the least, taking a defeatist view of things if we allowed ourselves to believe for one moment that the problems facing the M.U. could not be overcome. not be overcome.

Let me say immediately that the future of the profession de-pends first upon the strength and success in its endeavours of the Musicians' Union.

1,500 INCREASE

PERHAPS my readers will forgive me if I dwell for a few moments upon the success of the M.U. organisation in the South-East district, not because it is the only district by any means where such progress has been achieved, but because, being my own particular responsibility, I am naturally in a far better position to quote it.

After returning to civilian life in the early part of 1945, I commenced my duties as full-time Organiser to the M.U. in June of that year, and for those who are not familiar with the framework of the Union. I would explain that the S.E. District for which I was to be responsible, is composed of ten counties in the South-East of England outside a fifteen-mile radius of Charing Cross. Cross.

I commenced to explore this area, making contacts with as many musicians as could then many musicians as could then be found, and, needless to say, the state of the profession within its boundaries proved to be nothing short of chaotic. The various "blitzes" had taken their toll, particularly along the coast-line, in addition to which, scores of hotels and places of entertainment were still under regulisition.

So far as M.U. organisation in the district was concerned, we had three branches, two of which were in a sorry state and the total membership was precisely 303. Space would not per-mit details of the building-up process that had to be carried out, but suffice it to state that, to date, in the same area, we have well above 1.800 members and thirteen branches.

BENEFITS

WITH the growth of t h i s organisation many benefits have come to the many benefits have come to the members: substantial increase of salaries of from £2 to £5 per week for those engaged in certain municipal orchestras and dance bands, increases of from £1 to £2 per week in many other engagements run by private concerns, increases of a smaller nature for that mostly badly paid member of the profession, the music-hall musician, who I am convinced the first and increases of the profession, the music-hall musician, who I am convinced the first are after all only minimums, and many modern employers fully realise that they gain by spending the extra few shillings or pounds over and above these.

THE CULTURAL VIEWPOINT

I BELIEVE that every musician should strive to develop a thorough understanding of all that is best from

by HARRY FRANCIS

M.U. Organising Secretary, South-East District

is in the near future about to receive far better recognition that ever before for the im-portant job that he carries out.

Much good work has been done towards breaking down those artificial barriers which previously existed between the full-timer and the part-timer; benevolent funds have been built up in a number of the branches, purely by the voluntary efforts of the members concerned and with the express desire to be in the position to assist any fellow member who falls upon difficult times.

Most amicable relationships have been established between the representatives of the the representatives of the majority of the corporations or councils within the district and the M.U., and the one or two recalcitrant people remaining in this field will in the near future be finding out that it does not pay to be old-fashioned at a time when the influence of the Trade Union movement is for ever increasing, and naturfor ever increasing, and naturally so.

In a time of crisis it is those who toil, either by brain or brawn, who are called upon to see the country through its see the country through its difficulties; it is therefore only just that they should, through their elected representatives, be able to voice their own point of view in the most influential manner possible.

UNION AND EMPLOYER

THERE are seven other districts of the M.U. In Great Britain, each with its one or more full-time officials and its grand company of voluntary workers, and the progress that I have described in my own district might well be duplicated another seven times in the mind of the reager. This is why the national membership of the M.U now stands at somewhere in the region of 22,000 with over 100 branches. 22,000 with over 100 branches.

These musicians have joined These musicians have joined us by the thousand, not because they expect miracles to happen through their having done so, but because they have realised already that, without some unity within their ranks, the profession, from the vicwpoint of both the full-timer and the part-timer, will indeed be quickly "carved to pieces."

The best of the musical directors and band leaders appreciate that their interests are identical with those of the ordinary musician and that in the long run, direct dealings between the Union and the actual employers are desirable for all concerned. There should be no need for "go-betweens" or factotums of the type who spend much time beating down the musician on matters of directors and oand leaders ap the musician on matters of finance, allegedly on behalf of the employers. Minimum rates are after all only minimums, and many modern employers fully realise that they gain by spending the extra few shillings or pounds over and above these.

Personal Points

Born in Leeds, September 18, 1917, he began musical study on the plano at five, taking up the violin at nine and also fitting in spells on the church organ. He played as planist at Green's Playhouse, Glasgow, with Alec Freer prior to his joining the Army in 1939. In the Service he continued his musical studies on other band instruments, and both played and arranged for many of the Army's principal military bands. Demobilised in November, 1945, he freelanced until joining Roy Fox's new band in the following May as deputy conductor, chief arranger and first trombonist. The following September, he left Fox to join Maurice Winnick at Ciro's Club, in London

Favourite Musicians: Teddy Wilson, Benny Goodman. Favourite Bands: Benny Goodman Sextet and Boyd Raeburt.
Favourite Records: "Happiness is a Thing Called Joe," by
Woody Herman: "Where are You?" by Roy Eldridge and Mildred Bailey.

Favourite Composers: Borodin and Prokoviev. Favourite Arrangers: Sy Oliver and Pete Rugulo, Favourite Food: Steak and onions. Hobby: Playing with small daughter.

the cultural point of view, in every form of music whether it be broadcast from the Third or Light programmes, or played in the Concert Halls, Theatres, or Dance Halls, as by this means a further point of unity will be achieved, and vocational differ-ences between various sections of the profession will be abol-ished.

I state without hesitation that the healthlest Branches of that the healthlest Branches of the Union are those where voca-tional barriers have been effec-tively broken down and both dance and straight musicians mix and co-operate with each other one hundred per cent. We must therefore resist most strongly any tendency to re-introduce the old sectional out-look, when the Dance, Straight, Theatre and "Gig" musicians discussed their problems separately.

However, an improved cultural understanding, which would establish some real dignity in the musical profession as opposed to social snobbery, cannot be achieved if we do not at the same time tackle our material problems, and I be-lieve that it is because, either consciously or subconsciously, many musicians realise that the cultural and material aspects of our professional life are closely linked, that they turn to the Union as the means of expres-sing this realisation in an organised manner.

CURRENT AFFAIRS

CREAT BRITAIN is at present facing perhaps the greatest crisis in its history, which will ultimately be overcome not by the old-fashioned "Britain always muddles through" methods, but by the united efforts of all those who are genuinely concerned for the welfare of the country. The next three months will prove to be decisive as to whether these problems are overcome speedily or allowed to hold back progress for years ahead, and it is the Trade Union movement which can best voice the desire of the people for speed.

The future welfare of the

The future welfare of the musical profession depends, like every other profession or trade, upon the welfare of the country as a whole. It is therefore vital that musicians should take an active interest in current affairs.

We have all witnessed the decline of art and culture in countries where Fascism takes command, so let us join the Trade Union movement in seeing to it that the slip of state is steered in a straight course in the opposite direction. By this means, the future of the musical profession, and indeed, all other valuable contributions to mankind, will be assured. We have all witnessed the de-

To come back to those youngsters mentioned in my first
paragraph, and just to make it
clear that I act according to my
faith. I would mention that my
small daughter. Karlen, is
studying music at one of the
London Colleges, and I shall be
a very proud and happy man
should she become proficient
enough to enter the profession,
which to-day is one hundred
per cent. better than it was a
generation ago, and shows every generation ago, and shows every prospect of occupying the posi-tion it so richly deserves in the new Britain.





This exclusive "M.M." 4 a.m. picture, taken at London's classy Nightingale niterie, shows planist-leader Abe ("Don Carlos") Walters and his smiling Samba-ites.

NEWS IN BRIEF Edited by CHRIS HAYES

BIG NIGHT FOR VIC.—Given a tremendous reception at the Albert Hall last Tuesday week (21st), at the Trafalgar Day Rally Vic Lewis and the Orchestra played their "Music of In-morrow" to an enormous and discriminating audience, who went for it in a big way. Some tasteful arrangements excellently interpreted comprised Vic's contribution to a fine ments excellently interpreted com-

THIS IS IT!—Due for two more breadcasts on October 31 (1.40-2 p.m., Home) and November 7 (10.30-11 a.m., Home), active leader Howard Lucraft, doing "What's This?" the unison wat number he sings with Johnny Green which was originally written and sung by members of Gene Kruna's Band.

ADAM ON THE SCREEN.—Last Friday (24th), Paul Adam and his Mayfair Music commenced shooting for the new Gainsborough picture "Easy Money," starring Greta Gynt at the Shepherd's Bush Studios. Paul and his boys will be heard on the air on Friday (November 7) at 5.45 p.m. in the Light programme.

the Light programme.

VARIETY REVELLERS.—This Sunday (2nd), the Radio Revellers make their first appearance in "Variety Burd Box." On the same day they record for a special edition of "Ignorance is Bliss," to be broadesst en November 10 as part of the B.B.C.'s twenty-fifth birthday celebrations, which include their airing during the Jubilee Variety Show on November 16. November 16.

November 16.

LATIN-AMERICAN

Spanish music of the 15th century from original MSS in the British Museum will be played by Freddy Phillips on his November 13 B.B.C. Latin-American Service session with Carmen del Rio. Freddy has tratified these from the ancient Tablature notation. Modern guitar fireworks will be his offering on November 18 houseart when he airs his Trio in b. however, when he airs his Trio in the Jack Coles programme.

the Jack Coles programme.

DIARY FOR GIGSTERS.—Just out on the market is a nest diary for eigsters, produced by London alto-axist. Tom Jones, and published by London Swing World. 15. City Road. E.C.1. Providing for day-to-day entries from November 1, 1947, to October 31, 1948, this valuable little book also contains much informative material, such as a directory of sig musicians, indexed under instru-



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THE London Panama Club has a new M.D. in the person of the summer, and whose lively subraphonics have been featured in the television Variety proparamines.

I rading on vibes, Reg has with him it lord idrums; Len Felix (piano); John Begble (trumpet); Johnny Crow etr. (1) and Al Belson (bass).

MEDAL FOUND—A MELODY MAKER Dance Band Championship Winning Hand allver medal, inscribed "To lustine, with love from Daddy, August, 1947," found on the beach at Weston-super-Mare, will be forwarded in the owner on application to the felitorial Department of the "M.M."

BIG NIGHT FOR VIG.—Given a transported by B.B.C. producer Mark White. Again compering, and with Webb's Dixielanders, the London Blue Blowers, and Louis Watkins' Chicagons providing the music, CLAYTON'S ADDRESS,—Preddy Clayton trumpet-star with Geraldo, asks us to let his friends know that his new address is: 6 Prince of Wales Terrace, London, W.8 (phone Western O796).

GONELLA'S BIG PROGRAMME

Pollowing a week at the Palace Theatre, Blackpool, and a week of one-night stands in Wales (this current week). Nat Gonella and his Georgians return to "La Martinique" Restaurant at Brighton next

Restaurant at Brighton next
Monday (November 3).

This return engagement, however,
is only for one week, since Nat is
booked up elsewhere until the end
of the year. Here is the list of his
immediate dates: November 10 week,
one-night stands, Derby area; November 17 week, Palace Theatre, Camberwell (London): November 24, return
for one week to "La Martinique."
Brighton: December 1 week, Hippodrome, Ipswich; December 8 week,
Grand Theatre, Bolton; December 15
week, Pier Pavilion, Redear: December 22, Christmas season for two
weeks at the Court Royal Hotel,
Southampton.

Fans will see Nat with his usual
six-piece outfit on his stage dates,
which will be augmented to eight for
the December engagements at Redear
and Southamptot. On some of his
one-night stands Nat is featured with
a ten- and even a twelve-piece combination.

NAT TEMPLE DATES

ON Sunday next (November 2), bandleader Nat Temple temporarily reverts to his old position when he comes under the baton of Geraldo—but this time as solo clarinettist in the maestro's Gershwin Concert at the Davis Theatre, Croydon.

Swiftly returning to his present status, however, Nat commences a series of six sessions for O.R.B S. with his full band on November 5, following this with a Light Programme broadcast on November 13, with Alan Dean and Beryl Turner singing (3 to 3.30 p.m.).

Future dates already lined up infelude a Sunday concert at the Odeon Cardiff, on November 16: a chariff, on November 16: a chariff, and a dance at the Coronation Stall-room, Ramsgate (22nd).

Shakespeare Báck

A FTER an enforced two months' absence for reasons of health, trumpet notability Johnny Shakespeare returned to the Vic Lewis Orches tra last Sunday (26th). He is now completely fit again and in great playing form.

was capably taken over by Ray Cole-man, who played with the band throughout its recent successful Irish

Ray is now free to accept offers of girs and other work, and may be contacted at Richmond 1015.

CALL SHEET

(Week comminencing November 3)

(Week comminencing November 3)

The BLUE HOCKETS.
Empire Dewsbury.
Blanche Cois EMAN and Girls' Band.
Seaburt Hall, Sunderland.
Dr. CROCK and Crackpots.
Nat CONF' Hall, Sunderland.
Empire Brixton.
Nat GONF' Hall, Sunderland.
La M fartinique. Brighton.
Henry Hottlingue. Brighton.
Henry Hottlingue. Brighton.
Henry Hottlingue. Brighton.
Ken Ha Rvey.
Emp Enders.
Felix Mire Liverpool.
Felix Mire Liverpool.
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Syd Million. Newport.
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Syd Million. Newport.
Greanad. Walthamstow.
Oscar Fanad. Walthamstow.
Oscar Fanad. Walthamstow.
Start Rabin and Band.
Experiment Stands, West England.
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Publishers.
SQUACE Ballroom, Redcar.
SQUACE Ballroom, Redcar.

SQUADER Ballroom, Redcar, Gracen's Playhouse Ballroom.

Glasgow.

U.S. BANDLEADERS APPROVE PETRILLO'S "BAN RECORDINGS" EDICT

L EADING American musicians are solidly supporting James Petrillo's ban against recordings, a move which may wipe cut an estimated £2,500,000 a year in musicians' earnings and deal a serious blow to the £50,000,000 recording industry.

Petrillo, president of the American Pederation of Musicians with 225,000 members in the United States and Canada, claims that recordings were killing musicians; carning power and has forbidden his members to make any more records or transcriptions after December 31.

Guy Lombardo expressed the feelings of musicians by saving

feelings of musicians by saying that he hoped Petrillo's action would bring "misuses of record-ings" to the attention of the

public.

Like other musicians and some music industry officials, however, he hoped that Petrillo would come to terms with the record-ing companies before the deadline

If there is no such agreement, the ban will:—

 Prevent "big name" stars, such as Bing Crosby, from transcribing their radio shows. In Hollywood, Crosby's brother Larry commented:
"Maybe we'd better turn the
country over to Petrillo and let

country over to Petrillo and let him handle everything."

2. Affect the juke box industry, which grosses about £120,000,000 a year from 500,000 juke boxes, because of lack of popular recordings.

3. Make things difficult for dire jockeys," since they would be unable to obtain popular new tunes.

4. Mean a death blow eventu-

4. Mean a death blow eventu-4. Mean a death blow eventu-ally for many smaller record shops which depend for their profit on the turnover of popu-lar tunes. Some Chicago shop-keepers expected to begin to feel the ban by the middle of 1948.

Some of the bigger companies, however, have anticipated just such a ruling from Petrillo and have been building up large stocks of records which may carry them over for as much as two years.

The musicians themselves will lose about £1,250,000 a year in earnings from making recordings and about £750,000 in rovalties paid to the union by recording companies.

Petrilio feels that by beaning recordings, he will increase the demand for live musical shows and thus increase musicians' earlings.

The recording companies pay the £750,000 rovalities to the union under the current contract. The Taft-Hartley Labour Law, however, forbids the renewal of such contracts, and the union would have lost the royalties anyway.—British United Press.

SOUTHSEA'S SWING CLUB

THE establishment of a regular weekly swing club is the latest plan being put forward by the progressive management of the Savoy Ballroom. Southsea. Next Wednesday (5th) will be the opening date, and in addition to the lively music of resident. to the lively music of resident attractions, Duncan Whyte and his Band, and Allan Young's outfit, a number of guest artists

outfit a number of guest artists are to appear.

Duncan Whyte is promising swing enthusians some particularly good sessions, because not only are his resident players in good form, but famous tenorist Reggie Dare is joining him for the remainder of his stay in Southesea.

The charge to join the Savov Swing Club is being fixed at 2s. 6d. out as a concession to the many swing-minded Servicemen in the area, manager Eric Lardner is arranging to reduce the membership charge for Service personnel to 1s.

The Swing Club will continue every Wednesday evening, and as Harry Parry and his Sextet are succeeding Duncan Whyte, whilst Allan Young stays on, fans can be sure of two lively resident attractions in addition to the star guest artists whom it is planned to feature at each Wednesday session.

0513

May

DEATH OF BILL TRY

TIG musicians all over London will be deeply sorry to learn that one of their greatest friends. Bill Try. North London musician and coach, died in his sleep on Monday night (27th), after he had made what appeared to be a good recovery from a bad attack.

had made what appeared to be a good recovery from a bad attack of pleurisy and pneumonia.

A cheerful, hard-working man, only 38 years of age, Bill was a good planist, and for a long time, previous to the outbreak of the war, was leader of Claude Bampton's contest-winning Blue Ramblers. More recently he had given up playing to become a

Ramblers. More recently he had given up playing to become a teacher and to throw his tremendous energies into the running of a most successful musical organisation, called the Helicon Club, at Finsbury Park.

Until the war put an end to the famous No. 1 Gig Club, Bill was a member of the committee and was much admired for his wisdom and good cheer. His sudden death at such an early age was doubly tragic, as it followed only five days after the death of his father. The funeral is at Finchicy next Tuesday 4th, at 2 p.m.

The Meloby Maker wishes to offer sincere condolences to Mrs. Try on her very sad loss. All who knew Bill will certainly wish to be associated with this sentiment.

PROMOTION ON U.S. VISIT FOR DAVE TOFF

BACK in London after a seven BACK in London after a seven weeks' business holiday in the United States, Southern Music executive Dave Toff brings news of ex-Geraldo singer Dorothy Carless, now married to American radio notability Hank Hull, and the mother of a baby born within the last few weeks.

Dorothy has just secured her permit to work in the States, and is taking up her singing again. She will shortly be heard on the American air.

She will shortly be heard on the American air.

In New York Dave—who travelled with his wife there and back on the "Queen Mary"—renewed his acquaintance with Adrian Rollini, Ray McKinley, Vincent Lopez, and Noble Sissle, and heard several bands, igcluding Claude Thornhill, Sonny Dunham, Percy Faith, Madriguera, and others.

While over there, Ralph Peer.

and others.

While over there, Ralph Peer.

"Supreme Commander" of the worldwide Southern organisation, promoted
Dave to the position of managing
director of his London companies—
Southern Music, Liber-Southern, and
Latin-American.

Doing his bit for British songs.
Dave arranged for the New York
office to exploit the Bob Musel hit

"Tell Me Marianne," which originated here; and he also fixed un for
the exploitation in the States of the
new Michael Carr hill-hilly, "Down
In Dream,y Vailey."

The only American song he brought
back with him is the novelty "The
Coffee Song."

GLOBE-TROTTER JUDY SHIRLEY BACK IN TOWN

BACK in London this week PACK in London this week after six months' absence is sweet vocal celebrity Judy Shirley, who has been continuing the grand work she started early in the war of playing to British troops all over the world.

Except for an eight weeks' rest. she has spent the whole of last year in troop entertaining for C.S.E., and has sung in Italy, Austria, Egypt, Transjordan, Cyprus, and ten weeks in Palestine.



Dave Toff brought back this new picture of Dorothy Carless and her husband, U.S. radio executive, Hank Hull.

SENSATIONS AT FELDMAN CLUB

A STUTELY backing a news

A "tip" in last week's MELODY
MAKER, Bob Feldman has booked
famous Italian swing accordionists Gorni Kramer and Wolmer—
who made such a sensational debut at the Kensington Town Hall
on Tuesday (21st)—to appear as
guests at this Sunday's Feldman
Club swing session.

Furthermore, Club enthusiasts can
anticipate an additional treat, tor
Bob Feldman is again presenting the
terrific young Scandinavian swing
trumpeter, Roland Greenberg, who
hails from Oslo.

Roland, who stopped the show at the
Feldman Club last Sunday, reappears
in response to numerous requests.

As always, the resident band will
comprise a galaxy of star soloists,
among them Johnny Dankworth
scit.); Ken Graham (thr.); Russ
Allen (bass) and Carlo Krahmer
sidrms, and leader).

Incidentally, Mr. Joe Peldman, Sur.,
known to all musicians, is in hospital.
We wish him a speedy recovery.

After Sunday's session, Gorni
Kramer and Wolmer will continue
their current tour with appearances,
all commencing at 7.30 p.m. at Civic
Hall, Manchester (7th); and finally,
Central Hall, Westminster (8th), at
the International Festival.

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BARGAINS

<u></u> e ctors by Max Jones OFI er

HOLLOWING the successful release in this country of the two Males and the successful release to the two Males and the successful release the powers's "Play That Thing" backed by Jimmy Blythe's "Adam's Apple," now appear on 5003. Perhaps we shouldn't say "now." for the record has been with us a little time and has been with us a little time and has been with us a little time and limmy Asman writes to say that the edition is completely sold out. However, we have made frequent mention of the Jazz tabel in these columns and have advised collectors to set in therefore, that no protasponists of the record is for the moment and the record is for the moment unobtainable it would seem unnecessary to review it. But it can be said in short, that the Powers side has some of the finest Ladnier musted trumpet, and Noone clarinet, ever put on record, and that Keppard on the reverse sadly disapponint. The release is a most important one for British assiting the arrival of Jazz 5007-Keppard's Jazz Cardinals on "Salty Doog" and "Stockward Strut," one of the really good keppards. There are some interesting points to make about the line-up of Brythe's last some of the Faramount original and the Signature release. We'll see if the Editor can be persuaded to spare us extra space for this in a coming issue, But other other British releases to review.

List of Congre Roll Morton is 1638 A & B 1639 B & B1

1642 A3 1643 A1 1641 A & B

1659 A

of the cash price, the balance heing arranged by our west general H.P. aprenent.

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tributed by the condition of the condition of the change o

1640 A & B

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1646 A & B 1646 B2 1647 A 1649 A & B 1648 A &

1651 A & B and riffs in jazz, a swing and his them of jazz.

1662 A & B 1661 A & B

Honky Tonk Eines.

Pretty Baby.

Monologue on New Orleans Honky Tonks
Levy Rampier Eines.

Monologue on Aarma
Harris.

Aaron Harris was a had bad man.

Monologue on Aarma
Harris. Madame Papa
Long, Sheep One and
Hobert Charles stary.

Game Kid Eluca.

Monologue on Game
Kid and Buddy Carter
Monologue on New
Orleans death customs and lood.

Monologue on New
Orleans death customs and lood. 1967 A A B

hacksom's Record Re-

Letters to ditor

LEARN from Harry Hayes

Harry Hayes 76. SHAFTESBURY

AVENUE, LONDON, W.

ection and solo playing spe

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he is,

the results are obvious.

best teacher-

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best player

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1664 A & B

MAY I correct the completely of the electric bins put forward by Henry Well (25/10/47)? To give any appreciable amplification to the has at its lower frequencies, a very large amplifier and speaker are processary low watts output would be rejessmably adequate; speakers dealing with the cutting head needs a process of the cutting head needs and the recording at normal room volume, again 3 to 5 watts will prove ample. But let Mr. Well try to feed a bass unit into the same domestic receiver in a crowded dance hall and see just how much bass will be brard. A bass undoubtedly produces the rand speaker capable of the same sound output as that obtained by forcing the unamplified bass. and forcing the unamplified bass. In amplified bass, and speaker same time relieving the phyer of the same time relieving the consequent deterioration of tone quality and appear of the same time relieving the consequent deterioration of tone quality and appear to the consequent deterioration of tone quality and appear to the same time relieving the consequent deterioration of tone quality and appear of the same time relieving the century.

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LEONARD R. TYLEY.

Waresley, Hartisbury, Wores.

BEING a semi-pro. bandleader and a very keen latener. I would like to comment on the article "Bassically Speaking" (18/16-47). From a latening point of view bassists using the amplifier do not improve the tone; they lose the purity and resonance, and sound more like binging on a wash-tub.

A good bassist playing on a zood instrument does not need it amplified the can get under the band all right, whether it be powerhouse or otherwise.

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Jerry Dawson's GOSSIP

Vocalists who wrote to me in reply to my recent offer to act as liaison between them and the B.B.C. should be hearing something in the course of the next week or so. Bowker Andrews has agreed to hear a selected number of these vocalists and also to form a panel from amongst them for Northern broadcasting purposes.

and also to form a panel from amongst them for Northern broad-casting purposes.

Another surprise change takes place in Manchester this week. At the Lide Ballroom, Ashton Old Road. Oyril Boole departs after a stay of only three weeks. Current favourite for leadership at the Lide is altoist Eric Salthouse. Line-up of the Bill Hawkins/Harry Turner Band, due to open this Saturday at the Devonshire Ballroom, Higher Broughton, now completed by Bill Garner (tenor) and Billy Webb (altoi. Bill Garner, of course, comes from Charlie Bassett's Band at the Manchester Ritz, and will be replaced by Geo. Turner, whilst Bert Franks will take over the trumpet chair to be vacated by Tommy Ferguson. Altoist Bert Lillywhits completes the front line in the band. Vernon Leigh, noted Bolton drummer, one time with the late Johnny Rosen and also at Bolton Palais. Is now with Norman Heap's Band at Shorrock's Palais Royale. Manchester. Drummer Harry Harrison leaving Hal Graham at Rialto, Liverpool, to join Mrs. Wilf Mamer at Wallasey. Hall would like to hear from any young, keen boys who would like to join his band. Johnny Moran, vocalist with Persy Pease and his Band, at Sale Lido, re Johnny Moran, tocalist with Percy Pease and his Band, at Sale Lido, recently went up to London for a "Variety Band-Box" audition. He passed with flying colours. Good luck, Johnny!

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Ceres has again been awarded the contract for the 1948 summer season at the Spa, which will take him through to October of that year.

Some idea of the business done by the band during this summer can be gathered from the fact that during the 19 weeks' season no fewer than half a million people danced in the Spa Royal Hall.

LEICESTER SWING

OMMENCING with the appear Lou Preager and his Orchestra, the De Montfort Hall, Leicester. will be a hive of swing industry for the next ten days.

The Lou Preager dance is fol-lowed on Sunday next (2nd) by a concert featuring Vic Lewis and Orchestra, with Johnny

On the following Wednesday (5th).
Tito Burns and his Accordion Club Sextet will play for a dance, and on Sunday (9th) still another concert will feature the music of the new Carl Barideau Orchestra (presented by Ted Heath).

All these presentations are by Arthur Kimbrell, who also presents the Tito Burns Sextet at the King's Hall. Stoke, on November 3.

On Merseyside

THERE is great activity on the THERE is great activity on the Wallasey side of the river, with Mrs. Wilf Hamer's Star Ballroom opening on Monday last, the Manor Hall now under way for the season with Bert Henri and his Band; dancing to start at the Guinea Gap Hotel; the Grosvenor Ballroom now open for dancing, and a new outfit in at Wilkie's Grand Hotel—Syd Mack and his Dance Orchestra.

The Liverpool Ice Rink opened its first season for 12 years without a drummer, for economy reasons. Music in the past was provided by amplified radiogram, with drums to accent the beat for dancing and to hot things up during the free skating sessions. Now it's just the radiogram.

TWELVE AT SHEFFIELD

Six HUNDRED dancers at the Sheffield Cutlers' Hall on Friday. October 17 were able to hear 12 of Sheffield's premier dance bands in a programme of modern and old-time non-stop dancing. dancing.

dancing.

The bands who gave their services to aid the Branch Benevolent Fund were those of Bob Walker, Stewart Russell. Bernard Taylor, Stan Hardcastle. Walter Chappelle, Lily Wigglesworth, The Modernaires, The Maribro Dance Band. Irene's Dance Band, and The Empire Orchestra. The house bands were Hal Baker and his Band and Louis Peck and his Band.

Norwich Tribute to Gerrard

THE Norwich branch of the Musicians' Union, under the chairmanship of ex-Jack Payne guitar celebrity Wally Mitchell, did a terrific job in putting on their "Dancing Cavalcade" at the Samson and Hercules Ball-room, Norwich, last Wednesday (22nd), in aid of the Harry Gerrard Trust Fund for dependants of the late Harry Gerrard.

No fewer than ten bands gave their services.

No fewer than ten bands gave their services.

Bands who appeared were, first and foremost, the Harry Gerrard Broadcasting Orchestra, under Bill Heeds; Ben Chase and his Dance Orchestra; Billy Duncan and his Dance Music; Billy Eastick and his Rhythm Swingers; Tony Howard and his Dance Orchestra; Bert Mills and his Dance Orchestra; Bert Mills and his Dance Orchestra; Bert Priest and his Dance Orchestra; Bert Priest and his Music for Dancing; The Reye-Van-Mills Dance Orchestra; and the Wellington Pier Dance Orchestra.

Thanks are also due to the Directors of the Samson and Hercules House Ltd. for donating the hall gratis, and to Mr. Leonard Votier for providing late coaches free of charge also to Meistra Marsh and Nash for their excellent work as M.C.s.

GLASGOW

IT'S a real reunion in Glasgow when the Squads pay another visit to Green's. The Scots flavour in the band could hardly be more pronounced with George Chisholm, Archie Craiz, Jimmy Watson, Tommy McQuater, Andy McDevitt and Monty Levy all in the line-up. This band can give an object lesson to many others in their tastefully balanced programmes, with due respect being paid to the best of the "commercials," and the light and shade providing no headaches for listeners.

Joe Temperley, playing tenor with

VOCAL STARS FOR DERBY

GETS E. COAST

HOWCROFT'S DONCASTER BREAK

A BIG break has come the way of J. and D. Howcroft's Astorians, of Doncaster. Out of 50 bands which tendered for the engagement, they have secured the local "plum" of resident orchestra at the new Co-operative Ballroom. St. Sepulchre Gate, Doncaster.

This band attributes its suc-

which has given it a very good name in the town.

The band won its first contest in 1933, and holds 40 individual prizes. This year it won the Lincoln shire Championship its success of 1945.

Lincolnshire Championship (repeating its success of 1945) and last year were winners of the Humber District Championship.

The personnel of the band is:
Johnny Hower of t (plano and accordion) and Douglas Howeroft (Ist alto and clarinet). joint leaders:
Walter Wortley (tenor sax and clarinet): Leslie Vinter (trumpet):
Frank Cornish (alto and violin):
Arnold Perkins (drums); Jeff Clark (bass); and Beri Lincoln (vocaliste).

EIGHT-BAND DANCE AT NOTTS.

ON Tuesday, November 4, a dance is to be held at the Greyfriars Hall, Nottingham, in aid of the M.U. Benevolent Fund. In addition to Maurice Illiffe's resident band, Fred Atkin and the Ramblers Sextet, and the bands of Johnny Clay, Ray Dickson, Cy Godfrey, Basil Halliday, Charlie Jones, and Rube Sunshine will appear.

The scheme to organise this dance was inspired by the unfortunate position of a local musician who was in ilnancial difficulties due to his instruments being stolen. It is intended to make a grant to this boy, once the fund is established.

MERRIN BUSY

KEEPING well on the right side of the law. Billy Merrin and his Commanders have a number of Police Balls in the book at the moment. They will be playing during the next few weeks for the Police efforts at Wellingborough, Dudley, and at Hove.

Hove.

The "Commanders" are also fixed for a week at Redcar Pavilion, commencing December I, and will play two weeks at the Seaburn Hall, Sunderland, early in the New Year

PLAZA -

THE new policy at the recently renovated Plaza Ballroom, Derby, is the booking of top-line vocalists to appear for a week each with the resident band, directed by Smiling Johnny Smith.

Smith.

Pirst vocal star to appear will be Paula Green (November 10). followed by Rita Williams and Denny Dennis.

Eric McKenzie has left the Smith band to look after Johnny's gig connections, and he has been replaced on piano by Miss Muriel Wells, who is well known to Midland Regional listeners.

Belfast's New **Orleans Jazz**

REAL jazz is in short supply in Belfast these days, but an outfit which continues to play in the spirit of New Orleans is the appropriately styled Delta Four. Formed in 1940, this group has undergone many changes in personnel, but the policy of out-and-out jazz has always remained the same.

The band has a regular Saturday evening date at the Cavehill Tennis Club, and enthusiasts of the vintage stuff are always to be found there listening to their favourite music.

Led by Ken Smiley on cornet, the rest of the Delta Pour are: Howard Chamberlain (clarinet); Jack Smith (piano); and Norman Todd (drums).

WEST BROMWICH HANCOX RETURNS

MIDLANDS dancers will be interested to hear that once again Ronnie Hancox returns to the West Bromwich Gala Baths, making the third season in succession that this popular band has been catering for the West Bromwich dancers. During the summer, Ronnie and the boys have been playing at the Civic Hall, Wolverhampton, and the Town Hall, Walsall, together, with many outside engagements throughout the Midlands.

HOMER FREE

A PTER a most successful season at the Coronation Ballroom, Ramsgate, Gordon Homer and his Band, due to a change in managerial policy, find themselves without a berth for the winter.

Any enterprising management

Any enterprising management in need of a first-rate palais band can contact Gordon at 116, School Road, Birmingham, 14.

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AN APPLE BLOSSOM WEDD

CARROLL GIBBONS' mercials. and the light and shade providing no headaches for listeners.

Joe Temperley, playing tenor with Harold Gale at the Piccadilty Club, was fixed last week by Tommy Sampson, in Newcastle at the moment. No news of a new recruit by Harold at time of writing. The tenor job at the Berkeley was being filled temporarily by Jimmy Watson, and others, but it is reported that Tommy McAllister, from the Cameo, will take over.

As the "Melody Maker" closes for press, we learn that Glasgow bandleader Bill Lambert and his outst, with Bill Allison singing, is to start off the new series of Monday night Scottish dance band broadcasts from the studio in the Scottish Home Service (as exclusively announced last week). The broadcast takes place on November 17, at 6.30 p.m.

HUGH HINSHELWOOD.

A GARDEN IN THE RAIN

THEY CAN'T CONVINCE ME

backed with

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