VOL. 23 No. 738

SEPTEMBER 27, 1947

[Registered at the G.P.O.]

THREEPENCE

FOOTBALL STARS AND DANCE BAND STARS FORGATHER



Matthews and Stan Mortensen, met the dance-band stars at luncheon at the Queen's Branearie, Spicoster Square, Lendon, last Thursday, and "M,M." lens-sleuth Jack Marshall was there with his camera to take this cheery picture of the proceedings.

Music-publisher Eddie Standring, general manager and director of Campbell, Connelly and Co., was the host, help England beat Belgium at Brussels by 5 goals to 2.

INK SPOTS (NO MORE DOUBLING) WILL GIVE CONCERTS AND DANCE HALL APPEARANCES

DICK KATZ JOINS BUDDY

AST Monday (22nd) famous La Caribbean Trio planist Dick Katz severed his long association with Coleridge Goode to join Buddy Featherstonhaugh's stylish Quintet at the Gargoyle Club, Dean Street. W.1.

Dick, with his almost unrivalled experience of small band work, should be more than adequate to fill the gap in Buddy's combination, which was occasioned by the departure of Tommy Pollard to lead one of the "Queen Mary" bands, a venture on which Tommy carried the sincere good wishes of Buddy and his boys.

Buddy has just had his contract at the Gargoyle extended into 1948, and with the enthusiastic co-operation of club owner David Tennant, intends to spare no effort to make the Gargoyle a rendezvous for all who appreciate the best in small-band jazz. The remainder of the line-up is: Stanley Marshall (drums), Don Fraser (gultar) and Johnny Hawksworth (bass).

Grappelly Stars In Two New **British Films**

TIWO pictures that may well Two pictures that may well prove the answer to swing fans' prayers for a British counterpart to Hollywood's filmusical "shorts" are now on the floor at Inspiration Pictures' Kensington studios. In each, swing violinist Stephane Grappelly is prominently featured with an all-star outfit, playing music entirely of his own choosing.

The stars include George Shear-The stars include George Shearing (pno.): Dave Goldberg (gtr.), by permission of Ted Heath: Coleridge Goode (bass); and Ray Ellington (drums). In one picture they are playing two "originals" and at least two jazz classics; the other picture will be solely devoted to Grappelly's solely devoted to Grappelly's group.

Tremendously enthusiastic, Stephane Grappelly told the MELODY MAKER: "The free rein that I have been given by pro-ducer Horace Shepherd, himrelf a musician before entering pictures, has resulted in our obtaining the ideal atmosphere for playing the

Sort of jazz we all like."

Grappelly also hinted at the possibility of his being featured in a French production by the noted producer René Clair, deal-ing with the Hot Club de France.

TWO BIG FAREWELL CON-CERTS FOR THE FANS WILL BE GIVEN BY THE INK SPOTS BEFORE THEY LEAVE ENGLAND TO RETURN TO NEW YORK IN MID-OCTOBER.

YORK IN MID-OCTOBER.

A 'phone-call from the Mecca organisation, as we closed for press, informed us that they will also appear for the first time in a dance-hall this Sunday afternoon and evening (27th) at the Lyceum (Strand).

Date of the concerts is Sunday, October 12, and the venue is the mammoth State Cinema at Rilburn, a spot already extremely well known to fans through the several years in which the Jazz Jamboree has been held there.

Once again the concerts are being organised through the enterprise of Mr. Leslie M. Posner, of the Gaumont-British Film Corporation, following on the success of the special lnk Spots Sunday concerts already held at the Trocadero, Elephant and Castle, and the Gaumont Cinema at Hammersmith.

There will again be two separate concerts, on October 12, at 5 p.m. and 8 p.m. respectively. The supporting bill around the Ink Spots will again be sustained by Harry Parry and his Sextet, with Paula Green and Jean Bradbury.

HAPPY AGAIN

HAPPY AGAIN

The Ink Spots' Sunday concerts for October 12 have been made possible by the fact that the boys have now been retained at the London Casino until Saturday. October 11.

It will be obvious from this news that the Ink Spots' controversy over their suburban dates—as fully reported in last week's Melody Makes—was speedily "ironed out," and that the boys did not carry out their threat of returning post haste to the States.

In fact, amicable arrangements were speedily made whereby the Ink Spots remained at the Casino, but did not make any further attempts to carry out the subur-ban "doubling" dates for which they were originally booked.

NEW CAROLE CARR SERIES

SHORT-WAVE fans of Geraldo vocalist Carole Carr will welcome the news that on Septem-ber 28 she broadcasts over the

ber 28 she broadcasts over the General Overseas Service in the first of a new weekly series entitled "Carole Singing." In this she will be accompanied by the Sidney Bright Septet.

Prior to this, at 11.15 a.m. in the Light Programme to-morrow (Friday), the Septet will be airing half an hour of what promises to be a new style of "soft jazz." With Sidney on plano, the line-up comprises Freddy Clayton (tpt.), Jock Bain (tmb.), Duggie Robinson (clt.), Ivor Mairants (el. gtr.), Jack Collier (bass), and Eric Delaney (drums).

FOX AT SOUTHAMPTON,-Fans in SQUADS AT GREEN'S.—Commencing October 20, the Squadronaires will appear for a three-weeks' season at Creen's Playhouse Ballroom, Glasgow, special afternoon concert of dance. The boxs finish their season at Butlin's Holiday Camp, Clacton-on-Sea, on October 5, and will be taking a sillor the intertable Fox manner. Promoter Ernest fiolis is responsible on October 5, and will be taking a sillor the intertable Fox manner. Promoter Ernest fiels is responsible on October 5, and will be taking a sillor the intertable Fox manner. Promoter Ernest fiels is responsible opened the Southsea Savoy Ballfor their big date at Green's.

FOX AT SOUTHAMPTON.—Fans in (25th).

Trumpet-mellophonist Dennis Rose, one of our handful of experts at rebop, is actually rejoining Tito, since he was in the large band with which Tito opened the Southsea Savoy Ballroom (jointly with Nat Gonella) on August 1.

and the Gaumont Cinema at Pursgiove is being brought in as Hammersmith. a guest to sing the "villain"
part when the three of them get
together for their famous version of "No, No, a Thousand
Times No!"

Maintaining his distinctive sweet rhythm style, Billy Ternent has made a big success of these programmes which combine musicianly and stylish playing with a down-to-earth melodic approach. He does all his own arrangements, and his instrumentation consists of three tenors, two altos, three trumpets, three trombones and four rhythm, with Peggy Reid and Don Emsley singing.

Other guests on this Saturday's programme will be electric-banjoist Ken Harvey; singer Viera, and the resident Radio Revellers.

The programme has clicked

The programme has clicked heavily in its few weeks on the

Tito Burns Makes a Change: Rose for Gerson

CHANGE of personnel has taken place in the Tito Burns Accordion Club Sextet this week. Young vibes stylist and accordionist Johnny Gerson has left the outlit—which is currently playing a repeat date at the Savoy Baliroom, Southsea — and his place has been taken by well-known trumpet player and arranger Dennis Rose.

The reason that Johnny has left so soon after joining the Sextet—where he followed in Tommy Pollard, and was immediately halled as a most promising discovery—is because he has at

discovery—is because he has at last had an opportunity of carrying out his lifetime's ambition of getting over to the States. Johnny is sailing for Canada, en route for New York, to-day

(25th).

GERRARD MISSING: BAND VILL CARRY

GERRARD WAS TRAVELENG SCHOOLS FILL NO NEWS OF THE GERRARD WAS TRAVELENG SCHOOLS FIRST OF ALVUE LAST WEEK—TOGETHER WITH MR. WILLIAM REED, MANAGER OF THE BOTHESAY, PAVILION, AND SEVERAL NAVAL-PERSONNEL—WHEN THE BOAT DISAPPEARED IN A HEAVY SQUALL, AND NEVER RETURNED TO BASE. (THE COMPLETE STORY OF THIS TRAGIC OCCURRENCE, AND OF THE NARROW ESCAPE WHICH GERALDO HAD ON THE SAME OCCASION, WAS FULLY REPORTED IN LAST WEEK'S "MELODY MAKER.")

Meanwhile, the Harry Gerrard Orchestra is carrying on its Geraldo-sponsored engagement at the Payilion, Rothesay, until this coming week-end. It returns

to the scene of former big suc-cesses, the Sam-son and Hercules Ballroom, Norwich, October 2.

By unani-mous consent of everyone conof everyone concerned, the
band's planist,
talented Bill
Heeds, has been
chosen to take
over the leadership. Bill was
a s s o c i a t e d
with Harry
Gerrard for
many years in

Gerrard for many years, in several different bands, and is obviously the ideal man to carry on as leader, following this terrible misfortune to his old chief.

Bill Heeds wishes it to be known that he is seeking, to start immediately, a first-class alto-eaxist, doubling clarinet. Applications should be made to Bill before Sunday, at the Pavillon, Rothesay (telephone: Rothesay 538); or afterwards at the Samson and Hercules Ballroom, Norwich.

For the past week, the tragic disappearance of Harry Gerrard—one of our most gifted and able bandleaders, and a personality who was universally liked

throughout the profession—has been a major topic of conversation in musical circles. Bill Heeds, and the rest of the boys in the Band, have already decided that, out of respect to Harry, the band will always be known as "The Harry Gerrard Orchestra."

Meanwhile, Geraldo — under whose ægis the band has played at Rothesay this summer—is making a grand and practical gesture when he takes his complete orchestra, with its famous singers and cornermen, to the Sampson and Hercules Ballroom for a special benefit dance and concert on October 10.

(An appreciation of the fine work of Harry Gerrard in the profession, written by his friend, Alan Kane, will be found on page 4.)

Duncan Whyte for Southsea

PERENNIAL trumpet star Dun-can Whyte is taking his own eight-piece dance orchestra to the Savoy Ballroom, Southsea, commencing on October 13. He will be following the Tito Burns Sextet and Ronnie Pieydell and his Orchestra.

Thetrumentation of Duncan's Band will be trumpet, four saxes and three rhythm. Personnel is not yet completely fixed, but the speciality vocalist for the engagement will be Diana Miller, well known from "Happidrome," etc.



ANNOUNCEMENT

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Vic Lewis (right), pinnist-arranger Ken Thorne (left) and ace comic Tommy Trinder get together at the Albert Hall where Vic, fellowing his big success last Sunday (21st), appears again with his orchestra, before their Majesties the King and Queen, on October 21.

Harry Singer's "Guide to Archer Street"

AS anyody, male or female, who's visited Archer Street during a peak-hour could tell you, the place is full of would-be Casa-

Pirst there are the inveterate winkers lounging on the Newspaper Shop window-sill, but I have already dealt with them, as you may remember.

Then there is the character who literally chases his prey.
This fellow can't be bothered with the conventional approaches. As soon as he spots a girl whom he thinks will stand for his performance, he darts rapidly after her with a Tarzan-like yelp. Then the Street is treated to the spectacle of an existic chase which usually ends by the girl running into the Tobacconist's This fellow can't be bothered with the conventional approaches. As soon as he spots a girl whom he thinks will stand for his performance, he darts rapidly after her with a Tarzan-like yelp. Then the Street is treated to the spectacle of an exitatic chase which usually ends by the girl running into the Tobacconist's and hiding under the pin-table while some other gallant defends her by wagging a prudish forefinger at her amorous but violent swain.

Leaving the girl under the pin-table, we now come to the type with eloquent fingers.

with eloquent fingers.
His long, graceful fingers waving in the air attract the girl's attention, and then he goes and talks to her with his poetic finger ballet helping to convey his emotions. By the time he has finished the poor girl is rather like a hypnotised kitten whose head follows the movement of an index finger. However, she sometimes snaps out of the spell and slaps his face.
Now, the King of the Casanovas has no need for any subterfuge.
He is neither handsome nor attractive, but the way he has the girls almost eating out of his nonchalant palm is the envy of the whole of the male population

Palsce Theatre, Chelses.
Henry HALL and Band.
Mcca. One-night Stands, London.
NK SFOTS.
Casino London.
Vic LEWIS and Orchestra.
Astoria. Manchester.
Joe LOSS and Band.
Empire. Shepherd's Bush.
Felix MENDELSSOHN and Hawalian Serceaders.
Emoure. Glasgow.
Sid MILLWARD and Nitwits.
Hippodrome, Manchester.
Oscar RABIN and Band.
Winter Garden Palace Baltroom, Southend.
Harry ROY and Band.
Alhambra, Bradford.
Alhambra, Bradford.
TROISE and his Mandellers.
Hippodrome, Bristol.

CALL SHEET

(Week commencing September 29)

(Week commencing September 29)
Billy COTTON and Band.
New Theatre, Cardiff.
Dr. CROCK and Crackpets.
Palace Theatre, Cheisea.
Henry HALL and Band.
Pleasure Gardens Theatre, Folkestone.
Ted HEATH and Band.
Mecca, One-night Stands, London.
INK SPOTS.
Astoria. Manchester.
Joe LOSS and Band.
Empire, Shepherd's Bush.
Felix MENDELISSOHN and Hawaiian
Serenaders.

An Imaginative Ellington

DUKE ELLINGTON AND HIS ORCHESTRA

***Diminuendo In Blue (Ellington.)
(Am. Musicraft 5765.)
****Magenta Hare (Ellington). (Am.
Musicraft 5766.)
(Parlophone R3833—3s. 11|d.)

(Pariophone RJ833-35. 11(6.)

Ellington (pno.) with Johnny
Hedges, Russell Procope (alloa);
Afbert Bears (tenor); Jimmy Hamilton
(clart., tenor); Harry Carney (baritone); Shelton Hemphill, Harold
Baker, Francis Williams, Ray Nance,
Tatt Jordan (tpts.); Wilbur de Paris,
Claude Jenes, Lawrence Brewn
(tmbs.); Fred Guy (gtr.); Oscar Péttiford (bass); "Sonny "Greer (dms.);
Recorded October 23, 1946.

LUST why Pariophone should have chosen to issue this Musicraft version of "Diminuendo In Blue" when the Victor recording they have had available for years is not only better, but is coupled with the composition's proper countercart. position's proper counterpart,
"Crescendo In Blue," is a
question to which I can find no

question to which I can find no logical answer.

However, taking for better or for worse what we have been given, and forgetting for the time being what we might have had, although there isn't much diminuendo about the piece, you may mark it up as one of the Duke's more imaginative, if not best efforts.

Edgar Jackson's Record Reviews

nothing to write home about—for one thing, the brass seems to be playing about two blocks away from the saxes—the band has the Ellington touch . . . that char-acter which you couldn't mistake

acter which you couldn't mistake for any other band.

But the better by far of these two sides is "Magenta Haze."

This is a slow, pensive solo by Johnny Hodges. All right: you've heard him play better. But this is still a good enough show for my money by the man who, even when not at his best, is still the greatest alto-player when it comes to insinuating sentiment without becoming maudin or falling to maintain his immaculate technique.

* * * *

KING COLE TRIO

Lost (Otis Rene) (V) (Am.

Royal 152B)

Let's Spring One (Rene, Daniels)

(V) (Am. Royal 153B)

(Parlophone R366—3a, 11id.)

Nat "King" Cole (pno., voc.); Oscar Moore (gtr.); Bob Miller (bass). Recorded 1942.

Duke's more imaginative, if not "I'M LOST" is just a simple, best, efforts.

Also, although the recording is "Spring One" gets nearer to

being in the swing vein. But I wouldn't call it a masterpace, any more than I would describe

wouldn't call it a masterpiece, any more than I would describe "Lost" as one.

Moreover, both records are mostly vocal, the instrumental parts consisting merely of half a chorus plano solo in "Lost," and in "Swing One" a chorus split up between plano and guitar and half a chorus with the plano and guitar and half a chorus with the plano and guitar and half a chorus with the plano and guitar and harmony.

And, what is more, during the five years since these sides were made, this little group—now recording for Capitol, which means its latest records are unavailable over here—has progressed very considerably.

However, both King Cole and the (as far as my information goes) anonymous vocalist who unisons with him in "Spring One" are singers with enough style and personality to push over even naive songs like these.

Also, Oscar Moore always was a good guitarist, and King Cole and although their ideas are not so advanced in these records as they are in some of the later ones I have heard, there is a good deal more, instrumentally, to both sides of this disc than may at first seem apparent from their outward superficiality.

BROAD smiles on the faces of the Alley magnates, telegraphed: "All's well on the sheet front past seven days." . . "Guilty "
now coming thru at a fast pace, and a strong challenger for the
No. 1 position on the racks. . . The town's talking about Len
Young's singing on Henry Hall's guest shot from Croydon. Len
definitely proved himself a powerhouse plug on a pop.

definitely proved himself a powerh

Found my Pin-Up-of-the-Week
Adelaide Hall at the Chiswick
Empire. A dazzling figure in black
and white, the sepia thrush "brought
the house down" again when I loosed
in on Thursday night. . There's a
certain songbird who may have to
pack her grip and fly home unless she
is more thoughtful about keeping
faith with the people who are trying
to help her on the way up. . . A
reader writes: "Who are you to take
it unto yourself to pan bands!?"
Someson't to you, when your favourite
ork gets a mention in this column!
Caught Jill Allen warbling with Sid
Phillips' crew the other afternoon.

SINCE I wrote to you giving details of air-time allocated to cands by the B.B.C. and offering auggestions for a fairer snare-out, you have printed letters from two more correspondents on the same subject. Brian Gladwell (6/9/47) gave details of air-time for the month of August. Howard Lucraft (20/9/47), in reply, stated his arguments every good outs. tool

arguments every good outs, tool against research being undertaken for one mouth only.

I have now been account records of

definitely proved himself a powerhouse plug on a pop.

Found my Pin-Up-of-the-Week Adelaide Hall at the Chiswick Empire. A dazzling figure in black and white, the sepia thrush "brought the house down "again when I looked in on Thursday night. There's a certain songbird who may have to pack her grip and fly home unless she is more thoughtful about keeping faith with the people who are trying to help her on the way up. A reader writes: "Who are you to take it unto yourself to pan bands!?" Somesoor to you, when your favourite ork gets a mention in this column? "Somesoor to you, when your favourite ork gets a mention in this column! Caught Jill Allen warbling with Sid Phillips' crew the other afternoon.

SRUSH AND COMO

"In this business, you never know.""

With these words, American star vocalist Porry Como thoughtfully renowed his membership to the American Barbers' Union!

With a little more polish in the Phrasing Department. I'll tip this young songbird to worry the nation's top croonettes, and she's a losker, too. Watch out for "Casanova Cricket." Hoagy Carmichnel has had a hand in this beauty. "Nuff said! . A Orosvenor bar and medal to the producer who bis keep his promise to a well-known radio artist.

Best three of the Yank coin machines — "That's My Desire." Smoke, Smoke, Smoke, and "Yank coin machines — "That's My Desire." Smoke, Smoke, Smoke, and "Desire." Smoke, Smoke, Smoke, and "When the sweet Sixteen." Tops

by Sammy Quaver

Corporation. Year ending January 5, 1947, brought in the phenomenal sum of £441.201. . . . Comes a rich one. Yank songwriters now worried about British tunes cutting in on the American market. New York pub. Lou Levy just received two letters from U.S.A. songsmiths demanding "Why don't you give Yankee talent a break?"

Our ace thrushes could do worse than listen to Doris Eaves chant the pops. Caught this straight singer warbling with Bunny May's ork last Monday morning, and she'd be a wow on a weekly feature series. . No Cash Quiz. When will the B.B.C. really stop the ping racket?

Tin Pan Alley Oscars to Radeliffe and Ray for a terrific job on "Apple Blossom Wedding" in "Music Hall." . . To Rita Williams for her consistently fine singing past few months. To Anne Shelton for a truly great shot on "My Berenade" last Saturday night.

The following list of Ten Best Bellers, irrespective of price, for week ending September 18, 1947, has been compiled from lists supplied by mem-bers of the Wholesale Music Dis-tributors' Association in London and the provinces:-

Britain's Top Tunes

the provinces:—

1. NOW IS THE HOUR
(1s.) Keith Prowse
2. COME BACK TO SORRENTO
(2s.) Ricordi
3. CHI BASA (1s.) Prancis, Day
4. GUILTY (1s.) Prancis, Day
5. OLD SPANISH TRAIL
(1s.) Dash
7. I BELIEVE (1s.) Prancis. Day
8. I GOT THE SUN IN THE MORN-ING (1s.) Berlin
10. PEOPLE WILL SAY WE'RE IN
LOVE (2s.) Chappell

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

COCKNEY CAPERS" BARN DANCE.

The nameth ar celebrate an anniversary, for with the Jollity Barn Dance Cockney Copers, Harry Davidson tops the half century in his Old Time Dance Series. The occasion is particularly happy because, for me at least, this is one of the most attractive records he has made. It is full of deft character touches, and although these twelve inches are primarily in ide for charcing, the record can be recommended to the listener. medes are primarily in the for dancing, the record can be recommended to the instence. This name has always enjoyed good recording, completely tree from that coarseness which has unfortunately now overcome many of our home-made dance records. Doubtless these excepts have been helped considerably by the weekly Saturday broadcast, which must be unique, in British broadcasting in that it goes on and on without even a sommer rivers. - Columbia DX1394

I have now been recoing records of broadcast dance music for over three months, and the list is very illuminating. But, as Howard Lucraft angests, one month cand I go further and say three months; does not give a fair figure I therefore intend to continue my work for twelve months and will submit my records to the Editor of this journal at the end of six, nine and twelve months.

All I desire to say at this moment is that after three months Geraldo tops the list, but that Ted Heath is not in the first twenty, and the Squadronaires are thirty-ninth. This, I think speaks for liself.

Ripon, Yorks.

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HOWARD LUCRAFT (20'9 47, sugfigures for twelve months—a very
good idea. With the aid of a record
I keep of dance-band broadcasts to
which I listen. I have been able to
obtain the following twelvemonth
figures between September 14 1946,
and September 14 1947 (both dates
inclusive). I must make it quite
clear that these figures refer only to
airings I myself have heard (and I
listen to as much dance music as I
cans. ilisten to as much dance music as I cans.

The ten bands ! have heard most are, in this order Geraldo (through his weekly "Tip Top Tunes," to which I listen regularly). Henry Hall (through his "Guest Nights"). Lou Preager (through his eighteen weeks "Write-a-Tune" series). Squadronaires. Ted Heath, Billy Cotton, Joe Loss, and tying Oscar Habin, Tito Burns, and the Skyroclets.

LETTERS TO THE

Finally, I have no broadcasts at all recorded for Ambrose, Roy Pox, George Evans, and Joe Daniels.

Staines, Middlesez. ISee also Editorial on page 4.3

THAT HORRIBLE DIN!

ED. S. HUTCHINSON (20/9/47) 18 ED. S. HUTCHINSON (20/9/41) is.

I think wrong when he states
that 70 per cent, of the audience at
the coming "All-Britain" Final will
be "real jazz fans"; assuming, that
is, that his "jazz" is the jazz of the
1929s. The bands competing in this
Final are primarily dance bands, as
you well know, and I cannot imagine
the misguided fans of that horrible
din—i.e., jazz—turning up to the
event.

But surely the most telling piece of event.

But surely the most telling piece of evidence is that every person I have told about the Final has asked.

"Who's the big band?" And every person is coine to try to be there—just to hear Ted Heath! Scores of my friends are going to sit through about three and a half hours of the Final just to hear about half an hour of Ted Heath and his Music.

Whatever Ted Heath does with his band in the future. I hope he will stay up to date and play us big band swing in the power-house style, interspects, of course, with straighter offerings such as "All the Thiog: You Are." which he does so well Let us have the J. P. Quarte! and Kenny Baker's Swing Group, too, by all means; but never never let us go back to the horrible din of twenty years aco.

Weaste, Lancs. "DAVIES.

HARD I.CT3:

Lew STONE'S Swiss correspondent would do well to discard his "rose-coloured glasses" and face a few hard facts I yield to none in my admiration of Lew Stone's band of the carly 'thirties, but I'd like to be spared such high-falutin' nonsense cin-1e. page-furning up to the event.

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Let us have the J. P. Quartet and Kenny Baker's Swing Group, too, by all means; but never never let us go back to the horrible din of twenty years aco.

"DAVIES.

EDITOR

MONROE TOPS

In his article "No Lullaby on Broad-way." Harry Davis states that Vaughn Monroe's success its mainly due to Willard Alexander's publicity and that the band itself is unimpressive. How, then does Harry explain Monroe's popularity with the Forces all over the world, among fellows who haven't been influenced by Alexander's boosts? I myself took a liking to the orchestra when I heard it for the first time over A.P.N.

It seems Harry Davis has the idea that Willard Alexander liaks topliners out of second-raters by means of publicity alone. He should remember that his daughter Beryl is also under the Alexander wing and certain to be tops within a year. Surely she isn't second-rate?

Birmingham, Warwickshire.

L. E. HEWLETT.

Birmingham, Warwickshire.

Finally. I have no broadcasts at all mine to be tops giving details.

Letters intended for publication in the Microby Makirs must be accommanded for public thers' names and addresses (not necessarily for publication in the Microby Makirs must be accommanded for publication in the Microby Makirs must be accommanded for public there's as short as possible.

Envelopes should be kept as short as short as short as possible.

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D. F. BLAKE. Northfield, Birmingham

THANKS, IVY!

MAY I. on behalf of hundreds of lads in the same position as myself, say a very big "Thank you for allowing Ivy Benson to come and visit us again in B.A.O.R.? I was one of the lucky ones who saw what has been regarded in Hanover as "the" best show the Capitol has ever pre-sented. We only hope for a return visit before she leaves an again. SIGNALMAN GLENDENNING.

Hangrer, B.A.O.R RAMBLERS DON'T RUMBA

An open letter to the authors of "Holiday from Jazz? "- from the leader of the Dutch Ramblers, Theo Uden Masman.

The art of

The fourth in the series, "From Rhapsody to Rebop," specially written for the "Melody Maker," by the brilliant guitar-player,

Oscar Moore

YOU listeners to "Midnight in Munich" must have heard the King Cole Trio's recording of "Gee Baby, Ain't I Good to You," and must have been struck by the luscious bit of guitar playing by Oscar Moore.

SWEET GEORGIA BROWN As played by Occar Moore



Introducing A New Weekly Radio Feature

THE FOUR MONARCHS in Variety B.B.... four harmonicas and a guitar in hot straight and swing; stick to your last, boys—in your case that means your first. Best version of "Blowing Bubbles" that ever whammed through my valves.

(Sept. 14, Light 6 p.m.)

CYRIL STAPLETON'S ORK
with Tony Osborne's trumpet
vibrato spread a leetle bit thick
... refined rendering of "Summertime" from Sally Douglas,
... Dick James coming up for
air between the blasts. ... Nice
dark-brown noises from baritone
sax in their best and last number
"Begin the Beguine": plenty
sharp arrangement, too.
(Sept. 15, Light, 5.40 p.m.)

BAND PARADE spotting the Squads and Paul Adam . crash applause for Russ Allen and Paul Johnson in hilarity piece "I Can Do Anything Better Than You Can": deserved, too . . . Woo Woo, what was Bette Roberts wearing that caused the "Guilty" whistle? . . Pretty work. Squads, that light and shade in "My Blue Heaven" and "Ring Dem Bells," but where's old George got to? Give him a break sometime. (Sept. 15, Light, 8.45 p.m.)

CHAPPIE D'AMATO and wondered where the zest had gone
... usually tops for atmosphere
from fanfare to finale... Dave
deserved a better fate than
"Dacent Oirish Bhov." specially
when Hoegy imitates Dave so well
... hand-picked bunch of violets
to Bette Roberts for expression
she packs into every word
... shall be harking next Monday.
Chappie: give it your usual
zing.... (Sept. 15, Light, 10.15 p.m.)

EDDIE CARROLL and a lot of (Sept. 15, Light, 18.40 p.m.)

WALLY CHAPMAN . . . delete
"I heard," substitute "Will
hear" by courtesy of "Battle for
Britain." Britain. (Sept. 16, Light, 10.35 p.m.)

FELIX KING in "Music While You Work" . . . sorry, my mis-take . . . billed in R.T. as "Cafe on the Corner." . . (Scpl. 17. Light, J p.m.)

ROBIN RICHMOND and despite a personal hate for organ dance music, must admit getting a kick out of "Organ Grinder's Swing"... that particular Robin kept bob-bob-bobbin' nicely, thank you thank you (Sept. 17 Home, 3.30-p.m.)

IAN STEWART and a rhythm section that really was tight like that . . . Who told the announcer that "I Can't Believe That You're in Love With Me" was a new number? Sindes of McKinney Cotton Pickers, Satchmo and the M.C.B.B.!

(Sept. 1: Light, 5.45 p.m.

MINTOVANI trying to strut with some Barbecue in face of heavy fire from the big bass drum, and I do mean heavy bet Pine Top was whirling in his grave for the "Rhythmic Swing" number. . . "Jersey Bounce" wanted much tighter knitting

by Rex Harris

. . . a dreary forty-five minutes somewhat redeemed by punch from "American Patrol." (Sept. 17, Light, 10.15 p.m.)

PELIX KING this time sound-ing more like himself . . . didn't seem the same band as the one doing the Café job . . . glad to (Sept 18, Light, 12.15 p.m.)

JAN WILDEMAN, who provided a fizz tonic on a cold, wet afternoon... final number "Mistral" sounded as if the boys had been given their head in Jazz Club... specially after lugubrious Now is the Hour"... passing thought; must the lullaby "Chi-Baba" always be taken at tempo suitable for giving the unfortunate baby blind staggers and frenzies of frowing up?

(Sept. 18, Home, J p.m.)

Once again last number was the hit number: do they save 'em up or sump'n? Mighty fine work on that "Time on My Hands." Nat. (Sept. 18, Light, 5.15 p.m.)

OSCAR RABIN, who sounded suspiciously like RONNIE MUNRO and indeed was, due to programme switch... Pancy? or did Dennis Greenwood sing "Adobe Hacienda" tongue in cheek? ... another vote of thanks to cngineer responsible for cutting 60 seconds of "People Will Bay": grand number, very popular—but really, two thousand times a week ... or is it more than that? Holiday Camps? Very corry for compère. who battled through bravely . . indeed a band with a beat, and individual honours to bass player.

(Sept. 18, Light, 18.30 p.m.)

GERALDO, who can always be relied on for bang-on production: in this case forty-five minutes of sweet and swing.

(Sept. 19, Light, \$39 p.m.)

JAZZ CLUB and saw it. too...

not television, in the flesh
congrats to host Parry for not
loosing barrage of corn in compering job... mighty glad to
hear that president White handpicked the numbers used, specially "Buddy Bolden Blues,"
"Singin' the Blues" and
"Muskrat"... Thought Reg
Arnold would bust something
cometime, but he calmed down
for "8 the B," which he played
note-aimost-for-note in the Bix
tradition... Ronnie Chamberlain and Jimmy Skiddhore rather
subdued and travel-weary.. the
most mellophonic tromboning I
ever did hear from Jock Bain:
thought it was a Reilly-Parley
session... thought he did
superb obbligato to Doreen
Henry's "Love Me or Leave Me"
... what's new? Enjoyed repeat
enjoyed Duncar Whyte's rebop
insinuendo in "Sunny Side of
the Street"... on the whole.
"Jazz Club" off to a good start
... good luck to it so long as
Munn / Parry / White remember
the operative word that comes
before Club.
"Sept. 20, Light, 6.15 p.m."

That's all, switching off now,

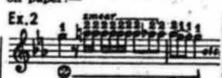
Those who do not know the melody, I would advise either to buy the record or the book of Oscar Moore guitar solos of the King Cole Trio's records, published by Capitol and retailed here.

Although I am forbidden to give you the melody and the guitar solo here, because of publishers' restrictions, I nevertheless consider it important enough to describe what makes this particular style distinctive. It is best described as more vocal than instrumental. The notes tend to sing more than to jump as may be the case with faster numbers. This vocal style applied to a blues is most tasteful and "bluesy," if I may be allowed to make an adjective out of a noun.

He starts with a downward glissando from C to G, trembling all the way like this:—



and the metody simply sings out at this slow and easy tempo. In the next bar he smears from A a to a G z which gives the effect of a singer slurring slowly down in semitones. It looks like this on paper. paper:-



and is produced in the following

manner:

The A natural is played by placing the second finger on the second string at the ninth fret and pulling towards the first string, until the second string is stretched so that the second becomes A natural instead of Ab, as originally fingered. Strike it with the plectrum as indicated and slowly relax the pull until it resumes its usual tension and sounds like A flat in the middle of the last triplet. Continue as marked so that the change from Ab to G is as smooth as the previous change.

vious change.

This can be done by perfect synchronisation of pleutrum and fingers.

The result should be a continuous smooth amear. The same thing happens in seventh bar from Ab to G.



Such blues feeling is seldom heard, and personally I have only heard it as effectively produced by Teddy Bunn and once in a while by Django Reinhardt, although a newcomer named Arvin Garrison can really give

Arvin Garrison can really give out, too.

In this case, however, I would go so far as to say that Oscar Moore's style in those eight bars is somewhat a mixture of Bunn, Reinhardt and Charlie Christian.

This tone that we are talking about is something which is not written about so often because, while it is a simple matter to write down the notes an instrumentalist plays, it is much more difficult to interpret the notes or produce the necessary tone.

Even the interpretation is more easily explained and mastered than the tone. Tone and feeling on an instrument are the most individualistic qualities and belong entirely to the performer, and no matter how wonderful your amplifier or how matched your guitar unit: no matter how wonderful the choruses that you copy, your playing will be distinguished by your tone and feeling. Notwithstanding the umpteen copyists of Harry James or, at one time, of Django Reinhandt, it has always been a fairly easy matter to pick the wheat from the chaff.

If you like a certain tone by all means try to attain that very good quality, but do not be disappointed if it resembles your own tone. Just be content to keep improving it.

You will notice that in Ex. 3. I have sneaked in a couple of extra notes to fill up the bar, and they are worth commenting on. You may remember there was recently a question put to some jazz musicians: Can a dance musician learn to extemporise, or must it come to him naturally?

We'll take Ex. 3 in which the first two notes consist of D flat and A flat smearing down to G. The original chords are F seventh for two beats and Bb 7 for two beats.

The fellow who knows the chords, but who is not a tasteful natural "extemporateur," would use all the proper notes that he knows were correct and unquestionable for those two chords, and it would pass off as

would use all the proper notes that he knows were correct and unquestionable for those two chords, and it would pass off as a "hot" chorus.

Oscar Moore, however, can hear the melody he wants to play, and to him (and his listeners) it is perfectly in order to play what he does although the notes are not exactly in the chord of F7.

Really, the Db and the Ab belong to the chord of G flat 7, and yet they easily fall in with the sequence of the melody and harmony.

One difference between them is, that the



Studies last week, shows him in 17th-century costume as he will appear in the Michael Balcon production. "Saraband for Doad Lovers," in which he plays finger-style guitar.

"jazzer" hears everything he plays and the unnatural one "feeis" his way through, or should I say, sometimes "gropes"

Sorry ? have had so much to say about so little, but there is much to learn from these eight bars in style, feeling and choice of

notes.

Just for good measure, I give you a contrasting style of the same Oscar Moore, in his well-known (also through "Midnight in Munich") rendering of "Sweet Georgia Brown."

It is not so much what he plays that is outstanding, but what he does not play but suggests. The tempo is very fast, and I cannot tell whether Oscar Moore did not feel like competing with King Cole's previous terrific technical piano chorus, or whether he deliberately wanted to be simple. Could be both, because later on he really becomes technical—with just as much drive. Anyway, try it.

Technically, it is not difficult,

Technically, it is not difficult, and the first four bars, although reminiscent of many previous jazz phrases of the "good old solid jazz school," are followed by such a natural sequence of phrases, that one finds it extraordinarily suitable.

He also has a habit of repeat-ing a couple of notes until they become almost monotonous, as in the ninth and tenth bars. Almost, but not quite, monotonous, be-cause, the end of that phrase and the beginning of the next (i.e., the thirteenth bar) just taste-fully lead in and out of each other. Again the beauty of ex-temporisation composition.

In the 21st and 22nd bass it is interesting to note the use of the thirteenth chord position of 4.3.1.1—i.e., Ab C.D.G. or Bb 13. This sounds very strong and effective.

The pièce de résistance to me, however, is the use of Cb in the sequence of bars 25, 26, 27, 28. It is most satisfying. Try it, you will like it.

The last four bars are typically Charlie Christian, but this is not to the detriment of Rebop.

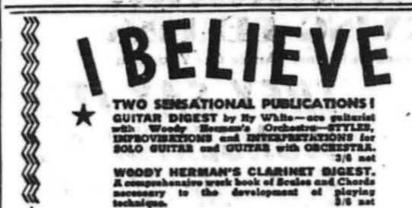
My next articles will have a good smattering of the Rebop guitar players such as Chuck Wayne, Billy Bunn, also Tuny Mattola and Arvin Garrison. My tip is look out for Arvin Garrison; he's really got something.

[The next article in this series will deal with the playing of Tony Mattola and Chuck Wayne.]

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Air-Times

SOME interesting letters have been appearing in the MELODY MAKER over the past few weeks regarding the amount of time which the B.B.C. allots to various dance bands. Enthysiastic listeners have recorded statistically the broadcasts of our bestknown dance bands, and some odd discrepancies have been unearthed

Last week, bandleader Howard Lucraft entered the field on the other side, explaining how the B.B.C. chose its bands and plausibly accounting for the discrepancies which our readers had pointed out. Further letters on the subject appear on page 2 of this issue, but one has come in from bandleader Buddy Featherstonhaugh which deserves special comment. Buddy writes:—

"The thanks of all interested parties are surely due to Mr. Howard Lucraft for his lucid explanation of the B.B.C.'s methods of allocating airtime to dance bands—something which many have tried, and failed, to obtain from official sources. He must indeed be well-informed to be able to make such a categorical statement as 'the air-time for September will be seen different from August'. be very different from August.'

"Many readers will doubtless agree wholeheartedly with Mr. Lucraft when he says that many bands are not suitable for certain programmes which he mentions, but they may wonder how many excellent bands there are whose leaders have never even been given the opportunity to refuse such programmes. It would be nice, also, to be able to accept his implied assurance that, in general, the questions of 'ability, availability, and suitability, are, in fact, properly taken into account by the B.B.C. when booking dance bands—but I fear not.

"My quintette, for instance, has been performing every kind of popular dance nusic in a West End club since last April, and has just had its contract renewed. The B.B.C. will not consider O.B.s from the club, although a Radio Diffusion Française transmission showed the acoustics to be perfectly satisfactory. Since passing the B.B.C. audition with this comornation I have had one studio broadcast, and have so far not been offered another. offered another.

"If fellow-townsman Gladwell will go one better than Mr. Lucraft suggests and compile figures for two years, instead of one, he will find that this is the only broadcast I have had since being demobbed two years ago-let alone in one month!

"The 'availability' of my outfit has been one hundred per cent. Its 'ability and suitability, 'ttc.,' seem adequate to me—especially 'etc.'!—but no doubt I am prejudiced.

"It is possible, however, to held out a ray of hope, both to the dissatisfied insteners like Mr. Gladwell and to the candleader who feels he is being unfairly treated. As a member of the committee of the D.B.D.A., I have the authority of the president, Mr. Lew Stone, for stating that we are now in the course of negotiations with the B.B.C. which we hope will lead to a considerable improvement in the conditions governing dance band brondeasts."

Buddy, in his characteristically forthright way, has put his finger on the weakness in Howard Lucraft's defence of the B.B.C. by the somewhat specious use of the term "ability, availability, and suitability." The only one of these qualifications which one could feel at all happy in leaving to the B.B.C is "availability," since even the B.B.C. Dance Music Department might possibly be able to find out if a band is around to accept a broadcast or not! But when we leave the B.B.C. to judge the "ability and suitability" of a dance band, then we are up against a different proposition.

Before one can be really happy about the allocation of air-time to dance bands, one would like to be quite sure of the "ability and suitability" of the B.B.C. people who make these decisions. Of their "availability " most bandleaders will have had far too much experience in the studio, and too little experience when trying to get an appointment.

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Vocalist Alan Kane writes—

A TRIBUTE TO HARRY GERRARD

SELDOM has our profession known a finer and more amiable personality than Harry Gerrard. The news that he had been a passenger in the vessel that so tragically foundered in the Clyde last week, and is missing, presumed drowned, must have some as a profound shock to all his many friends in the entertainment world.

It may seem strange that I. who had known him for only a comparatively short time, should have been accorded the honour of writing this tribute to him. But though our acquaintanceship was brief, so easy was it to become friends with him that I feel as though I had been an old and personal friend. I sincerely hope that I can adequately express the sentiments of both press the sentiments of both Harry's oldest and newest friends in what I have to say.

Harry's debut in the profession dates back to long before our meeting. He started playing clarinet at an early age, and was playing in "silent" cinemas even before he left school. In 1936 he left Scotland, his birthplace, to join Jerry Hoey and his Band at the Piccadilly Hotel in London. The members of that orchestra were therefore the first in London to realise Harry's fine musicianship and the sincere and concianship and the sincere and con-scientious manner in which he applied himself to his work.

The outbreak of war terminated this, his first London engagement, for in 1939 he joined the Army, only to be invalided out with a pension in 1942. He returned to the profession, nevertheless, with undiminished zeal, and was immediately snapped up by leading bands for radio and by leading bands for radio and recording sessions as well as club, restaurant and theatre work that soon made his fine qualities a by-word among the London band-

In this way he had worked with Harry Hayes (including his appearance at last year's "Jazz Jamboree"), Harold Collins at the Piccadilly Theatre, Ronnie Munro (on whose "Sunday Serenade" broadcasts he was a featured soloist), at the Astor Club with the "Woodchoppers," finally accepting a position under the leadership of Maurice Kasket at Fischers' Restaurant.

This proved to be a turningpoint in his career, for when
Maurice left, Harry was asked to
take over, and proved to be a
"natural" in front of a band.
And it was during his successful
tenure at Fischers' that Harry
was asked to take a larger band
into the Samson and Hercules,
Norwich—the ballroom that has
since become inescapably associated with his name.

It was typical of Harry's ploneering spirit that, despite his connections in London, he jumped at the chance of bringing the best kind of dance music further afield.

virith our profession sincludes conscientiousness. And if I were asked what was the most outstanding think about Harry. I would say that it was his great sincerity in everything he did, whether as second alto lead, wielding the baton, or in the general conduct of his business routine. And it was this conscientiousness that finally resulted in Harry and his boys making such a happy success of the job at the Samson and Hercules both with patrons on the dance floor and with listeners to the B.B.C.

Every touring band that visited the ballroom will bear witness to business of the ballroom will bear witness to business to salve the ballroom will bear witness to business to salve the ballroom will bear witness to business to salve the salve the ballroom will bear witness to business to salve the salve the ballroom will bear witness to business to salve the sal WITH our profession sincludes conscientiousness. And if I were asked what was the most outstanding think about Harry. I would say that it was his great sincerity in everything he did, whether as second alto lead, wielding the baton, or in the general conduct of his business routine. And it was this conscientiousness that finally resulted in Harry and his boys making such a happy success of the job at the Samson and Hercules both with patrons on the dance floor and with listeners to the B.B.C.

Every touring band that visited

Personal Points:



Harry Gerrard

my praise of Harry's as a musically polished combination of the highest standard yet heard in a provincial palais. It always looked and sounded as though every member was keen to give of his best all the time. This was so on the three different occasions on which I heard them—and it is something that can only be achieved through the perfect co-operation between leader and orchestra that was the normal atmosphere between Harry and his boys.

It was through hearing them broadcast from the Samson and Hercules last New Year's Eve that Geraldo asked Harry to take the band to the Rothesay Pavilion this summer. There again, Harry's personality and musicianship made itself immediately felt. Not only was the band asked to return in 1948; only a fortnight ago the chair-

man of the Rothesay Advertising Association invited Harry and his boys to a dinner in appreciation of the co-operation and hard work that had gone so far towards making this past summer season so successful.

When I visited Rothesay last June, I asked the boys what it was like there. One remark ex-pressed their feelings: "We wouldn't: leave Harry for any-thing."

BUT all this is but one aspect of a full and fine life. Of equal importance is the part he played as a member of the Musicians' Union, and when he moved to Norwich he took with him his long and valuable experience in the London Branch. It was he who was mainly responsible for obtaining the Samson and Hercules Ballroom for the first "Jazz Jamboree" of it kind to be held in Norwich, which he organised, and as a result of which the M.U. Benevolent Fund benefited by some £150.

Always a fighter for M.U. recognition, it is largely due to his untiring efforts that Norwich today has a live 100 per centmembership. He did much to solidify the mutual respect and co-operation existing to-day between the M.U. and the employers of hands. of bands.

Many musicians have contributed a great deal to our profession. Harry's contribution was to show, by personal example, what can be achieved by one who has the welfare both of music and musicians at beart and musicians at heart.

We know that for Mrs. Gerrard there can be no consolation, and we do not pretend to offer any. But perhaps in time to come she will be able to look upon this tribute as a concrete proof that her loss is shared by very many more people than she, perhaps, realised.

BOOKSHELF

"JAZZ 47" ("America," No. 5), edited by Robert Goffin and Charles
Delaunay; published in Paris by "America" in conjunction with the
Hot Club of France.

COLERIDGE



Born in Kingston, Jamaica, November 29, 1914, son of the conductor of the Kingston Festival Choir and Symphony Orchestra, he began musical study on the piano at age of seven. In 1925 he took up the violin, later switching to 'cello and bass as he grew tall enough to handle these instruments. He came to this country in 1934 to study radio engineering at Glasgow University, and got his first experience of jazz from fellow-students in the college jazz club. He decided to become a professional, and joined Bob Smith's band at the Locarno Ballroom, Glasgow. He came to London in 1942 and joined Johnny Claes for nine months. He followed long spells with Eric Winstone and Bertie King by joining Jiver Hutchinson's all-coloured band when it was first formed. In 1945 he teamed with Lauderic Caton and Dick Katz to form the famous Caribbean Trio, and has remained a member of the unit ever since. He is now at the Hollywood Club with this out§t.

Favourite Musicians: Duke Favourite Rands: Duke Fuller. Favourite Musicians: Duke Ellington and Oscar Pettiford. Favourite Bands: Duke Ellington and the King Cole Trio.
Favourite Records: "Transbluecency" by Duke Ellingto
"Frustration" by Duke Ellington. by Duke Ellington;

Favourite Composers: Debussy and Duke Ellington. Favourite Arrangers: Billy Strayhorn and Sy. Oliver. Favourite Food: Fried rice.

Hobby: Building electric amplifiers.

"JAZZ 47" Is not quite a book or a magazine. One of a French series of publications about the American way of life. It is issued as "America 5"—a special number devoted to jazz. The subjects of the previous editions were: (1) "Les Lettres"; (2) "Les Arts"; (3) "Villes et maisons"; and (4) "La Terre, les hommes." Obviously a serious publication, and one which commands top-ranking contributors. This Jazz number boasts such names as Fran-Paul Sartre and Jean Cocteau from the world of literature, as well as jazz critics of the stature of Panassie, Delaunav, Goffin, Albert Bettonville, and Carlos de Radzitzki.

Production in no way lags behind the standard of contributions; everyspellings of "Radzinsky" who ought to be Radzitzki, and Bettonville on the title-page becomes "Betonville" on the back cover. In the same way, Hugues Panassie becomes "Hughes"—the customary thing for England, but hardly what one would expect from the French Hot-Club.

The price of the book in France is 250 fr., from the Socie'e Intercontinentale Du Livre, B.P. 57, Paris, 14c, or through the usual importers.



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Well, you'd never believe it, but on the left you see Helen Ward, and on the right you see. Helen Ward! Yes, it seems incredible, but the versatile ex-Winnich vecal-beauty is seen (left) in her comedy stage get-up for the Harry Hines "Dr. Grock" show, and (right) as her levely self. Photos are by Helen's intented photographer-husband ex-earophonist Harry Tureff.

"BAND PARADE" LOSES JOCKEY: CLARKE GOES NORTH

H IS introduction of Stanley
on Monday's "Band Parade"
marked the Tarewell appearance of Alan Clarke on a series he has been associated with from the

on October 1, Alan takes up a new appointment at Manchester covering outside broadcasts in the North. Primarily concerned with sport and variety (in which sphere he will be following in the footsteps of Victor Smythe) he hopes to continue his activities as a dance band compère on the Northern band airings.

"Family Favourites," a programme which first brought him to fame in his early days with E.F.N., will also lose his services and his cheery introductions from such night spots as Fischers and Hatchetts will be missed. We know that his many friends in the profession will wish him the best of luck in his new appointment.

Ilford Palais Reopening

LFORD dancers will, to-morrow (26th), be possessed of a new dance venue when Mecca open the recently de-requisitioned Ilford Palais, with Bobby Hogg's Band and the Melfi Trio in residence.

breaks a 10 years' tenure of the Locarno, Glasgow, his place there being taken by Arthur Wallwork and his Band from the Palais, Edinburgh, to which, in turn, Maurice Sheffield takes his band from Butlin's Holiday Camp at Pwilheli.

The Melfi Trio has just com-

The Melfi Trio has just completed a successful tour of Mecca halls throughout the country.

D.B.D.A. Appointment

A N Organiser and Assistant Secretary has been engaged by the Dance Band Directors' Association, in the person of Ben

One of Ben's first tasks is to be the compiling and despatch of a monthly news letter to D.B.D.A.

DEREK NEVILLE TRIO.—Cornish-man Derek Neville, the well-known alto and baritone saxist, has just become the father of another daughter, making three in all. She is to be christened Lorna Avian Heather. The MELORY MAKER extends its heartlest congratulations.

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"JAZZ CLUB" LINE-UP

THIS Saturday's "Jazz Club"
Session (6.15-7 p.m., Light)
will feature Leo Wright (trumpet), Bill Povey (clarinet).
Tommy Whittle (tenor), Ralph
Sharon (piano), and Norman
Burns (drums), with (engagements permitting) Jackie Armstrong (trombone), Dave Goldberg (guitar), and Jack Fallon
(bass).

(bass).

The special guest stars will be Harry Hayes (alto sax) and Ray Ellington (vocals).

"Jazz Club" returned to the air last week with a good session, somewhat marred by the fact that the boys sat in a new kind of formation in which they obviously were less at ease than in their old formation, with the soloists all round the microphone.

The result was that the players

The result was that the players sounded uncomfortable, and the session "rode" rather indifferently for the opening numbers.

The inevitable clarinet solo by Harry Parry (with Dennis Wilson taking over piano from Bobby McGhee) and the usual Billy Munn solo pianistics were featured. tured.

Next week's "Band Parade" (Monday, September 29) will feature the music of Teddy Foster and his Band and Billy Munn with his Orchestra.

SHARPE'S HAWAIIANS' SATURDAY BREAK

P. SHARPE'S Honolulu

P. SHARPE'S Honolulu
A. Hawaiians are given a welldeserved break this Saturday,
September 27, when they will be
heard broadcasting in the Light
Programme from 3 to 3.25 p.m.
Although this popular all-string
combination has been heard over
fifty times within the past two
years, it has always been given
mid-morning sessions when few
interested listeners could have
heard them. This Saturday afternoon airing should add to the
outfit's large following.
Featuring the stylish playing
of electric Hawaiian guitarist
Ronnie Joynes, and the silvery
voice of charming Kathleen Heppell, the Honolulu Hawaiians are
a "specialist" outfit, for they play
only Hawaiian music. This policy
is made possible by the vast
library of genuine music A.P.S.
has collected over a number of
years, and the H.H. already have
over 400 orchestrations in their
library
Saturday's broadcast will mark library

Saturday's broadcast will mark a happy anniversary for sweet singer Kathleen Heppell, as she joined A. P. Sharpe's Honolulu Hawaiians two years ago to the day. She has now broadcast with them over 50 times, maintaining a high and consistent vocal standard that does much to en-hance the band's offerings.

Who Wants To Go To South Africa?

MIDLAND bandleader Johnny Pearman has an offer for bandwork in South Africa, but in order to make the trip and fulfil his commitment there, requires a planist, frumpet, and tenor sax. Passage is booked to leave London by air on, or about, October

Johnny feels that the only snag is the high price of the air pas-sage (£190), but het is certain that there are musicians some-where in England who are keen

Those interested should get into touch with Johnny at once at - 109, Ashington Grove, Coventry.

MIDNIGHT SKYROCKETS.—
Although they did not take the stage until 1.15 a.m., the Skyrocka's, under the baton of Paul Fenoulhet, put over a smashing show at the special "midnight matinée," held at the Odeon Cinema, Chadwell Heath, last Friday (19th). The Rockets appeared in company with the Western Brothers, Afrique, Sylvia Robin, etc., with the nimble compering of Gerry Wilmot to bind the whole show together in great style.

ANGLO-AMERICAN MOVES.—On September 29 the offices of Anglo-American Artists. Ltd., will remove from Queen's House, Leicester Square, to 19, Charing Cross Road, W.C.2. New telephone numbers will be Whitehall 7527 and 7528.

ROSE READY FOR **Brum Tower**—But TOWER NOT READY FOR ROSE!

A N extraordinary situation has arisen at the Tower Ball-room. Birmingham, as a result of which bandleading personality Peter Rose will not be able to open with his orchestra this Saturday (September 27) as

scheduled.

It will now be at least several weeks before Peter and his boys can take over the Tower bandstand, and in the meanwhile his excellent eight-piece orchestra— groomed with the most meticu-lous preparation for this engage-ment—is suddenly placed in the unenviable position of having no immediate date in sight.

LICENCE DELAY

What has happened to bring about this minor disaster to Peter is that the Entertainments Committee of the Birmingham Justices decided to adjourn the Tower's application for a Music, Singing and Dancing licence until some progress has been made with the renovations, made necessary by the fact that the Tower was commandeered for purposes of national importance during the war.

Tower was commandeered for purposes of national importance during the war.

With his band all set and ready to start this week, Peter Rose is now anxiously seeking a suitable engagement to tide him over for the few weeks until the Tower is ready to open. Needing no introduction himself, from his long association with many of the leading bands in the business, tenor-clarry expert Peter is ready to lead an extremely workmanlike outfit which includes Bert Annable (plano); George Beaney (bass, violin and vocals); Bill Meredith (drums); Wally Hale (trumpet, accordion, vibes, vocals and arranger); and Leslie Loveday, Bill Fletcher and Ronnie Maybury (saxes, etc.).

Peter Rose is willing to consider any reasonable offer, anywhere in the country, for a short-term engagement. He may be contacted any time at 14a, Randolph Gardens, London, N.W.6. (Telephone; Maida Vale 8406.)

GONELLA BACK ON THE STAGE

TRUMPET-STAR Nat Gonella.
following his successful
bandleading season at Southsea's
new Savoy restaurant and ballroom, has now returned to stage

room, has now returned to stage work.

On Monday last (22nd) he opened with a swing quartet at the Regal, Southend-on-Sea, where he was rejoined by petite vocalist Helen Mack.

Eighteen-year-old Helen previously sang with Nat after she made her professional debut, at the age of fourteen, with Lew Stone. Subsequently she appeared with the new Vic Lewis Orchestra when it was formed last year, and has latterly been a vocal mainstay with Nat Temple's Butlin Hollday Camp band at Skegness.

Helen, incidentally, wants her

Holiday Camp band at Skegness.

Helen, incidentally, wants her fans and professional friends to know that her new 'phone number is Temple Bar 8309.

Nat Gonella, who recently made an interesting return to ballroom work when he opened—jointly with Tito Burns—the new Savoy Ballroom at Southsea, comes back to playing for dancing again on October 6, when he opens with his new six-plece "Georgians" at "La Martinique" Restaurant, Brighton.

"La Martinique," originally known as "Duffy's Tavern," is now under the same management as the Orchid Room in London. Frankle Morgan, band booker for both establishments, has also installed a tric at Brighton, in which will be found ex-drummer Prank's percussionist son, Barrie

Prank's percussionist son, Barrie Morgan (drums); Bert Moseley (alto sax, etc.); and Arthur Stenn

Bandleader Amstell

CLARINET star Billy Amstell has another bandleading bengagement on October 1, when he records a further "Amstell Way" programme for O.R.B.S.

The programme will consist of Billy's own composition, together with a new number written by

with a new number written by and featuring Alan Metcalfe on guitar; while vocalist Alan Dean has also turned composer and will come along to sing one of his

will come along to sing one of his own songs
The rest of the combination comprises: Arthur Mouncey (trumpet), Don Macaffer (trombone), Aubrey Frank (tenor), Johnny Douglas (plano), Mickey Grieves (drums), and Teddy Wadmore (bass).

Leslie Kettle Moves

FTER 11 years' service with the exploitation department of Chappell's. New Bond Street. W.1. Leslie Kettle takes up new duties on Monday next (29th), when he becomes general manager of Music Artistes, Ltd., 23, Albemarle Street, W.1.

There he will look after the

There he will look after the interests of the George Mela-chrino, Ted Heath and Eric Robinson offices.

QUARMBY'S NEW JOB. —Ex-Roy Fox trombonist-arranger Bert Quarmby joined up last Monday (22nd) with Tommy Sampson's Orchestra, which is currently appear-ing at the Pavillon, Redcar.

FERRIE AND LALLY TURN MUSIC-**PUBLISHERS**

Two well-known and respected members of the dance music profession. Geraldo trombonist Joe Ferrie and arranger Jimmy Lally, have gone into business together as music publishers. Styling their project the Ideal Music Company, they have acquired offices at 6, Denmark Street, London, W.C.2, and the telephone number is Temple Bar 0394.

Their initial number, on which

Their initial number, on which they are now working and enlisting the aid of their numerous professional friends, is "Remember You," offe of the winning songs in the Hammersmith Palais "Write a Tune" competition.

For many years now, Jimmy Lally's arrangements have been in the books of the thousands of this country's bands which relyentirely upon commercial orchestrations as supplied by the publishers, whilst Joe Ferrie, who has been in the forefront of trombone players since the days of Lew Stone's original Monseigneur band, has also built up for himself a grand reputation as a vocalist.

FOSTER'S CHANGES

THERE are several changes in the personnel of Teddy Foster's Band, which fans will hear again this Monday (29th), on "Band Parade."

Colin Moore has replaced Baeil Jones as lead trumpet, whilst tenor player William Onsworth, from Art Gregory's Band, has come in to replace Ted Carter, who has some over to Art. who has gone over to Art.

Secretary, red-head Kay Roberts sails for the States on Friday, her place having been taken by brunette Daphne Richardson.

The Foster Band also broad-casts in the Home Service on October 2 (5.45-6.15 p.m.).

CARTOON by Betts



And talking of cinevariety, our next number will be 'Now is the Hour.'"

OUESTING with the resident bands of Les Ayling and Ivor Kirchin for the Variety Artistes' Federation Ball at the Lyceum (Strand) on October 1, will be Billy Ternent's Orchestra. These bands will play from 10 p.m. till 4 a.m. for a gathering that is expected to include nearly all the big names in the Variety profession.

that is expected to include nearly all the big names in the Variety profession.

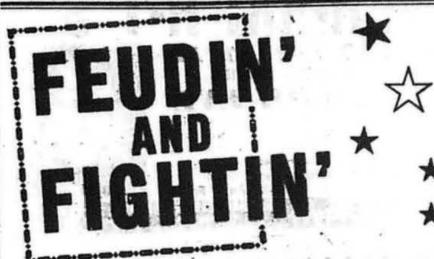
FRESH JELLYROLLS.—Pollowing their recent success at Caxton Hall. London, John Haim and his Jellyroll Kings have been booked to play at St. Martin's School of Art. Charing Cross Road, W.C.2. this Saturday evening (27th), sharing the stand with Jack Amott and his Band. Haim's fans will see two new faces: ex-Webb trombonist Tony Finnis and drummer John Westwood, who replaces Cyril Louth.

DAUGHTER FOR NICHOLS.—The whole profession will join us in offering heartlest congratulations to ex-Souadronaires-Rabin vocal ace Billy Nichols on the birth of a daughter last Sunday (21st). The new arrival—welzhing 7 ib. 3 oz. at birth—is already in robust voice, and Billy reports that both mother and daughter are doing fine.

BLANGME FOR HADIOLYMPIA.—Bianche Coleman. currently playing with her Ladies' Band in the Isle of Wight, is getting ready shortly both for her forthcoming appearances at "Radiolympia," and also for several other new ventures. She can use promising girl brass players, particularly one or two good lady exponents of trumpet. Blanche's home address is 4. Northfield Road. Stamford Hill, London, N.16.

Casts in the Home Service on October 2 (5.45-6.15 p.m.).

SONNY ROSE CHANGE.—There is one change to report in the personnel of the Sonny Rose Band, which he is taking to the West End Ballroom. Birmingham, early in October. Altoist Benny Rider's wife having unfortunately been taken ill, Tonney Hart (1st alto) is stepping into the breach.



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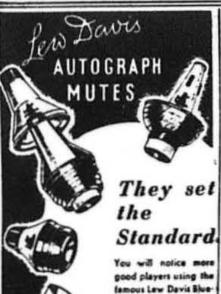
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Corner Collectors'

SIX years ago this week (writes Ray Sonin), noted collector and lazzwriter Sinclair Traill put up to me the idea of running a weekly feature called "Collectors' Corner." As readers will remember, he began to write it in association with Bill Elliott, and when he left to enter the R.A.F. his place was taken by Jeff Aldam, and later by Rex Harris.

Now that Sinclair Traill is in circulation again, he is returning to the Corner next week, to run it in conjunction with Max Jones, and, in welcoming him back to the feature which he started, we express our grateful thanks to the fine work of Rex Harris throughout the years.

Readers will be glad to know that Rex is not being lost to us; he has been transferred to page 3, where his reviews of radio programmes will appear every week.

I HAVE very much enjoyed coediting this jazz feature during
the past four years (writes Rex
Harris), first with Bill Elliott and, for
the last three years, with colleague
Jones. I shall, of course, continue to
take as keen an interest in jazz as
ever, and I hope to be contributing to
the old "Corner" from time to time.
I want to thank the thousands of
correspondents, in pretty nearly every I want to thank the thousands of correspondents, in pretty nearly every part of the world, whose letters on a wide variety of subjects have kept me in touch with jazz developments, given me a great deal of pleasure and many friendships, not to mention typists' cramp. Although future "Corner" letters will be dealt with by Max and Sinclair, I shall still be very pleased to hear from collectors, care of "C.C." And now, best of luck to the new "Corner" combination.

JOE SULLIVAN DISCOGRAPHY
By Frank Dutton
PART TWO

EDDIE CONDON QUARTET: Tesch-maker (clt./alto); Sullivan (pno.); Condon (bjo.); Krupa (drs.). July Oh! Baby (400399) (V. Condon and Band), PaER.2932.

by Rex Harris and Max Jones

Indiana (401655) (V. Condon).
PaAus.2667, PaER.2837.
EDDIE COMEDON AND H22 FOOT-WARMERS: McPartland (cor.); Mczsrow (cit.); J. Tesgarden (thm.); Sullivan (pno.); Condon (bjo.); Art Miller (bs.); Erupa (drs.). Oct. 29/20, 1928.
I'm Sorry I Made You Cry (401277) (V. Condon), OK.41142, UHCA 27/22. PaAus.2667, OdEPO.65.
Odf. 165612.
Makin' Friends (401278) (V. Tesgarden), OK.41142, UHCA 27/20, OdEPO.65. PaER, 2021, Co.36012.
EDDIE'S HOT SHOTS; Leonard

Odepo.66. Park. 2011. Co. 38016.
EDDIE'S MOT SMOTS: Leonard
Davis (tpt.); Teagarden (tbm.); Messrow (C. mel.); Happy Cauldwell
(tmr.); Eullivan (pno.); Condon
(bjo.); Krupa (drs.). Feb. 8, 1829.
I'm Gonns Stomp, Mr. Heury Lee
(45345), V1.38046, BB.10168*, HMV
B.4987, GrPK.6852.
That's A Serious Thing (45346) (V.
Teagarden), V1.38046, BB.10168*,
HMV B.4987, GrPK.6852.
(* Different magters.)
LOUIS ARMSTRONG AND 1002

LOUIS ARMSTROMG AND MS ORCHESTRA: Armstrong (tpl.); Cauldwell (tnr.); Tedgarden (tbn.); Bullivan (pno.); Eddie Lang (gtr.); Kaiser Marshall (drs.). March 5,

1929.
I'm Gonna Stomp, Mr. Henry Lee
(401688), unissued.
Knockin' A Jug (401689). OK 2701,
UHCA 15-76, Co.35663, PaER 1964,
OdP.165913.

Odf.165913. .
LOUISIANA RHYTHM KIMGS: Red
Nichols (tpt.); Pee Wee Russell (cit.);
Teagarden (tbn.); Bud Preeman
(tnr.); Sullivan (pna.); Dawe Tough
(drs.); and possibly Condon (bjo.).
June 11, 1923.
That Da Da Strain (20029), Vo.15828.
HRS.7, BrE 02731.
Sasin Street Blurs (20030), Vo.15155.
BrE 02506.
Last Cent (20031), Vo.5185.

*Last Cent (20031), Vo.5185, BrE.02506

EERRY GOODMAN AND HIS BOYS: Wingy Mannone (tpt.); Benny Good-man (cit.); Freeman (tnr.); Bullivan (pno.); Herman Foster (bjo.); Harry Goodman (bn.); Bob Concelman (drs.). August 13, 1972.

After Awhile (4035), Br.4968, 80022, BrE.01304, BrP.500318. Muskrat Ramble (4036), Br.4968, 80022, 80028, BrE.01304, BrP.500318, HRS,7.

HRS,7.

RED MiCHOLS AND MIS PIVE
PERMINS: Red Nichols, Ruby Weinstein, Charlie Tengarden (Ipts.);
Glenn Miller, Jack Tengarden (Ipts.);
Sid Stoneburn (as. and cft.); Babe
Rusin (Inr.); Goodman (cft.); Babe
Rusin (pm.); Teg Brown (gtr.); Art
Miller (bs.); Krupa (drs.). Mis-1038.
Peg O' Mij Heart (33304), Br.4577,
20004*, BrE.81019, BrF.8062.
Sweet G e or g i a Brown (33305),
Br.4544, ErE.51648, BrF.8067.
China Boy (33306), Br.4877, 80004.
BrE.01019, BrF.8062.
(* Different masieva.)
Same Personnel. Mid-1036.

Colleger Massers.

Same Personnel. Mid-1830.

Shim - Me - Sha - Wabbla. (23333).

Br 4885. 30005°. BrE-01204.

Br 500200.

Sheik Of Araby (33334) (V. Teagarden). Br-6835, 80005. BrE-01104.

BrP 500403.

(* Different masters.)

Omit Weinstein, Stonehurn, Brown; ub. Freeman (tnr.), Adrian Rollini hs. sax). August 27, 1650. Carolina In The Morning (34109). Br. 4025, Brk. 61042. How Come You Do Me? (34110), unissued.

unissued.

Who? (34111), Br.4925, BrE.01062, Reliini switches to vibes (same session).

By The Shalimar (34112), Br.4944, BrE.01043, BrP.8907.

Michols Tengarden, M a n n o n o (tpts.); Miller (tbs.); Jimeny Dorsey (as. and olt.); Babe Phain (tnv.); Sellivan (pno.); Art Miller (bs.); Krupa (drz.). Autumo, 1921, My Honey's Lovin' Arms (35418), Br.5012, BrE.01121, BrP.9005.

Rockin' Chair (15619) (v. Mannone).

Br.6012, BrE.01832, brP.9005.

(To be continued)

"M.M." DANCE BAND CONTEST NEWS

Approaching the "All-Britain" 1947 GREATER LONDON AREA FINAL

ONCE the home of oid-time melodrama and pantomime, but now converted, with all the "Mecca" flair for rich comfort, into a bail room which, with its exotic colouring and glamorous decoration, reminded one more of a scene from the Arabian Nights, the Locaum Theatre was last Thursday (18th) the setting for the first of the three Area Pinals to be held in London this season—the 1947 Greater London Area Champlenship.

Greater London Arts Champlonship.

Presented by Bill Waller, Lyn Mergan and Ed. Waller, representing the Mallony Maker Greater London Area Contest Organisers' Committee, with Fred Beavill doing stalwart work as chief band steward, the contest was attended by a gathering of over 1,000, not counting the competing musicians, army of Press representatives and photographers and others there on "official" business who brought the assembly up to nearly 1,250—capacity for the hall.

Dancing was kept non-stop by the competing bands and the baliroom's excellent resident combination directed by Les Ayling, himself a notable competitor in pre-war "M M." contests.

Representatives from Boosey and

Representatives from Boosey and Hawkes, John E. Dallas and Bron's Orchestra Service were present, demon-

Winners of the "Mclody Maker"
1947 South Britain (Eastern Region) Area Final (Section A) Championship, held at the Hammersmith Palais de Danse on Tuesday night (23rd) for the "Daily Herald" Challenge Cup, First: ALBERT CARD and his Band (Gravesend).
Second: THE BEN CHASE
QUARTET (Norwich).
Third: ALF WOOD and his
Legionaires (Braintree).
A full report of this event will
be published in next week's
"Melody Maker."

strating their firms' goods, and the recording of the competing hands in full view of the audience by R. G. Jones, of Morden, all added to the guiety of a bright and interesting evening.

Taken as a whole, however, the competing bands did not seem to be up to their usual form.

Playing well, the Five Bombers, of liford, secured a comparatively easy, win. But Fred Hedley's Band, for instance, seemed "nervy" and off colour, and allowed themselves to be beaten into fourth place by the New Embany Band, from Barking (Thirds, and Will de Barr's Band, of Chingford, who managed to get second place with a performance that can hardly be described as up to Area Final standard.

Full results were—

Pinal standard.

Pull results were—
Judges: Les Evans, Harry Hayes, Billy
Peurose, E. O. Fogues.

Winners: THE HVE BOMBERS (alto/
clarinet, trumpet, piano, guitar, hans,
druma). All costs: Sidney C. White, 33.

Othey Drive, Riord, Rases. (Phone:
VALentine SHE) Individualists' awards
for: Allo (Kenneth Franklin). Guitar
(Stanley Musgrave). Buts (Resuld Arrowsmith), Drums (Sidney C. White). Hon,
mention for: Trumpet (Kenneth Sommerville).

ville). and: WILL DE BARR AND HIS BAND (three sames, trumpet, plans, bass, drums, conductor). Royal Forest Betel, Chingford, London, E. ("Phones: SILverthern 4746, LARkswood 1781.) Individualist's award for: Plans (Narman Knappett). Hon. mention for: Alto (Vic. Barris)

flarris). Third: NEW EMBASSY DANCE BAND Third: NEW EMBASSY DANCE BAND (three makes, two trumpets, piamo, bass, drums). All coms: Cecil Harley, TJ. Bandringham Road, New Barking, Essex. ('Phone: GRAngewood 2364.) Individualist's award for; Clarinet (Tony Arnopp). Fred Hedley and his Band, of Putney (Fourth), won the Trumbone award (Jack Wrigley).

Bert Grainger's Swing Group, of Worcester Park (Fifth), secured the Individualists' awards for Tenor (Dennis Rose) and Trumpet (Derek Sewell), and hon, mention for Plano (Bert G. Grainger).

hon. men Grainger). Seven bands competed.

Barns and his B.B.C. Accordion Club Sexiel. They will close the entertain-ment with a dance- and swing-music tage presentation.

The following bands are due to com-

The BLUE RAMBLERS, of Kirkby-in-Ashdeid. Winners of the Nottingham-thire Championship at Nottingham last

Johnny CLAY and his Masic, of Beeston (Notio). Winners of the Leices-tershire Champtomhip at Hinckley in

tershire Championship at Hinckley in May.

Jack HARDY and his New Rhythm Band, of Nementon. Winners of the Birmingham District Championship at Smethwick last February.

The MODERNAIRES, of Killamarsh. Winners of the Peak District Championship at Buxton last month.

Les PEARCE and his Occhestes, of Nameston. Winners of the Midland Counties Championship at Leicester in July.

Reg WYMPRESS and his Muste. of

Reg WYMPRESS and his Music, of Northampton. Winners of the Northamp-conshire Championship at Northampton

tonsmire Championship at Northampton last April.

Following this, mext Tuesday (20th) evening there will take place, at the Hammersmith Palais de Danse, Section Be of the South Britain (Eastern Exism) Area Final.

There will be non-stop dancing from 7.30 p.m. to the competing bands and Los Freager's resident Hammersmith Palais Band, and the following bands are dun to take part in the contest:

Bill COLE and his Clubmen, of South-sea. Winners of the South Coast Championship at Bogner last August.

Eam DAVIS and his Dance Orchesters, of Cheam (Surrey). Winners of the Mid-Surrey Championship at Dorking, also in August.

The DOWN BEATS, of Cambridge.

August.

The DOWN BEATS, of Cambridge.
Winners of the Cambridgeshire Championship at Cambridge last July.

The Ray KING Orchestra (formerly the Good Companions), of Oxford.
Winners of the Oxfordshire Championship at Oxford last April.

The REGENCT SWINGTETTE, of Woodford Green (Essex). Winners of the North-East London Championship at Walthamatow earlier this month.

Ted WIX and his Massic, of Merstham (Surrey). Winners of the Surrey Championship at Wimbledon, which also took place this month.

* LETTER-BEADING COMPETITION

THE MELOT MARKE'S offer of a special prize for the band sending in the best-designed business-letter paper embodying the "Emblem of Success" which is awarded to all contest-winning bands has already produced a number of exceptionally good entries.

Difficult task of deciding this novel competition, inaugurated to impress on hunds the value of good business methods and attractive correspondence is in the

and attractive correspondence is in the hands of the Editor of the Malony Maker and the chief of the Art Department of Mesars. Odhams Press, Ltd. Their decision will be announced at the "All-Britain" Final as Manchester next

CONTEST FIXTURES

These Area Pinals are the semi-finals for the "All Britain" Pinal at Manchester on Sunday, October 19, and are open only to bands which have qualified by winning a County or District Championship this season.

LEICESTER.—This Sunday, September 28, at the de Montfort Hall (2.30 to 6 p.m.), before a seated audience.—The 1947 Mid-Beitsin (Eastern Region) Area Final.—A great awange and dance-music concert by the champion competing bands, supported by Tits Burns and his Sexiet. Organiser: Mr. Arthur Embredil Tickets: 1s. 6d., 2s., 2s. 6d., 3s., 3s. 6d., 4s. 6d., 5s. and 6s. (all inclusive of tax) at doors on day, or in advance (poetal appli-

BIRMINGHAM.—Senday. October 5, at the Odeon Cinema, Warley (note new times: 7 to 9 p.m.), before a seated audience.—The 1947 Risk-Beltain (Western Region) Area Final.

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Leader of the Band



BERT NOBLE Something of a youthful veteran in the business, planist Bert Noble took his first professional job at Armiey Baths Ballroom, Leeds, nearly twenty years ago. Led his own hand at Derby Castle, Douglas, I.o.M., from 1838-39, and returned there this year upon the ballroom's reopening. Broadcast on September 11 in a "Seaside Nights" programme.

GOSSIP

A PTER an absence of several weeks, during which he has suffered the removal of his tonsils, ex-Jack Jackson tenorist Ray Smith is back in his chair with Derah Mewali at the Beechwood Roadhouse, Thornton, near Blackpool. At one time leading his own band at the Cafe Dansant, Cleethorpes, altoist Les Smith is now in the lead chair with Bob Walker's Band at the Galety Hall. Grin.sby, where Bob has been resident since 1932—his only breaks in this being two seasons at Cleethorpes. Twenty-eight new members enrolled at the inaugural meeting of the Wigan M.U. Branch, held at the Ship Hotel on August 21. Branch secretary is Ron Hall, 400. Bolton Road, Ashton, and a further meeting was held at the "Ship" on September 21. Manchester trumpet Phil Mess thoroughly enjoying life as lead trumpet in the Joe Loss band. Phil Phillips wants a lead alto for his band at the Lido Danse Palais, Ashton Old Road, Manchester, Contact Phil direct. Leslie "Jiver" Hutchinson's five sax/one trumpet line up heard recently at the Astoria Ballroom, Manchester, is a very good outfit. This current week's attraction at the Astoria is Carl Barriteau and his Orchestra. Despite rumours to the contrary. Percy Pease and his Band will remain at Sale Lido for the winter. Listen for the band's airing from Sale on October 15 in "Northern Palais." JERRY DAWSON.

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HOWARD BAKER'S CONTRACT RENEWED AT

AT WALLASEY

THE Wallasey Town Council is highly delighted with the results from the New Brighton Pier this summer. The pier has been taking £100 per day during the season, and during the recent heat-wave business was doubled. Undoubtedly the major share of credit for this must go to the popular Vincent Ladbrooke Sentet, with Taylor Prame leading, which has drawn huge crowds of dancers on to the pier. On one day recently over 5,000 people paid for admission.

On the opposite side of the river, in the lovely Sefton and Calderstones Parks, bands have also been playing to big crowds. Two local maestros have shared a good sprinkling of dates with Brass and Military Bands, on open-air Sunday concerts in these parks. They are Hal Graham and Bill Gregson with their respective bands and Boy Edwards vocalising.

Brighton Brevities

BILL SIVIERS, tenor saxist and vocalist, has settled down at the Sussex County Sportsmen's Club, where he is aided and abetted by Jack Sherlock (piamo) and John Shaw (bass and vocals). Bill left the Clock Tower Bell-room to take up this new job, and he has been replaced there by pianist George Mulcani, who leads Brian Williams (tenor) and Ben Bloom (drums).

Sammy Lambert, who has been spending the summer at the St.

Sammy Lambert, who has been spending the summer at the St. George's Hotel in Cliftonville, has now sejoined his old boss, Syd Dean, at the Regent Ballroom, Brighton, thus renewing an association of many years' standing. Sammy's stylish tenor, flute and vocals assure him of a big welcome back by musicians and dancers alike.

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FRAME SCORES SOUTHEND

OPENING at the Kursaal, Southend, in June, 1946, gig king Howard Baker has again had his contract renewed for a

considerable period.

Apart from his Southend activities, Howard also controls bands in a number of hotels and ballrooms around the country. and is often released from South-end to conduct on important

end to conduct on important gigs.

With Howard at the Kursnal are: Jack Rourke (piano), Harry Freeman (drums), Joe Woolmough (bass), Hy. Hughes (gustar). Ivor Baynon and Bam Simons (altos). Ray Quibell and Len Lewis (tenors), Jay Langham (baritone). Tommy Hind and Pred Stanley (trumpets). Ernie Houghton and Eric Veryard (trombones), and wocalists Joyce Cartisie and Ray Chandler. Cartiste and Ray Chandler.

... While Oakley l Collins Rebook For Next Season

E NDING his second very suc-cessful summer season at the Pier Head, Southend, on Sun-day next (28th), popular London leader Ben Oakley will make his farewell appearance in the Pier

farewell appearance in the Pier Pavilion.

Conducting a splendid twenty-piece concert orchestral Ben has once again pulled the crowds on to the tip of the Pier, where, rain and shine, he has had a full house right through the season, giving great satisfaction with his tasteful mixture of favourite music at his twice-daily concerts, must of the items arranged by Don Bowden.

Together with famous one-time Savay leader Al Collins, who finished the season with his quintet at the Cafe Chastant a fortnight ago, ben has been rebooked by the Southend Cosporation for next summer, starting at Easter, which will be Al's second season at the Easex resort, an engagement that was almost a certainty from the first work due to the

engagement that was almost a cer-tainty from the first week, due to the attraction he proved to be.

SCOTLAND

A FTER a busy and successful A season at Butlin's Camp. Pwilhell, N. Wales, where he and his boys have shared duties with Eric Winstone's Band. Maurice Sheffield concluded his run on Priday. September 12, and recorded his run on Priday. Maurice itout an eleven-piece band in 'Auld Reckie.' Comprises and Jack Locker (brass); Johnny Horne, Eric George, Jimmy Parsons and Bill Cowe (saxes): Tony Gusty. Bert Meldrum and Rom Almer (rhythma; with himself leading on clarinet.

The vocal touch is added by Laurie Pairiey and bassist Bert Meldrum.

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MODERN

ARRANGEMENTS

For full orthestra 2 Geach Larrange Blass (and his a successful season at the Samehary Asys. When Chartie took over at Challmers Wood's Northern Meeting Rooms job. Mary was in the line-up on plano. But she is now, at course, on a very memory of the Samehary Asys.

MODERN

ARRANGEMENTS

For full orthestra 2 Gentler. Showp of the Larrange Bland finished up last week. At the time of writing, it is known that sax man Bobbe Hamilton will not return to Glasyow immediately but will be interested in the news that sax man Bobbe Hamilton will not return to Glasyow immediately but will rent a band doing a taur of Histhand one-nighters Trumpet Johnnay McGuire has sone up Seath to join the touring cand. When this suppears. Arthur will-week and his Band will be in residence at the Locarno, playing opposite Jack Stone. Arthur is no stranger having had man Secutish counsettions and course from Meeca's Edinburch hall. "Wee Bobby Mog. Health and course from Meeca's Edinburch hall." Wee Bobby Mog. Health and course from Meeca's Edinburch hall. "Wee Bobby Mog. Health and course from Edinisurati hall. "Wee" Booby Hogg, the department bandlesder, takes over as the main attraction at Mecca's Inford Palais, with the Melfi Trio as relief. This will be Bobby's second appearance down South after his long service with Mecca in Glasgow.

Hugh Himshelwood.

A FIER thirteen months at the West End Restaurant, Edinburgh, Tony Fusco is leaving that establishment to succeed Frankie Smith at the Princes

Ballroom
Tony (alto and baritane sax, clarimet) is taking with him his eatire outfit, which comprises Derek (Goon) McLean (alto); Alex Argent (tenor); George Walker (tenor, violin, piano); Danny Dorrin (piano); Jackie McHardie (drums); and Bill Owen (trumpet).
Fince's departure from the West End Restaurant has been occasioned by the management's decision to

the management's decision to ploy a smaller outfit. Hather than use his combination. Tony pre-

reduce his combination. Tony pre-ferred to make a move: but he leaves the Shandwick Place establishment on the most cordial terms.

Tony is succeeded by a quartette under the leadership of the popular violinist. Jimmy Miller, who has been playing at the Grosvenor Hotel in Ermon Stungo's band. Ernie Cald-well (drums) is joining Jimmy.

NORTHERN IRELAND.

Vic Lewis and his band concluded a highly successful week of one-night stands in Northern Ireland at the Kingsway Ballroom, Bellast, on Saturday. September 6. This is the first time that any name band has carried out such an extensive tour of the first time that any name band has carried out such an extensive tour of the first time. The tour was under the aega of enterprising Jack Hinds, who was acting in conjunction with Mayfair Productions, of London.

Busy Belfast bandleader Stan Cox has reorganised his band in view of the heavy programme of work that lies ahead of him in the coming winter season. Besides his resident work at the Embassy Club, maestro Cox also has a very large gig connection in the provincial towns.

From the new line-up he will be able to feature flugel horns and flutes, thus giving plemty of scope to himself and well-known local arranger Len Shaw is carry out some interesting arrangements. The personnel will comprise Stanley Cox (leader and piano); Billy Montgamery, Reg Spence and Norman Walte (sales, etc.), Harry McAuley (Brumpet), Manty "Locks" Montgamery (bass), Ron McIntyre (drums). VIC LEWIS and his band concluded



At the conclusion of a successful season at Butlin's Gamp, Piley, hand-leader Charles Amer mosts hooker Arthur Kimbroll to discuss the band's forthogming visit to the Midlands. Picture shows (l. to r.) Eric Davidson (manager for the Amer band); Mr. Ernest Newsome (a director of Butlin's); Gharles Amer himbelf; and Arthur Kimbroll.

HOME . . .

N these days we are apt to for-get that this country still maintains a large Army, and almost every unit—as in the war days—has its own dance band which caters for all classes of entertainment.

entertainment.
One such band is that led by planist Cfn. Laurie Ford, at the REME Central Workshops at Greenford, Middlesex. With Laurie are: Laurie Haddock (clarinet); Joe Darvil (alto); John Smoothy (tenor); Phil Russell (bass), and Norman Taylor (drums). (drums)

Apart from camp dances, the band is very much in demand in the immediate locality for civilian

. . and AWAY

S PONSORED by Roy Newell, the No. 1 Swing Club, G.H.Q., Pavid, is chiefly concerned in helping entertain British Forces personnel stationed in the Suez Canal zone.

Cansi zone.

Attached to the club is a small swing group—The Desertaires—which includes: Ernie Millington (alto): Chas. Burchell (tenorand clar): Chick Chinn (accordion); Charlie Godwin (piano): Tony Holloway (bass): Jim Kettle (guitar), and drummer Phil Craig.

Most of the boys are due for

Most of the boys are due for early release and are looking for-ward to returning to the Old

10TH BIRTHDAY FOR JOHN HOLTON

CIONGRATULATIONS are due to Congratulations are due to John Holton, who, on September 23, celebrated his tenth anniversary as bandleader at Edinburgh Palais. His long service at the Mecca hall must be way up in the record class.

Currently with John are Fred Marrin, George Moffat and Frank Perelli (saxes); Bob King (Hawalian and Spanish guitars); Jimmy Blythe (piano); and George Patterson (drums).

Newcomer is Wynne Gladwin, nineteen-year-old vocalist.

PERATING three nights weekly at the Queen's Hall, Carlisle, is the snappy six-piece led by Tom Forster (alto), with Jock Hyman (tpt.): Aubrey Melville (trombone): Bobby Wilde (tenor): Harold Wilkinson (bass): and the popular Arthur Duckworth (drums).

Arthur Douglas and bis Band continue to hold down the Naafi Club spot in Carlisle. Led by Arthur on alto, the outfit consists of Billy Pearson (tenor): Harry Stevens (tpt.): Ted Louthwaite (drums): Bob Bell (bass); and Joe Sawyer (plano).

ON Wednesday next. October 1.
Johnny Robins and his
Band complete their nine
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Terrific News for Club Subscribers and Prospective Members OUR NEXT PARCEL CONTAINS THESE SMASH YUNES

ARDEN AR R (The Melody Beautiful)

TWO GREAT NUMBERS from the film "DOWN TO EARTH" THEY CAN'T CONVINCE ME AND LET'S STAY YOUNG FOREVER (MALTZ)

AND OF COURSE, THE CURRENT HIT

APPLE BLOSSOM WEDDING HEARTACHES

THE MOST FAMOUS JUNGLE DRUMS OF ALL RHUMBAS

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