

# Melody Maker

INCORPORATING

"RHYTHM"

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THREEPENCE

## GERALDO, FENOULHET, HAYES, EVANS TO JUDGE MAMMOTH "ALL-BRITAIN"

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

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

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

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

Paul Fenoulhet, arranger, trombone star, and leader of the famous "Skyrockets";

Harry Hayes, Britain's greatest alto-sax player, and leader of his own grand outfit;

Les Evans, late leader of the George Evans Orchestra, a brilliant coach, musician and arranger; and

Ray Nolin, Editor of the MELODY MAKER, who will act as President.

### WINNERS TO WAX

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

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

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

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

The band which wins the coveted "All-Britain" Championship is to receive practical recognition of its ability, as we are pleased to announce that Regal-Zonophone are recording both the winning and second bands.

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

### "BAND PARADE" EXTENDING TO HOUR-SHOW

INTERESTING news for fans and for listeners to the profession's radio showcase "Band Parade" is that this obviously popular programme is shortly to be extended to an hour instead of the present three-quarters-of-an-hour.

When this change is made, which will be within the next four weeks, three bands will be heard on the programme, and it is possible that the first of the one-hour shows will feature Geraldo and Ted Heath with their respective orchestras, plus one other. It is likely that this will be heard on November 3.

Next Monday's "Band Parade" will feature Joe Loss and his Band and Cyril Stapleton and his Orchestra, whilst on Monday, October 20, Eric Winstone and his Orchestra will play opposite Frank Weir and his Band.

This Saturday's (11th) "Jazz Club" will have its usual star line-up of West End musicians, plus guest instrumentalist Harry Gold and guest vocaliste Dinah Kaye.

Also featured will be Duncan Whyte (trumpet); Cliff Townsend (clarinet); Reggie Dare (tenor); Geoff Love (trombone); Dick Katz (piano); Bert Weedon (guitar); Duggie Lees (bass); and Micky Greave (drums).

### New Rabin Record Series

SCHEDULED to augment its present popular recordings for the Parlophone label, the 14-piece Oscar Rabin Orchestra will soon be starting a new, non-vocal series entitled "Dancing Time."

These titles, as the description implies, will be fully instrumental numbers designed to supply strict tempo. And also to show off some of the instrumental virtuosity of the band.

Some of the Rabin boys proved themselves to be thoroughly useful at times far removed from music last week. Returning in the small hours from their engagement at Southend by car, Jimmy Power (tenor); Bob Dale (vocalist), and Jackie Bonser (clarinet) saw smoke issuing from the downstairs windows of the "Bell Hotel," just outside the town.

Breaking the window, the boys started to tackle the fire themselves, whilst one of them phoned for the N.F.S. which, soon arriving on the scene, speedily had the fire under control. A number of people were sleeping in the hotel and things might have been very serious but for the Rabin boys' most opportune discovery of the fire.

**CUBAN DENIZ**—West Indian plebs start—the Denis brothers—are again a-sing on October 17 at 1.40 p.m. in the Home Service, with their Hermanos Denis Cuban Rhythm Band, with its new-style Latin American music.

### CHANGES IN STANLEY BLACK ORCHESTRA

AFTER holding the job with distinction for over three years, drummer Joe King is shortly leaving Stanley Black's BBC Orchestra. His many friends in the business will be sorry to hear he is going, but they will, at the same time, hasten to join us in congratulating him, as Joe is about to be married.

Soon after the ceremony takes place, Joe will be taking a trip to South Africa. He is very sorry indeed to be leaving Stanley Black, whom he joined almost immediately after Stanley took over from Billy Ternent in 1944. Their association has been an extremely happy and successful one, and Joe is only going because, suffering severely from bronchial trouble, he has been strongly advised to take the trip to a warmer climate.

In consequence, Stanley Black will shortly be needing a drummer to replace Joe King. Anybody who thinks he possesses the necessary qualifications is invited to write to Room 15, Aeolian Hall, Bond Street, London, W., stating details of past experience, etc.

To save much waste of time and disappointment all round, it is pointed out that anyone who applies for the job must, apart from being a good and modern dance drummer, also be an experienced timpanist, and have a good general knowledge of all tuned percussion. Also, some theatre or variety experience would be an advantage.

Further important changes in the Stanley Black Orchestra effect the reed section, from which tenorists Willy Walker and Moss Kaye have already departed. Willy has gone North, to undertake a hand-leading venture of his own in Newcastle, while Moss Kaye takes Jack Fisher's place aboard the "Queen Mary."

The new Stanley Black tenorists, both of whose names are already a household word in the profession, are Manny Winters and Billy Amstell.

### NEW WINSTONE TROMBONE

ON Sunday, October 12, the Eric Winstone Orchestra will travel to Cardiff to play a concert at the Capitol Theatre. A newcomer to the band on this occasion will be trombonist Jack Thriwall, who has been with Harry Leader for the past eighteen months or so, and who replaces Bill Brown in the Winstone brass section.

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

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



### GEORGE SHEARING FOR STATES AGAIN: MAY STAY THERE

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

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

### GOOD LUCK!

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

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

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

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

Best-known and best-photographed feminine personality in British dance music circles, Mrs. Tawny Nelson, S.B.C. Dance Band Director, is here caught in festive mood at a party at Ayr last week, marking the closing of the first season of Butlin's new holiday camp there. Band-leader Ronnie Munro is on the left of the picture, and following his successful summer season at Ayr this year has already been invited to return to the camp for next season. On right is Mr. Billy Butlin.

### Conde Back at Murray's

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

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

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

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## SEMI-PROS. AND DIRECTION:

### How They Stand Under the New Order

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

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

### INDUSTRY FIRST

An official of the Ministry told the MELODY MAKER that, while the door to the profession was not being entirely closed, regard would first be paid to the individual's contribution to industry, and, in general, in only very exceptional cases could the permit for his change-over be granted.

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

time will not be able to become classed as a professional musician if he falls out of his daytime employment. He will be considered primarily—and, in fact, exclusively—as a factory worker, and will be directed accordingly.

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

**CASINO RASCALS**.—Commencing on Monday next at the London Casino for a short season in Variety are Borral Minevitch's Harmonica Rascals, whose antics are known to all filmgoers throughout the length and breadth of the land. They succeed the Ink Spots as "top of the bill" at this International Variety house.

### GRIFFITHS IN AT HATCHETT'S

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

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

Alan Kane is currently at Hatchett's whilst drummer-vocalist Dave Pullerton takes his annual holiday, and guitarist Peter Sloan "deps" for Ivor Daniels who is away ill. Ivor is, of course, brother of Potomac bass-notability Bert Daniels, who asks us to announce that their new phone number is Shepherd's Bush 2479.

Rex Harris reviews last week's Radio

I heard...

JIMMY BAILEY in Piano Play-time... should imagine this appeared vastly to the Kunz fans...

SOUTHERN SERENADE, with Reg Leopold... quite a morning of Eine Kleine Nachtmusik...

HAT ALLEN in another M.W.Y.W. well, the pianist held my attention at any rate...

DON FELIPE'S CUBAN CABALLOS... sounded like a carbon copy of the real thing...

CECIL NORMAN AND RHYTHM PLAYERS, and I do mean rhythm... crisp and chunky stuff that must have stepped up production...

LOU PRAGER, but was interrupted by several phone calls... general impression was that the 1st of the month must be a propitious day for rhythm sections...

SID PHILLIPS, who made me late for an appointment, but was 20 minutes worth it... I'd rather have him without the commercial numbers...

GERALDO announcing his own band from the Albert Hall on the occasion of the Grand Ball and Parade of Fashions...

LURIE GRAY at the piano for a most enjoyable 15 minutes... after the style of Art Tatum and not so far after that...

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

TEDDY FOSTER... click, slick and quick... and does that band keep a rock-steady tempo...

THE SQUADRONAIRES, who sounded tired like that... bad balance... always thought this was a band with guts...

EDDIE SHAW'S BAND, and was treated to a very workmanlike job with section work neatly dovetailing...

REG LEOPOLD PLAYERS, and was much struck by masterly touch of pianist in concert arrangement of "Smoke Gets in Your Eyes..."

HERMANOS DENIZ CUBAN RHYTHM BAND, by courtesy of the proprietor at my local... my first hearing of this authentic Cuban band...

GEORGE CROW in Merry-Go Round, producing scintillating "Shooting Star" and Eric Barker singing funniest version of "People Will Say Steady, Barker" I've heard...

RADIO INDUSTRIES CLUB BALL, with Geraldo and Harry Davidson carving each other in the Albert Hall... swing versus cling... beautifully streamlined "Skyliner" and "Reverend"...

JIMMY LEACH AND HIS ORGANOLIANS, who brightened an already sunny early morning with that infectious bounce of his... suggest more of this type of music to combat the coming winter morning blues...

GEOFF LOVE stealing the honours of Monday night's "Band Parade" with Harry Gold's sprightly Pieces of Eight... What happened in the Rabin trumpet-section, particularly at the start of "Now is the Hour"?

Britain's Top Tunes

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



HITS AND PIECES

by Sammy Quaver

THEY'RE back to normal down the Alley sheets sales spurring after unexpected slide... Dear Old Donegal took a frame bow after long air grind, and Grace Fields injected new life into "So Deep is the Night"...

Remember "All of Me"? Just watch it sweep again... Do the B.B.C. dance-band composers know that Jos. Geo. Gilbert is part writer of "My Serenade" or is it too much trouble to couple his moniker with those of Art Strauss and Sonny Miller?

DUKE'S "NEW" BLACK AND TAN

DUKE ELLINGTON AND HIS ORCHESTRA... New Black and Tan Fantasy (Ellington, Miley) (Am. Master, M715) (Recorded January 13, 1938)...

IT is just on twenty years ago I now since the Duke's first (1927) recording of his "Black and Tan Fantasy"...

"Jungle Bird"... When a musician told a wealthy bandleader, "You can't take it with you when you die," the maestro replied, "If I can't, I'm not going..."

PICK OF THE WEEK

SKYROCKETS (directed by Paul Fenouillet)... DINAH SHORE... THE MONTH'S CORNFLAKE... TED WEENS...

perhaps the least meritorious part of the composition... However, those who have no memories of the original "Fantasy" and so will be uninfluenced by it, will find this new version a good enough example of the 1938 Ellington and his Band...

PETER MAURICE CLUB ONE advertisement for Managua Nicaragua and other tunes.

TWO GOOD OLD TIME DANCES advertisement for Esprit De Corps and Silver Moonbeams.

Really the Blues advertisement for Mezzrow's Mezzrow's.

CINEPHONIC advertisement for My Lovely World and You and The Story of Joe.

LETTERS TO THE EDITOR

EVERY six months or so the Lindenhof Clinic has a change round of nurses... This morning I met my new nurse, and after a short exchange of pleasantries she told me she had worked in London during the war...

body's friend—his name Harry Gerrard... To me, Harry was one of the sweetest guys in the musical business, and I know that everybody who ever knew him, off-stage or on stage, will be gripped at the very sad news that you printed a week ago...

FELIX GELDRAY... Selected to accompany Dutch harmonica star Max Geldray on his nation-wide variety tour is ivory star Len Felix...

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

IN THE MELODY MAKER of September 13 I noticed a little article about Leslie-Douglas's Band coming on a tour of Germany... By all means let the band play in the American Zone and earn a few dollars, but what about the British troops he is supposed to be coming to entertain?

COCKNEY CAPERS advertisement for Barn Dance.

CALL SHEET (Week commencing October 13) Billy COTTON and Band, Alhambra, Bradford. Dr. CRUCK and Crackpots, Hippodrome, Ipswich. Max GELDRAV, Pavilion, Liverpool. Henry HALL and Band, Palace, Chelsea. Ken HARVEY, Palace, Manchester. Ted HEATH and Band, One-night Stands, London Area. Joe LOSS and Band, One-night Stands, London Area. Felix MEMDELSSOHN and Hawaiian Serenaders, Empire, Sunderland. Sid MILLWARD and Nitwits, Empire, Shepherds Bush. Ronnie MUNRO and Band, Seaburn Hall, Sunderland. Oscar RABIN and Band, One-night Stands, South. Jan RALPH and Band, Pier Ballroom, Redcar. Harry ROY and Band, Empire, Birmingham. STARDUSTERS, Winter Garden Palace Ballroom, Southend.

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

DIX LIMITED advertisement for Dix Limited.

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

I HAVE just come back from a hop across the Atlantic which has left me seething with indignation at the raw deal British recorded music is getting in the United States and Canada. So far as musicians and swing fans over there are concerned, Britain might as well be stone deaf to a man, and its musicians paralysed, for all the chance they get of learning otherwise.

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

They are not merely unobtainable in the record stores; they are not even listed in the catalogues.

Before the war, you could buy Ambrose, Henry Hall and other British top-liners anywhere: Joe Daniels featured on the juke boxes; you could talk to American musicians and swing fans about British players, and it wasn't Greek to them. To-day, American musicians know nothing but American swing music; they are completely unaware of the modernity of British swing. Red Rodney, trumpet with George Auld's band, was amazed to learn that Britain was playing be-bop—when, in fact, some of Harry Hayes' arrangements, for instance, could lick spots off many American interpretations of this new idiom.

WHY this should be so, in these days of "export or expire," when we are given to understand that the shortage of records for the home market is due to an expanding export trade, baffles me. Our major recording firms have tie-ups with the major American concerns; our own record stores are festooned with pressings of American swing bands.

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

were unable to meet the tremendous demand from their customers for British swing.

In Toronto, where window displays of records everywhere vie in artistry and imagination, Heath and Gerald are now merely names to the initiated, and at the headquarters of Columbia, Victor and Decca I was told that "they might possibly be got on order."

Yet my recent opportunities of hearing the star U.S. bands convince me that Heath and Gerald, and possibly Sampson, could play Charlie Spivak or Les Brown off the stand!

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

In a typical "nickelodeon" of twenty-four discs, I found seventeen sweet or ballad numbers, six commercials, no jazz of any kind.



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

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

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

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

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

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

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

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

comprised such other star performers as Bob Burns, Canada's foremost tenor saxist, and eighteen-year-old trumpet player Mo Miller.

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

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

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

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

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

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

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

## CHANT OF THE WEED

LES JENKINS, veteran trombonist, who was with the original Tommy Dorsey Band, and his wife, June, were arrested in Hollywood on suspicion of violating the narcotics laws. Jenkins allegedly was growing marijuana in his garden, and stated that when you have been doing something for fifteen years you forget that there's anything wrong about doing it.

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

## AL BRACKMAN REPORTS FROM NEW YORK JORDAN STEAMED UP

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

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

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

### NOCTURNE IN BE-BOP

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

### COLLEGE OF RHYTHM

Pianist Tony Aless and guitarist Billy Bauer, former Herman-herd stars and currently associated with Chubby Jackson and his "Fifth Dimensional Jazz" group, have joined the faculty of the new Conservatory of Modern Music, which is opening in New York. The school is devoted almost exclusively to every phase of instructions in rhythm music.

### AULD-TIME MUSIC

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

### CONDON REVELATIONS

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

## Have You Met—?



(See page 5)

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

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

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

### With Spike Jones

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

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

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

So Zep, in desperation, turned to Spike Jones for advice. Spike introduced him to Irving Mills,

### ZEP MEISSNER



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

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

"Just a minute," Mills interrupted. "If musicians are willing to pay two or three dollars for a printed arrangement, it seems to me that they would be equally willing to pay a fraction of that sum for recordings of

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

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

### Dixie Line-up

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

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

Peter Tanner

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Editor: RAY SONIN

## Rhythm Clubs

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

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

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

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

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

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

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

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

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

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

## Much Better, Thanks!

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

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

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

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

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# TAX ASSESSMENTS ARE DISRUPTING THE PROFESSION

By JOE LOSS

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

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

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

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

Matters of high finance are not my province, but it doesn't take a Montague Norman to see that the present method of having only some musicians' salaries deducted at source is bound to cause trouble. I would say that, at present, only about 50 per cent. of band-leaders concern themselves with PAYE. The remainder just don't want to be bothered with Income Tax matters (and I can't say that I blame them!). The outcome is that the musician who is allowed to make his own tax returns is apparently in a more advantageous position than the man on PAYE.

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

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

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

"B" is on Schedule D. His salary, too, is £18—but he draws this amount gross each week. In the long run—assuming he makes an accurate return—he is no better off; but you try explaining that to Mr. "A"!

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

But this is where the snag comes in.

Musician "A," owing to what seems to be an arbitrary ruling by some local Income Tax Officer, has already been assessed under Schedule E (so far as I can see there is no fixed method of deciding assessments) and is not allowed to alter his mode of payment. He is on a PAYE basis, and there he remains. His expense allowances are merely nominal, and totally inadequate to meet his outlay.

On the other hand, musician "B," possibly because he engaged a slick accountant in the first place, is granted a more generous expense allowance. This, coupled with the fact that his total income appears to be much higher each week—due to his wages not being drained at source by PAYE—makes him the envy of his colleague.

The outcome, apart from being psychologically bad, usually has another adverse effect on the well-knit musical organisation.

"A" feels that there is only one way in which he can improve matters: that is by becoming a free-lance. He knows that, if he adopts this mode of living, he is not subjected to the PAYE system of tax deduction since he



two ways of setting things straight.

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

HOWEVER, as things stand as present, the band-leader who does deduct his musicians' earnings at source is unfairly penalised by the Inland Revenue's utter indifference to what is a very acute problem.

The Chief Inspector of Taxes is not entirely ignorant of our difficulties. I broadly outlined the problems to him in a letter dated June 17 last. As yet I have had no reply.

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

## HOWARD LUCRAFT ANSWERS BUDDY F.

I MUST utterly refute the suggestion ("M.M.", 27.9.47) that Buddy, in his characteristically forthright way, has put his finger on the weakness in Howard Lucraft's defence of the B.B.C. I would say that Buddy, in his characteristically sarcastic way, has deliberately misconstrued my letter, because:

(a) I was not attempting to defend the B.B.C. at all in any respect.

(b) I did not suggest that everyone received their fair share of broadcasts.

What I did do was to put forward some of the reasons why it was necessary to compile figures over a much longer period than any one month and take into account certain factors to obtain a fair result before discussing the discrepancies. The information was given for the benefit of people like Messrs. Badley and Gladwell, and from their subsequent letters of last week it would appear that these two gentlemen understood my letter, even if Buddy chose to do otherwise.

My "laud explanation" was not obtained from "official sources," but simply from an intelligent regular study of the published broadcast programmes. I did not have to be "informed well" to state that

"Mr. Gladwell will find that the air-time for September will be very different from August," because when I wrote I had in front of me the "Radio Times" programmes for the

first three weeks of September. I suggest that this publication is equally available to Buddy Featherstonhaugh.

Finally, it is most unfair to divorce my words "ability and suitability" from their context. These words were referring, of course, to any earlier paragraph regarding certain types of programmes. As an example, Buddy will, no doubt, agree that my outfit, while apparently satisfactory for other types of dance-music broadcasts, would not have had the same swing "ability and suitability" as his outfit for the long regular series he had some time back in "Radio Rhythm Club."

Buddy and I have, in the past, been good friends, and he knows full well that I am just as ardent a supporter of the B.B.C. as he is, especially in our struggle to eliminate the anomalies of the B.B.C.



## Personal Points: BOBBY YOUNG

Born in Manchester, January, 1924, but has lived in London from an early age. At the age of twelve he began appearing in amateur shows and at gigs in North London, but four years later was evacuated to High Wycombe, Bucks, where he continued gigging until he joined Felix Mendelssohn's Hawaiian Serranaders for a series of Sunday concerts. In 1941 he joined E.H.S.A., but in April, 1942, returned to London to commence a three years' spell with Oscar Rabin as featured vocalist. Next he worked in London's Embassy Club, Bates Club and the Café Anglais before joining Roberto Inglez at Churchill's, moving with this band to the Savoy Hotel in August, 1946. His fine ballad singing, both from the Savoy and on all broadcasts with the Inglez Band, has placed him in the forefront of present-day British vocalists.



- Favourite Singers: Gigli, Sinatra.
- Favourite Orchestras: Philadelphia Symphony Orchestra, Axel Stordahl, Woody Herman.
- Favourite Records: Gigli's "E Lucevan le Stelle," Sinatra's "There's No You."
- Favourite Composers: Debussy, Ravel.
- Favourite Food: Anything vegetarian.
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# U.S. RECORD PRICE INCREASE IS SIGN OF THE TIMES

The latest New York news air-mailed by LEONARD FEATHER

THE American recording industry is beginning to feel the effects of high prices and general trade recession. In the past two weeks Columbia has announced an increase in the price of all its popular records from 63 to 75 cents. Practically all the other major labels now sell for one of these two prices, though only a few years ago most records were either 37 or 53 cents.

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

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

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

### BERYL AIRING

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

Ben Pollack, who had some difficulty distributing Raeburn's records on his Jewel label, has amalgamated Jewel with Black and White, one of the larger Hollywood record firms, and was recently reported back to his original profession of playing drums.

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

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

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

### LENA FOR PARIS

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

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

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

Sixty-two-year-old Earl Fuller, veteran pianist, bandleader, and writer of "Livery Stable Blues," died last month.

### WHYTE'S LINE-UP

IN preparation for opening next Monday for his month's engagement at the Savoy Ballroom, Southsea—as exclusively announced in the MELODY MAKER for September 27—trumpet star Duncan Whyte has got together a workmanlike eight-piece with a number of well-known players in the line-up.

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

### SHIP LEADER'S UNLUCKY BREAKS

THE "allings and arrows of outrageous fortune" seem to have been aimed with disconcerting accuracy recently at well-known saxist-violinist George Bere, who has been the victim of a whole series of unlucky breaks.

With all arrangements hastily made for him to lead the quartet aboard the s.s. "Stratheden," George was taken ill just one day before the ship sailed for Australia last Thursday (2nd).

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

This was blow enough, but more bad news was to follow, for on returning home after the first part of his rest and treatment course, George found that his gold-lacquered Conn tenor sax (No. 349963) had been stolen.

Fortunately, George was one of the many wise musicians who have insured their instruments through the MELODY MAKER'S special scheme, so that he will not incur any financial loss, but will, of course, have all the trouble of finding and purchasing another instrument to suit him.

Meanwhile, any musician to whom this instrument—it also possesses a white Brillhart mouthpiece—is offered, should communicate at once with the police. George Bere's illness meant, of course, an eleven-hour change of leadership aboard the "Stratheden." At the last moment, London saxist-violinist Lew Rubens literally rushed into the breach, and the band—which includes London drummer and "M.M." contributor Harry Siger in its ranks—was able to sail with the ship.

### Legh Gets Surrey "Plum"

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

Appearing on Saturdays at the Cheam Baths Hall, Peter will also be featuring at various other dances and functions all over the district.

The Sutton and Cheam Council are also to be congratulated on securing a really knowledgeable man for their Dance Organiser this season. He is Bill Waller, who, as a dance promoter, MELODY MAKER Contest promoter, etc., is known far and wide, and whose South London Rhythm Club brought most of the West End stars down to the fans in this part of London during the war.

### GERALDO AT NORWICH

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

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

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

### "Don Carlos"—Walters Opens at Nightingale

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

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

Now leading his Samba Orchestra on piano, Abe will front Eric Siddons (trumpet), Bill Head (sax), piccolo, Henrico (maracas, clava, etc.), Frank Julian (bass), Al Smith (drums, vocals), and Kéo Life (multilingual vocals, guitar, gourd).

### LIEGE STAGES GREAT TWO-WEEK BAND CONTEST

ONE of the most ambitious contests for jazz bands has just come to an end at Liege, in Belgium. The contest was spread over two weeks, and was divided into three sections—(1) Big bands; (2) Small bands (a) Modern, (b) New Orleans; and (3) Quintets, Quartets or Trios.

On the whole, the standard was very high, this being particularly noticeable in the smaller bands playing modern-style jazz.

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

The contest for big bands was won by Frank Daner's Orchestra from Belgium, with a percentage of 83.33. The band comprised four saxes, three trumpets, two trombones and four rhythm, and their style is very up-to-date. Their playing of "Trumpet Blues and Cantabile" was particularly excellent.

The winner from the small bands was the incredible Bob Shots. Playing in their own home town they gained a percentage of 88.75 and easily topped the poll for all types of bands.

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

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

The judges for the contest varied from day to day, but included were M. Deltour (president), Albert de Bettoville, Carlos de Raditzky (Belgium), C. Poustochine (Holland), and Sinclair Trill (of the MELODY MAKER, Britain).

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



HARRY HEPP!  
(See page 6)

### 'SPIVS' ON THE STAGE!

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

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

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

### SHANGRI LA FIRE

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

On Tuesday last (7th), the N.F.S. raced to quench a blaze at the select Shangri La Club, Sackville Street, W.1. Both the bar and cloakroom were extensively damaged, and, at the time of going to press, the Club was temporarily closed.

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

CHANGE OF ADDRESS.—Band bookers for several shipping lines, the National Entertainment Corporation office is now located at 392, Strand, London, W.C.2. Telephone: Temple Bar 697. Musicians interested in working "on the boats" should make a note of this address.

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

JACK ON THE CORNER.—Jack Coles is on the air with his Music Masters in "Café on the Corner" on Friday, October 10, and again on Saturday in the G.O.S. (11.15-2.45 p.m.), when the vocals will be handled by Norma Clarke.



This special edition about shows Shyrenkoff's private life. (Right) Bill Hiddish (left) with Mr. E. W. Sargent, manager of the Astoria Dance Salon for many years. A return match between the Shyrenkoffs and Jack White's Astoria Band last week saw the White boys revenge their previous defeat by winning 3-2.

### How to Get Tickets for the "All-Britain"

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

If you want to attend this terrific show, write at once to the Box Office Manager, Belle Vue, Manchester 12, enclosing full remittance and stamped and addressed envelope. The prices of the seats are 5s., 7s., 9s., and 5s. 6d. (numbers and reserved), or 3s. 6d. (unreserved).

Please note that neither the MELODY MAKER nor the Organiser, Mr. Lewis Buckley, deals in any way with the distribution of tickets; all applications must go direct to Belle Vue.

The Belle Vue restaurant, tea-room and buffets will be open throughout the day, but visitors requiring lunches or tea are advised to reserve their tables in advance by writing to the Catering Manager, Belle Vue, Manchester 12 stating the number in the party and the time the meal will be required.

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

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

BASSIST BACK.—Leader-bassist Bert Howard, who has enjoyed a very successful summer at the Atlantic Hotel, Newquay, is back in Town and open to all offers at Victoria 9726.

TEMPLE AIRING.—Nat Temple, his clarinet and his orchestra, are broadcasting on Wednesday next (15th) at 9.30 a.m. (Home). According to reports, Nat's recent appearance at the Pier Pavilion, Redcar, gave further evidence of this band's fine qualities.

WINTERS IS HERE.—Having completed his summer season at Hastings with the Hector Davies Orchestra, ex-Nat Gonella bassist Charlie Winters is back in Town and open for offers. His new telephone number is Reliance 2132.

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



CLINTON MAXWELL  
With his own band at the HARBROOK CLUB, Park Lane, W.1.

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**F. S. PALMER**

**PUBLIC NOTICES** 6d. per word  
**NOTICE IS HEREBY** given that William James Kelly, carrying on business as the West of England Entertainments Company, of Prince St., Yeovil, intends, on the 5th day of November, 1947, to apply to the Somerset County Council for registration as Theatrical and Variety Agents at the Prince of Wales Theatre, Yeovil. All objections and grounds therefor must be submitted in writing to the Clerk of the Somerset County Council, County Hall, Taunton, within 14 days of the publication of this advertisement.  
**PORTHCAWL** Urban District Council Resident Band. Musical Directors and Band Leaders of repute are invited to submit proposals and prices for the provision of an Orchestra at the Grand Pavilion, Porthcawl, for the period ending October 31, 1948. Particulars and forms of application may be obtained from the Manager, Grand Pavilion, Porthcawl, to whom they must be returned so as to reach him not later than Friday, October 31, 1947.—M. Gwyn Jenkins, Clerk to the Council, Council Office, Porthcawl, 25/9/47.

**SPECIAL NOTICES** 6d. per word  
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**CLUBS** 6d. per word  
**CATFORD RHYTHM CLUB**, Dartmouth Hotel, Broadhill Road, S.E.6, Friday, October 10, 7.30. Special attraction: George Webb's Dixielanders. Recitalist: Jim Godwin. Licensed bar.  
**FELDMAN SWING CLUB**, 188, Oxford St., W.1. Next Sunday (12th), at 7.30 p.m.: Reg Arnold, Bill Povey, Ronnie Scott, Gerry Moore, Jack Fallon, Carlo Krahmer, etc.—For membership send 5/- and 2/- to Secretary, 9, Oakleigh Gardens, Regent Park.  
**HOT CLUB** of London.—Grand Three-band Concert, King George's Hall, Adelphi Place, W.C.2. Sat. Oct. 18, 7.30 p.m.: George Webb's Dixielanders, Christie Bros. Band, Gerry Collins Quartet, Recitalist: Bernard Milton; M.C.: Max Harris. Tickets from 127, Donelson Road, S.E.18 3/6.  
**JAM SESSIONS** engagements, S.E. London Swing Club, "New Tigers Head," Lee Green, S.E.12. Six Band Session, Sunday, Oct. 12, 1947. Sunday mornings, 11.30 till 2 p.m. Organizer, Ruby Mason.  
**LEEDS JAZZ CLUB**, 7.30 p.m., every Sunday. Coed. Bands, Hotel Metropole (licensed), Rockale, Huddersfield. Dixielanders, sessions by some of Britain's finest instrumentalists.  
**"RED BARN"** Jazz Club meets Monday next, 7.30-10 p.m.—"Red Barn" Hotel, Barnburgh, Monthly record session, also jazz session with George Webb's Dixielanders and guests. Bring unwanted jazz discs for auction; also note earlier commencement.  
**SOUTHWALL** Swing Club, Sunday, Oct. 12, 1947, at Ted Heath Swing Session, London Palladium. Meeting as usual Oct. 19.

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**DANCE HALL**, 30 miles London, capacity 500, yearly rental. Open six nights weekly. Turnover £5,000 annually. Grand opportunity live organizer to increase no opposition. Audited accounts. Principals only, please. Goodwill including fixtures value, £1,500. Selling for over £2,500.—Box 9776, "M.M."  
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**MOONGLOW**, Hampton: Father's Moustache, Herman's Perfume Suite, Ellington, All 12 in. Few copies only, 16/- each.—Newbrook, 14, Churchchurch Ave., N.W.6.  
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**CONTROL OF EMPLOYMENT ORDER, 1947.**  
 Advertisers are reminded that under the new Control of Employment Order, all offers of employment, as well as all persons seeking employment, must comply with the new regulations, which apply to all persons completing the following: Men and women of 18 and over; and men of 16 and over.

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**TRADE SHOWS** 6d. per word  
**S. AND N. TRADE SHOW**—Dealers are cordially invited to the Grand Hotel, Bristol, October 14-17, Windsor Rooms, to see the new season's instruments. Friends will also be welcomed after 6 p.m. Further particulars from Wholesale Department, Boussey and Hawkes, Ltd., 295, Regent St., W.1.

**INSTRUMENTS FOR SALE** 6d. per word  
**ADOLPH YEMOR**, gold lacquered, 5/8" bore, 2nd class, 5 star.—Brierley, 4 star; Brillhart Alto, 5 star.—Boussey, Hawkes Casino, Coventry.  
**ALTO SAX**, Durr, L.P.S.P., latest model, excellent condition, nearest offer to £45.—Phone Gilsold 2017 after 6.  
**NO SOUND CLARINET**, Leffranc, low pitch, as new, perfect condition, in push-lined case, £30 or best offer.—Granville, 4, Philbeach Gardens, E.W.3.

**SEBASTIAN International Trombone**, rimless bell, S.P. G.R., travelling case, mutes, perfect.—Offers: Box 9833, "M.M."  
**"MUFFY"** Barret action Clar., Bb. L.P. for sale, first £10.—Wood, c/o Plaza, Belfast.  
**G. WILSON SAX**, Couesnon, S.P., £12.—Box 9834, "M.M."  
**CELLO** (without case) good condition, £21.—Box 9835, "M.M."

**CLARINET** Bb. Triebert, covered holes, not used since 1940, £20 or offer.—Box 9836, "M.M."  
**COLUMBIA MINOR** Guitar, "f" holes, dark finish, in case, excellent tone and volume; will include stand, strings and case "Hawaiian" steel, which is a fine tutor, £10.—Machin, Burgess, Hereford.  
**CONN ALTO**, solid lacquered, pearls, etc., repadded, sprung, perfect, £55.—Leroy, 2, West Ter., Eastbourne.  
**CONN** Bb. Alto Sax and stand.—Offers: Jackson, 3, Bullens Green Lane, Hemstock, St. Albans.

**GUINVED SOPRANO** Saxophone, re-padded, perfect, £15.—33, Baxter Gate, Lambeth, London, S.E.1.  
**DEANMAN** Bb. Alto, new condition, all accessories, best offer.—Box 9838, "M.M."  
**DORE ALTO SAX**, excellent condition.—Offers: 25, Larchwood Rd., New Hitham, S.E.9.  
**DEANMAN ALTO**, as new, spare new mouthpiece, push case, all accessories, price, £25.—Johnnie Wilcox, BM/GMME London, W.C.1.  
**ELECTRIC G. Banjo**, case, built-in job, 4th stage instrument.—39, Threlfall Rd., Blackpool.  
**FOR SALE:** Challen 5 ft. Grand Piano, £150.—Phone Bec. 4681.  
**FOR SALE:** Rudall Carte Flute (wood in leather case), open "G" sharp, low pitch, perfect condition, best offer over £25.—Sonig, Pestinlog, N. Wales.  
**FOR SALE:** 4-string double Bass, swell back, machine head with cover, as new, bargain, £55.—58, Worthing Rd., Linstead, Essex.

**HAWES** 20th Century Aristocrat, C melody, L.P., perfect cond., two mouthpieces, case and stand, no good offer refused, excellent only.—A. Glenbarrow, 10, Elmwood, London, S.E.9.  
**MARTIN TENOR** and Baritone, as new.—Offers to Finchley 4555.  
**PIANO ACCORDION**, 130 bass, Italian, excellent condition, £27.—Cook, 18, London St., Paddington, London, W.2.  
**TENOR SAX**, Martin, S.P., G.R., L.P. (not overvalued, and re-related, two mouthpieces, nearest £20.—Elliott, 7 Dale St., Langley Park, Durham.  
**TRUMPET**, Couesnon S.P., excellent condition, mutes, case etc., £25, or nearest.—Ashworth, 131, Leeds Rd., Nelson, Lancs.  
**VIBRAPHONE**, Premier Sterling 2 oct. C-G. Electric, silver and chrome with two carry-in cases, fine condition, £52 10s. Another 21 oct. £33 10s.—Chas. E. Foote, Ltd. (Est. 1923), 48, Rupert St., W.1. Ger. 1811.

**VINCENT BACH** Trombone, as new, Hill Moss 20, Killislee Ave., Breamham Hill, S.W.1. Tulse Hill 4523.

**DRUMS** 6d. per word  
**BARGAINS** all types Drums and Accessories. Excellent selection, new, secondhand. Send for particulars of your requirements. Guaranteed best! Call Heads, double-lapped, 50/-, Pull repairs.—Ted Warren Drum Service, 19, Aisle Rd., Bow, London, E.3. Advance 1886.  
**DRUMS</**

Leader of the Band



HAL GRAHAM At the age of nine years, Hal Graham first took lessons on cornet and played in military and brass bands...

Bournemouth Pianist Tragedy

A VERDICT that he committed a suicide whilst the balance of his mind was disturbed, was returned at the recent Bournemouth inquest on 33-years-old Bert Glanville.

JUPP JOINS ESSEX

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

NORTHERN PALAIS ROTA FIXED

CONSEQUENT upon the decision of the B.B.C. in the North to dispense with the weekly dance-band programme "Band of the Week" the necessarily revised rota for the Northern Palais programme has been awaited with interest.

This latter programme, in its new form, will commence with the broadcast by Percy Fessenden and his Band from Sale Lido, Cheshire, on October 13.

Included in the band are Jan Smitt, Frank Brindle, Johnny Rodway, Freddie Hefferan, and Bill Estock (saxes); Bill Mackery, Ted Lowe, Ernie Harding and Harry Foster (brass); Tommy Sander-son (piano); Ken Hart (bass); and Ken Leyland (drums), with Dick, of course, leading on trombone.

STANLEY LEADS AT WIGAN

NOW at the Empress Ballroom, Wigan, is the Empress Band, directed by trombonist Dick Stanley, who has gathered around him quite a number of provincial notabilities.

Included in the band are Jan Smitt, Frank Brindle, Johnny Rodway, Freddie Hefferan, and Bill Estock (saxes); Bill Mackery, Ted Lowe, Ernie Harding and Harry Foster (brass); Tommy Sander-son (piano); Ken Hart (bass); and Ken Leyland (drums), with Dick, of course, leading on trombone.

NEIL KEARNS AT GREEN'S

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

CHANGES AT OXFORD

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

Contest Winners' Success

AS a direct result of their success in the West Lancs "M.M." Championship, held recently at Wigan, the Squires Dance Band, of Widnes, has been engaged to appear three nights per week at the Garston Baths, Liverpool.

HIGH WYCOMBE M.U. BRANCH OPENS

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

GLASGOW

A PECULIAR situation has arisen in the Glasgow gig business since the local M.U. branch submitted its list of proposed new rates to the caterers and band leaders concerned.

ARE THESE THE BEST?

From the foregoing one must take the obvious inference that these bands represent the cream of those available in the North.

KILTIES' RETURN

AFTER a tremendously successful tour which commenced on April 1 last, the Royal Kiltie Jamboree Band left Scandinavia on Saturday last (4th) and are now back in the homeland.

NORTHERN OFFICE 2-4, OXFORD ROAD, MANCHESTER 1 Phone: Central 3232 Staff Representative: JERRY DAWSON

GOSSIP

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

A FURTHER change in the Percy Fessenden band at Sale Lido brings in Archie Lecker on lead trumpet in place of Maurice Davies, who will open at High Street Baths, Manchester, with Phil Phillips.

The NEW ARPEGGIO Plastic Reed HYGIENIC LONG LIFE MOISTURE PROOF Francis Day & Hunter Ltd.

BARGAINS EASTEST TERMS Conn Casimir, G.L. - £29.10.0 Bundy Toner, G.L. perfect - £75.0.0

EDINBURGH. TROMBONIST Andy Young, from Tommy Sampson's orchestra, has joined Cam Robbie's band at the Empress Ballroom, Dalkeith.

THE FIRM YOUR FRIENDS RECOMMEND London's Largest Stockists of BEVERLEY DRUMS AND ACCESSORIES.

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Invest in the BEST Quality instruments will soon be in very short supply. We specialise in hard-to-get products.

NORTHERN IRELAND. BROTHER follows brother as band leader in the Kingway Ballroom, Belfast.

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