

# Melody Maker

INCORPORATING "RHYTHM"

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THREEPENCE

## BANDLEADER FEARED DROWNED

### IN CLYDE DISASTER

#### Geraldo's Narrow Escape

AS THE "MELODY MAKER" CLOSED FOR PRESS ON TUESDAY NIGHT, THE TRAGIC NEWS WAS FLASHED THROUGH THAT WELL-KNOWN BANDLEADER HARRY GERALDO WAS MISSING, FEARED DROWNED, FOLLOWING A FURIOUS CLYDE BOATING DISASTER ON MONDAY NIGHT, IN WHICH FIVE MEN ARE BELIEVED TO HAVE LOST THEIR LIVES.

The tragedy occurred to a naval pinnace which had just borne no less a personality than bandleader Geraldo, with Mrs. Geraldo, to Renfrew through mountainous seas. Also in the pinnace were Harry Gerrard, leader of the band put in by Geraldo at the Pavilion, Rothsay, for the summer; Mr. William A. Reed, manager of the Pavilion; two naval officers and a rating.

It was the discovery of Mr. Reed's body off the Dunoon, Innesmill shore that gave the first news of the tragedy and a naval officer at Rothsay told the Press on Tuesday night that there was little chance of any of the party having survived.

#### FULL STORY

Forty-year-old Harry Gerrard, a most talented and popular alto-sax and clarinetist, for some time led his own band at Fischers' Restaurant, London, and broadcast and recorded with Harry Hayes and many other well-known bands. During the past few years, he had led his own band with conspicuous success at the Samson and Hercules Ballroom, Norwich, and had broadcast on many occasions.

The fine quality of his band came to the notice of Geraldo, who put him in at the Pavilion, Rothsay, for the summer season. He was due to return to Norwich in a fortnight's time.

Talking under stress of great emotion to the MELODY MAKER on Tuesday night, Geraldo explained that he had promised Harry Gerrard and the management to make a personal appearance at Rothsay before the end of the season.

Accordingly, he and Mrs. Geraldo travelled up from London on Saturday night, and appeared at Rothsay on the Sunday.

While there, Geraldo was approached by the captain of a battleship lying in the Clyde with a request to come out to the ship (Please turn to back page)

## WOOLF PHILLIPS RECORDS FOR PARLOPHONE

A BIG recording break has come the way of trombone-bandleader Woolf Phillips, who has just recorded four titles for Parlophone with his band.

It is an open secret that E.M.I. recording executive Walter Moody was most impressed with Woolf's performance at the recent MELODY MAKER - Columbia Jazz Rally, and these records are the happy result of Woolf's fine showing on that occasion.

The band which did the waxings features Woolf himself on trombone, supported by trumpet, five saxes and a rhythm section including electric guitar. Three of the arrangements are by Woolf himself, and all are in the modern jump style of which he is an acknowledged master.

The titles are "I'm a Dreamer, Aren't We All?", "My Baby Just Cares for Me", "Solace" (a Woolf Phillips original) and "Poor Butterfly."

## "JAZZ CLUB" IS BACK ON THE AIR

THIS Saturday (20th) the popular series of "Jazz Club" broadcasts returns to the air, with the additional good news that the airings will now be of forty-five minutes' duration instead of the half-hour of the last series.

Apart from this extension of time, the new series will be much the same as heretofore, with the important exception that there will now be an instrumental guest star as well as a vocal guest.

Once again Harry Parry, with his informal, humorous, and highly popular style of announcing, will be host, and those other familiar figures, Mark White (president) and Billy Munn (secretary) will also be back. After running from March 1 to July 5, "Jazz Club" went on



## LOU PREAGER TO TOUR

FOLLOWING the success of his previous country-wide tour, resident Hammersmith Palais band-leader Lou Preager has once again decided to take his famous band on the road.

Thus, for the fortnight commencing October 19, Lou's full 15-piece Palais band, plus noted vocalists Paul Rich and Eileen Orchard, will be making the following one-night appearances: Sunday concert, Odeon, Cardiff (October 19); Grafton Rooms, Liverpool (20th); Victoria Ballroom, Nottingham (21st); Assembly Rooms, Higher Broughton, Manchester (22nd); Charity dance, Garrison Theatre, Cwsewry (23rd); Palais de Danse, Ashton-under-Lyne (24th); Dance, Preston or Nelson (25th); Sunday concert, Odeon, Newcastle (26th); Galahad Ballroom, Tynemouth (27th); Clarence Ballroom, Spennymoor (28th); Empress Ballroom, Wigan (29th); De Montfort Hall, Leicester (30th); Trenham Gardens, Stock-on-Trent (31st).

The band ends its tour with a Sunday concert at the Odeon, Warley, on November 2, and returns to Hammersmith on Monday (3rd).

Owing to its previous phenomenal success as Palais deputy band during Lou Preager's earlier tour, the 10-piece combo led by Ronnie Pleydell will once again play for dancers in Lou's stead. Therefore, taking the stand opposite resident-leader Johnny Swinfen's popular 12-piece, it is due to appear at Hammersmith for the two weeks commencing October 19.

The booking, as on the last occasion, was negotiated by Lou Preager's enterprising agent-brother, Alf Preager.

## STOP PRESS

ANNOUNCED Tuesday Stanley Andrews and his Orchard Room Music permanently succeeding Billy Munn at exclusive Orchard Room miterie.

Stanley, who has been playing there during holiday with great success, is changing personnel from Monday week and leading eight-piece which will include Reg Arnold (tpt.); Bob Bassett, Wally McNeil and Bill Lodge (reeds); Chris Cowley (pno.); Len Graham (bass); and singing discovery Lynn Mason.

Full details in next issue.

Dance band stars were well represented amongst the hundreds of M.U. musicians who staged a demonstration outside the Royal Opera House, Covent Garden, to protest against the employment of the Viennese Orchestra for the Viennese Opera Season. Leaflets were distributed, a deputation visited Mr. George Webster, representing the Royal Opera House Trust, and an assurance was obtained that in future foreign musicians will not be brought to this country without prior consultation with the Musicians' Union. Pickets have been posted outside the theatre each evening since the season opened. In the picture above will be recognised trumpeter Leo Wright (extreme left), vocalist Alan Kane (3rd from left, front); trombonist Jack Bain (3rd from right, front); tenor Reg Quennel (extreme right), etc.

## BAIN LEAVING GERALDO: BOB FARNON FOR FILMS

AFTER a long and successful association of nearly three years, famous trombone-stylist Jock Bain is leaving the Geraldo Orchestra this coming week-end. He is being succeeded by ex-Heath stalwart Lad Busby.

Jock has many interesting plans for the future. The first of them is to take his place in Maurice Winnick's Band, which resumes at Ciro's Club next Monday (22nd).

Jock Bain told the "M.M.": "As things stand at present, I have arranged to play in the Ciro's date with Maurice Winnick only for a month, since I have many new things lined up."

Noted as a solo-stylist, Jock will be heard in this role on Saturday (20th) when he appears with the group organised for the first broadcast in the restarted "Jazz Club" Series.

Another departure from the Geraldo organisation is that of distinguished Canadian arranger-conductor Bob Farnon who, originally in charge of the Canadian Band of the A.E.F., has, for the past year or so, been carrying out a large number of arrangements for Geraldo. Bob also conducted the orchestra, most successfully, during Geraldo's absence in the U.S.A. a few months ago.

Bob Farnon is finishing up his work with the Geraldo organisation shortly, and is to undertake a big programme of film work, in which he will write, arrange and conduct on the set, music for one of the leading British film companies.

## WEIR QUASHES A RUMOUR

BOLDLY refuting persistent rumours around the West End that he and his band are leaving Lansdowne Restaurant, stylish clarinetist-leader Frank Weir gave this exclusive statement to the "M.M." on Tuesday:

"The fact that I have just signed a further six months' contract with the management gives the lie to rumours being circulated that I and my band intend to leave the Lansdowne."

"I wish to make it quite clear that the management of the Lansdowne Restaurant and myself are in complete accord on all musical and other matters, and that my orchestra and I are very happy to be working in such congenial surroundings."

"I thank the MELODY MAKER for their kindness in allowing me to use their paper to correct misrepresentations which have caused me considerable embarrassment."

INK SPOTS SENSATION—See page 2.

## LOSS VIOLIN TO OPEN NEW PICCADILLY RESTAURANT

THE MELODY MAKER is able to announce this week that Phil Silverstone, noted Jop Loss violinist, is shortly leaving the Loss fold, in order to take his own combination to a smart new restaurant opening in Piccadilly some time in October.

Owing to the fact that it is still several weeks before this venture is scheduled to commence, the name of the new establishment, which is at 96, Piccadilly, W, has not yet been announced.

It is also possible that a new and colourful name will be found for Phil Silverstone before he proudly takes the position—which his grand work with Loss through the years has so well merited—at the head of his own orchestra.

Leading on fiddle, Phil will have the support of such noted London players as "Silm" Wilson (piano); Jock Scott (alto sax); Teddy Vide (tenor sax); Bill Leaning (bass); and Noel Webb (drums); plus another saxist still to be fixed.

## AIR DATES FOR MUNRO

RONNIE MUNRO and his Band will be heard by Light programme listeners to-night (Thursday), when they broadcast from 10.30 to 11 p.m., from Butlin's Camp, Ayr, and again on September 24, when they will be heard from the Glasgow studio from 8.15 to 6.40 p.m.

In its Thursday airing, the Munro band deputises for Oscar Rabin and his band, who are billed in the "Radio Times," but are actually on holiday this week, so Ronnie and the boys will thus step into the breach.

## Melachrino M.D.

AT present in production in the London studios of International Motion Pictures is a new film with the title "First Rhapsody," which has as musical director George Melachrino.

In addition to directing the music for the film, indefatigable George has also written the signature tune and several other numbers which will be included in the score.

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American Newspaper

# No Lullaby on Broadway!



Harry Davis (left) with rebop king, Dizzy Gillespie

Seven days' 'hard' in the heart of the Swing City vividly recalled for 'M.M.' readers by

**HARRY DAVIS**

TWO things hit me as I stepped from the plane at La Guardia Airfield at 8 a.m.: the heat, and the Davis family's welcome. Beryl, Mrs. Davis and daughter Cherry were all there; they had been waiting since 6 a.m.

I disentangled myself, we posed for some shots beside the plane, then drove off to Beryl's 5th Avenue apartment. On the way over I saw that the Americans—particularly the girls—were dressed for the heat. I was not, and suffered accordingly.

I slipped on something cool and we taxied off to meet Willard Alexander. Willard is Beryl's manager and press agent and America's number one campaign man. It was he who built up such bands as Goodman, Basie, Tommy Dorsey, Ray McKinley, and the current rave, Vaughn Monroe.

Later, at lunch, we were joined by rebop trumpeter Dizzy Gillespie. He is the image of his pictures—dark glasses, beard and jivey personality. In my presence he asked to be handled by Willard, who assured me that, within a year, Beryl would be top singer in the States.

That same night we went off to the Starlight Roof of the Waldorf Astoria. The roof is aptly named; you feel you could reach up and touch the moon. There we heard a new band—Jack Pina's—and guest singer Ginny Sims.

THEN, when we stepped into the wonderland of "Jive," on 52nd Street, we really came under the spell. Practically every famous band in the States has played in 52nd Street. The first club we burrowed into was the "Down Beat," where Dizzy and the boys were blowing their tops in a room no bigger than a flat. The noise was frantic. There was no dancing. Just drinking. Bedlam was a peacemaker compared to that place. Seven brass, six saxes and full rhythm blasted flat out.

I had the feeling that the boys played more for fun than for wages. As music it was wonderful, but commercially—most anywhere—it would be suicide.

Bemused, I staggered on to the Troubadour to hear tenorist George Auld and Orchestra. The evening's guests were June Christy, and "Down Beat" find, Sylvia Sims, a coloured singer. Rebop altoist Johnny Bothwell was among us, and the party spirit was vivid.

It was then 4 a.m., but, though I was dropping, Broadway was wide awake. People in thousands were still surging around, barbers' shops were open, and the cafe's were doing a terrific trade.

But I, too, was getting in the swing. The next day was one whirl. The merry-go-round started with two disc jockey broadcasts. The jockeys ride the airwaves these days—Paul White-man is among the favourites—and we got into the running as part of Beryl's build-up.

Although only eleven, young Cherry took part in all these sessions and, at one time, handled the programme. She read the adverts, did some patter, told listeners: "Now you're going to hear one of my sister's records."

THAT evening, Beryl guest-starred with the Phil Silver show—America's ITMA. Naturally, I was there to give a big hand. Then we went on to the Pennsylvania Hotel to hear Skitch Henderson's band.

A Birmingham boy, Skitch went to the States 12 years ago and is now Sinatra's pianist. Between times he leads his own orchestra. This incorporates a French horn in the brass section, but there are no strings. Currently the orchestra is accompanying Sinatra during his six weeks' season at New York's Capitol Theatre.

Then, home in the small hours with another full day ahead. Once more a round of the disc jockeys with, next day, a visit to the Strand Theatre where Beryl first made her Broadway debut. There was a super film, plus Count Basie on the stage. Imagine such variety in Britain!

The band was wonderful, and played in the way we know on records. I met the Count backstage and found him charming. Like many other leaders, he wanted to bring his band to Britain, but found the difficulties insuperable.

Next day we went to Atlantic City, where Beryl was making one of her weekly guest appearances for the Camel cigarette show. The orchestra was Vaughn Monroe's, and 7,000 people paid 5s. a head to hear it play on the famous Steel Pier. Musically, Vaughn's band is unimpressive. His popularity is mainly due to



Beryl, Bob and Bob—three stars sit it out for a moment during the hectic whirl of American entertainment-life described below by Harry Davis.

all types of tunes, among them his own compositions, and in a variety of styles. He sang "You're Driving Me Crazy" as a drag-tempo ballad, and the expression he put into that song was unbelievable. Now that I have heard this boy—who looks only about 15—I can well believe that Sinatra is looking anxiously over his shoulder.

There was another big moment at the Meadowbrook. Ray McKinley introduced Tex Beneke, vocalist Johnny Desmond, Boyd Raeburn—and our own Dorothy Carless. Strangely enough, although Beryl had been in the States for eight months, this was the girls' first American meeting.

But now I had to bid goodbye. Tearful farewells from Beryl and family, and I embarked on the "Queen Elizabeth." This ship at least is something the Yankees haven't got, and I felt proud to be British.

Nosing around, I ran into Paul Wood, leader of the ship's orchestra. That night I danced to the band, and complimented Paul on the pleasant atmosphere he and his music created.

I was travelling first class, but I was broke. Fortunately, I met an old friend, Benny Gott, Paul's trombone player. He saved the day. Now, he's my best friend.

Soon, I was back in Britain. I wouldn't wish to be anywhere else. But next time I take a trip to Dreamland, I hope my partner, Oscar Rabbin, will be able to share the spell for himself.

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### IVOR MAIRANTS

will be continuing his series, "Rhapsody to Rebop," in next week's issue. He is starring Oscar Moore's solo in "Sweet Georgia Brown."

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## Leonard Feather's Spotlight U.S. Jazz is out of the Doldrums

ALL the past week's news, from New York, Hollywood and elsewhere, strengthens the belief that jazz is making a definite come-back after several months in the doldrums.

On 52nd Street the picture is most promising. The Famous Door, which had dropped its jazz policy and reverted to girl shows, is now under the management of the former Onyx Club owner, and has just brought in an all-star band under the direction of Ben Webster, who had been inactive owing to illness for two months.

Across the street, at the Onyx, is the remarkable Vivien Garry Trio, whose leader is not only a fine singer, but probably the best girl bass player in jazz. Her husband, Arvin Garrison, on guitar, and Teddy Kaye, on piano, combine with Vivien to make this a trio worth watching. The Onyx also has singers June Richmond (ex-Andy Kirk) and Jackie Paris, and a trio with Deryck Sampson on piano.

### ELLA WITH DIZZY

Ella Fitzgerald has replaced Dizzy Gillespie as the attraction at the Famous Door. Her record of "Lady Be Good," in which she riffs in rebop style, has made her the most-talked-of singer in jazz at the moment.

Ella will join forces with Dizzy and his seventeen-piece band in a concert at Carnegie Hall on September 29. During the same week two other concert units will start a new series of jazz shows, one being the perennial Norman Granz "Jazz at the Philharmonic" unit, with Coleman Hawkins again heading the line-up and also featuring pianist Hank Jones and Ray Brown, who recently left Dizzy's band. The other series of concerts will be run by disc jockey Fred Robbins, and will feature different stars each week at Town Hall.

### LENA FOR PARIS

Lena Horne sails for Europe, October 18, on the "Mauretania," to sing at the Monseigneur in Paris. At present it appears that the London part of her trip is off.

## —and jazz still reigns on 52nd Street

MY last night in America was a Monday, and Monday night is jam session night at Ryan's on 52nd Street. Each week enterprising Jimmy Ryan contacts a bunch of musicians to come and sit in with the regular trio led by Bud Freeman. Then, too, other musicians have a habit of drifting in during the evening.

### Swedish swingmen

Just to give an idea of what these sessions are like, let me list that night's star players. In addition to the regular trio, Bud Freeman, Specs Powell and Ed Finckel, there were present: Joe (trumpet) Thomas, Wilber de Paris, Big Sid Catlett, Frank Orchard, Tony Parenti, Joe and Marty Marsala, Sol Yaged and Bob Wilber, with vocals handled by Red McKenzie and Bertha "Chippie" Hill.

Timme Rosenkrantz, just back from managing the Don Redman Band in Europe, had brought along two Scandinavian discoveries. Ake Hasselgaard, who is a Swedish Benny Goodman; and a Danish drummer named Uffe Baad, who was formerly with Peter Raschussen's Band.

### Veteran blues

High spot of the evening was when veteran blues singer Bertha "Chippie" Hill, disdainfully pushing the mike out of the way, sang some blues in the way that should be mixed with fine backing from a mixed group featuring Tony Parenti and Marty Marsala. Dressed in a green overall, wearing glasses and with a red carnation in her hair, Bertha sang "St.

Peanuts Hucko, whom English fans will remember for his fine clarinet work in the Glenn Miller Band, will do a series of recordings under his own name for Columbia. Peanuts was with Jack Teagarden until Jack left for Hollywood to join Louis Armstrong. Louis's manager has now almost definitely decided not to reorganise the big Armstrong Band, in view of the demand for his all-star sextet, which will return in December to the scene of its first triumph, Billy Berg's in Hollywood.

### HAMMOND'S RACE DISCS

John Hammond, in addition to making classical records and an occasional modern jazz date (such as the Lennie Tristano piano album) for his own Key-note label, has made a deal to supervise all race records for the Chicago Mercury label. He recently recorded dates with Dinah Washington, Helen Humes (plus an all-star band in the old Basie hit "Blue and Sentimental"), Albert Ammons, and a rebop session led by tenor man Gene Ammons, who is Albert's son.

The latest commercial venture here is the idea of bringing name singers as well as name bands to popular dance halls and roadhouses. The Meadowbrook, an hour's drive from New York, which has always relied on bands alone to bring crowds of youngsters, recently brought in Perry Como, Marion Hutton, and two other acts along with Sam Donahue's Band, and the experiment was a big success.

### says PETER TANNER

Louis Blues' "Careless Love," "How Long Blues," and because the crowd wouldn't let her go, a spirited version of "Some of These Days." There was much that was reminiscent of Besse Smith in "Chippie's" fine, rich, gusty singing. This was the real jazz, and will remain a highlight of my visit out here.

### New Bechet discs

Next morning I just had time to hear some interesting test pressings at Columbia Records before boarding the boat for Britain. These tests, which George Avakian played for me, were from a session which he supervised featuring Sidney Bechet, accompanied by Bob Wilber's Wildcats, that fine group whose work has been attracting so much attention lately. On one side Bob and Sidney play a clarinet chorus each and then one together, and I think you'll find it quite hard to distinguish them apart. Another side features Sidney playing soprano all through. Owing to possible changes, I cannot give the titles of the four sides waxed at the present time, but it is to be hoped that E.M.I. will issue them over in England before too long.

### Now it's good-bye

Well, it's good-bye for now to the United States, but I left with the knowledge that there's still plenty of good jazz to be found; that bebop has only one really good musician, its creator Dizzy Gillespie; that though there is a trend towards the adaptation of bebop music into jazz, there is nevertheless still good Dixieland and good New Orleans jazz to be had. Above all, there is plenty of young talent coming up, many of whom already play well and who will be ensuring a future for jazz.

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## A Fan Looks Back

FAN letters may be divided into two categories—the "I-think-you're-wonderful—can-I-have-your-picture?" type, and the more restrained and analytical type of admiration. Few better examples of the latter category have ever come our way than a letter which was received this week by Lew Stone, and since it raises some interesting and nostalgic points about British dance bands, we feel it is worth our attention.

The letter comes from Mr. Pierre R. Jordanis, of Berne, Switzerland, and his letter reveals that he is a 28-year-old Civil Servant with an important job in the Swiss Federal Council. We mention these facts to show that his opinion of Lew Stone's great band of the 1930's is not that of an enthusiastic adolescent, but of an intelligent adult.

In a long and most interesting letter to Lew Stone, he says:—  
 "Your music has meant so much to me—and all this period still seems a sort of mystery to me because I 'lived' your music at an age when musical impressions are very strong and because no other dance band has ever since given me this impression of playing exactly the music which really expresses my feelings.

"I know it seems strange to say that of a dance orchestra; as a classical music-lover, I am fully conscious now that jazz music is but a very small part of music in general. But your records still give me the same thrill as they did 10, 12 or 15 years ago; just a single dance tune played by your band was real art, besides all its high 'technical' value, because there was 'soul' and expression, something which came from your personal feelings.

"And it is still a mystery to me why others did not use jazz music as you did, with the exception of Ellington, and some Negro bands and soloists; but there, for me, the contact was not full; Negro expression couldn't be so completely my music. You made this miracle of playing true jazz music display the most 'danceable' tempos I have ever known and express in full originality 'feelings' and not only 'ideas.'

"If I had forgotten all about jazz—I must say present swing jazz is often so meaningless, despite the brilliant technique, that I get my only pleasure in 'society' dance music now—I would remember your band as the greatest contribution of white jazz to music."

Now this extract from the letter may read merely as fulsome eulogy, but much more than that lies behind it.

Mr. Jordanis grew up with British dance music from the Golden Age of the '30's when Lew Stone and Ambrose had two of the finest orchestras in the world. He has grown up to be able to assess the "tree" of present-day British dance music by the "roots" which he saw planted in the good old days. In that he differs from the present-day young fan who has grown up to regard modern swing music as the be-all and end-all of British dance music.

Is it not a striking reflection on the conditions under which our bands have to play these days that a young Swiss enthusiast has to go back 15 years or so to find music that, his intelligence tells him, had feeling and originality? He says later in his letter that the records of Lew Stone and his Mousigneur Band, made all those years ago, do not "date." And that is a proof of their greatness since the really big things in any art-form are always fresh.

Even if we agree that our Swiss friend is a little biased, all of us who remember them will agree that the early '30's were the halcyon days of British dance music when ideas ran free and enthusiasm was unrestricted.

Which brings us to the doleful thought—why is British dance music no longer free and unrestricted? The answer, alas, is the B.E.C.—which, through the years, has acted as a brake on the true expression of dance music as our musicians understand it and can play it.

The bands in those days had regular weekly air spots that gave them the incentive to set a high standard and keep to it. The finest type of cultural competition was rife. The bands out-played one another by their originality, and they were not subject to the petty restrictions and bureaucratic annoyances that are inflicted on them under the present B.E.C. dance band régime.

And when we consider these factors, we realise why Mr. Jordanis has had to go back 15 years to find the kind of British dance music worth raving about.

# IDEAS ARE STARTING TO OUTSTRIP TECHNIQUE

A brilliant contribution to the "Swing v. Sweet" controversy, specially written for the "M.M." by

## STANLEY BLACK

Leader of the B.B.C. Dance Orchestra



MOST emphatically the trend is towards sweet music—not the syrupy sweetness of Lombardo, but rather a development of the rhythmically sweet style introduced by the late-Glenn Miller.

I speak, of course, of dance music of which, in my opinion, there are two main types. First there is the concert style, primarily suited to listening, of Ellington, Raeburn, etc.; secondly there is music for dancing, which could be subdivided into "hot" and "sweet." To-day, I would say that the accent is on the sweet, with the instrumentation and arrangements on the pattern of Glenn Miller and Artie Shaw.

### Bizarre exhibitionism

These bands, although employing combinations other than the authentic saxes-brass line-up (strings, woodwind, French horn, etc.), still play in the jazz idiom. Good examples are Shaw's versions of "Beyond the Blue Horizon" and "Is It Taboo?" These are listenable, danceable, and at the same time still good jazz.

We should concentrate on a melodious and slightly more commercial style rather than on the bizarre exhibitionism often practised. Here, ideas are beginning to outstrip technique, and such musicians are already overrunning themselves. They've played blues upstairs, blues downstairs, rehop and raumbop. All that now remains is for them to beat each other's brains out on the stand or blow through the bells of their instruments.

The arch exponents of musical

tricks are Kenton and Herman, but the tricks that are used are for effect only. Such devices are good at first hearing, but, with repetition, begin to pall. As usual, British bands go the whole hog and copy the worst aspects of such American orchestras. Our musicians should concentrate on intonation rather than on tricks. To-day, intonation either comes a bad second or not at all.

The tendency, apart from being towards sweet music, is, I think, also towards smaller groups. In this category I would cite Frank Weir and Cyril Stapleton. Generally speaking, such bands enjoy far more success than big swing orchestras. Proof is that the last 20 years have seen only two successful big swing bands—The Squadronaires and Ted Heath.

### Miller influence

Most other large bands that are popular are those of the Ambrose type, which play for West End dancing. It is not commercial to take eight brass and six saxes into a West End restaurant.

That's why Roy Fox is wise in reforming as a sweet group.

In mitigation of my criticism of British bandsmen I must concede that the standard of musicianship generally has improved tremendously. The advent here of American bands during the war was largely responsible, but, although Sam Donohue's outfit was impressive from a jazz viewpoint, I contend that from the aspect of intonation, musical discipline and a pointer to a progressive style, Glenn Miller's band was the more commendable influence.

# I protest, Mr. Sharon!

by LAUDERIC CATON  
 The brilliant West Indian guitar soloist



I STRONGLY disagree with Ralph Sharon's article on "How to Become a Drummer."

And, without further ado, I will pick his statements to pieces.

First, he said "a baby is born every minute." That is not quite right. He should have said "a new baby is born every minute." And he is very vague when he says "every other one is a prospective drummer." Come to the point, Sharon—you know every drummer is a baby.

The suffering public pays to hear a drummer at about sixteen, maybe, but what happens before that age Mr. Sharon fails to state.

Extensive researches by Harley Street doctors in England and Leyden doctors in Holland, by Edison in America and Sir James Jeans in England, have proved that babies who have become star drummers were endowed at birth with a howl coefficient of at least 250 decibels. Krupa's coefficient was 500 decibels.

With the help of the above-named scientists, I have now with me the howl coefficient of such stars as Mickey Griefes, Hampton, Parnell, Bobby Richards, Burns, Carlo Kraemer, Cozy Cole, Pierstone, Clinton Maxwell, Freddy Crump, etc., etc., which can be sent to anyone in exchange for 20 petrol coupons or an introduction to his black market dealer.

AS I am not only a bad guitar-player, but a scientist as well, I will now show, for the benefit of those interested, the inherent characteristics that make a drummer. The following graph (Fig. 1) is a sine wave of the normal ear in response to a sweet sound, such as played by guitar:—

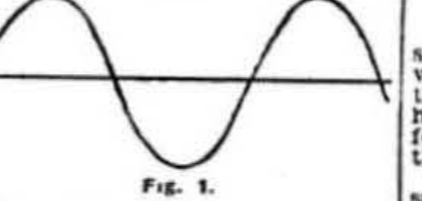


Fig. 1.

Now you know why drummers do not play the guitar, and why, when a guitarist is playing solo, the drummer always takes up his sticks and bashes away. It is

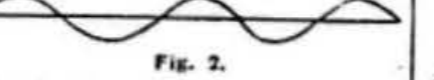


Fig. 2. simply because drummers are very conscientious people, and, as they are physically unable to hear the sound of a guitar, they feel the customers must have their money's worth. Now for stance. Mr. Sharon says (describing the Solid Sender): "Crouch over the side drum with the head well down."

But how else can a drummer hear what he is playing? I consider Mr. Sharon's instruction quite unnecessary.

In the "Jollyboy," my friend says: "Adopt a perpetual grin and sit upright, and keep muttering and muttering to yourself about nothing in particular." Listen, Ralph! Suppose, through circumstances, you had to play a piano you could not hear; wouldn't you grin and bear it? And, remember, drummers don't chew gum, because they cannot spare the extra energy. The movement of the jaws is due to their being clenched and unclenched as the terrific vibrations of the body dislodge them.

From the above observations, you can see that the "West End Smartie" is the culmination of those effects.

ON the rest of Mr. Sharon's instructions I cannot comment, for at the age of eighteen months I asked my mother for a drum, and she, being a psychologist, told me, in very stern and solemn tones: "My boy, you are now at the age of adolescence. Listen to me. A bad drummer can be heard by everybody as a bad drummer, except his admirers and maybe his mother. But a bad guitarist cannot be heard at all. Nor, for that matter, can a good guitarist."

I took my mother's advice and became a bad guitarist.

Well, Mr. Sharon, I'll see you again, and churches laugh 'em. Which is French for Jennie seek war.



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## Personal Points: CECIL MOSS



Born in London on February 27, 1922, Cecil Moss took up the study of the piano and violin while at school. Later he became interested in the trumpet, and, finding that he preferred it to the violin and piano, decided to concentrate on it. After a brief period of small-band work, he joined the R.A.F. in 1942 and was drafted to the Middle East, where he spent three and a half years playing with the No. 1 Middle East Command Band, with whom he gained invaluable experience. After his demob in October, 1946, he played for spells with Buddy Featherstonhaugh, Frank Weir, Teddy Foster, and Roy Dexter. He is now lead trumpet with Nat Temple's Orchestra, and is reckoned to be one of the profession's most promising young musicians, with a great future ahead of him.

Favourite Musicians: Roy Eldridge and Bill Harris.  
 Favourite Bands: Woody Herman and Dizzy Gillespie.  
 Favourite Records: "Bijou," by Woody Herman; "Dizzy Atmosphere," by Dizzy Gillespie.  
 Favourite Arrangers: Ralph Burns, Roland Shaw.  
 Favourite Composers: George Gershwin, Cole Porter.  
 Favourite Food: Steak, Chips, and Tomato Sauce.  
 Hobby: Tennis and Record Collecting.



An "M.M." picture of Ken Harvey with his wife. Ken displays his electric banjo, while Mrs. Harvey displays her "intriguing and original" banjo-hat.

## Swing-Banjoist Ken Harvey is Here

**B**ACK in England after a two years' absence is famous American swing electric-banjoist Ken Harvey.

He arrived here last week after a three months' sojourn in Oslo, where he was guest-conductor of a super orchestra for a big Norwegian revue.

Before the war, Ken appeared at the Palladium and every big British variety theatre, top-lining all round the country and gaining a big reputation for himself as a banjoist with colossal technique and most modern ideas.

During the war he played all over the world with U.S.O., visiting England during his travels, and since then has been appearing very successfully in America.

He is lining up vaudeville appearances and broadcasts over here, details of which will be announced in the MELODY MAKER later. As we close for press, we learn that he is booked for television on September 26.

## NAT TEMPLE TO TOUR

**H**IGHLIGHTING the last week of his summer season at Butlin's Holiday Camp, Skegness, with a Light Programme broadcast to-day (Thursday), clarinet-leader Nat Temple is all set to take his band on the road, commencing on September 29 with a week at the Pavilion, Redcar, and a week at Seaburn Hall, Sunderland, followed by a Sunday concert at the Odeon, Newcastle.

Nat's broadcast to-day (5.45 p.m.) will be his first under the auspices of the B.B.C. Dance Band Department, and will feature no fewer than four vocalists out of the many members of the band who regularly sing but whom programme-time will not this time allow the opportunity.

Helen Mack, Ken Graham and Roy Dexter will be heard this afternoon, together with Nat's Holiday Camp discovery, Beryl Turner.

**LULLABY.**—For issue on October 1, vocal star Denny Dennis and the "Song Pedlars" vocal quartet, on Monday last at the Decca studios, recorded the present No. 3 song-hit, "Chi-Baba, Chi-Baba." The "Pedlars" are still featured in "Navy Mixture" after 10 months.

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# BIG BUSINESS FOR BIG BANDS IN THE ISLE OF MAN

**B**Y the time this appears in print, the summer season will be virtually ended in most seaside resorts, and despite economic crises and the accepted reduced spending power of the public, corporations and private enterprise can look back upon a busy and profitable season in which "name" dance bands have played no small part.

For the 1946 season the enterprising Douglas Corporation with entertainments manager Sydney A. Perry at the helm, decided to go all out for the very best, and secured Joe Loss and his Band to play nightly at the Villa Marina Ballroom, with Younkman and his Cardinals playing in the gardens. Not only was their policy so successful that they re-engaged Joe and the boys for the 1947 season, but other establishments in the town, taking a leaf out of the corporation's book, adopted similar tactics.

And so, with Jan Ralini supporting Joe Loss at the Villa, Roy Fox and his Band secured a sixteen weeks' contract at the Palace Ballroom, Harry Roy's "Tigeramuffins" were booked for the Strand Palais, and Derby Castle reopened for its first post-war season with Bert Noble and his Band as the attraction.

### LOSS BACK ON STAGE

Thus from the seed, nurtured by the Loss band last season, has developed the flower of a grand season's business at a time when other less enterprising resorts have not done quite the business which was anticipated.

Last Saturday (13th) Bert Noble finished at Derby Castle, to return to Leeds, whilst the Fox aggregation has temporarily disbanded to await the re-formation of Roy's "Sweet Music" as announced a couple of weeks ago.

Joe Loss and Jan Ralini remain at the Villa Marina, where the season culminates in a grand Hospital Ball on Monday next (22nd). Joe and the boys return to the mainland next week and will play for a big Farmers' Ball at Trentham Gardens on the 26th, followed by a charity affair at Grosvenor House, Park Lane, W., on the 27th, a concert at Bristol on the 28th (Sunday), and on to Shepherd's Bush Empire on the following day to re-commence their nation-wide music-hall appearances.

A number of the supporting bands at Butlin's Camps also finished up last week-end, but Eric Winstone (Pwlheli), Ronnie Munro (Ayr), and Nat Temple (Skegness), all remain until the week-end of the 28th, whilst the Squadrons complete their Clifton season on October 5.

Even Blackpool, which normally does not make a great show of name bands, has had its most successful period, for Ted Heath, Ivy Benson and Geraldo have all graced the Winter Gardens bandstand, whilst the Barbecue, at Bournemouth (Montevani) and the newly opened Savoy Ballroom, Southsea (Tito Burns, Nat Gonella, Tommy Sampson, Ronnie Pleydell) have proved the money-spinning capabilities of the name dance band.

### Mairants On The Screen

**F**ILM-GOING students of the guitar should keep an ear tuned to the soundtracks of two forthcoming pictures. "End of the Road" starring Sabu, and "Saraband for Dead Lovers" starring Stewart Granger. Star of the sound-track in guitarist's estimation will, however, be Ivor Mairants who, in the former picture, "chases" a plectrum guitar solo, but in the latter is seen in person in 17th-century costume playing finger-style guitar.

Shots for this latter were being made on Tuesday last (16th), the actual music having been pre-recorded.

In addition to this evidence of versatility, Ivor is shortly to play solo mandoline with the London Philharmonic Orchestra on a Decca recording of the Serenade from the opera "Don Giovanni."

### SIMONE'S AIR-BREAK

**V**IOLINIST Sydney Simone, well known in Town both as leader of his own orchestras, and deputy leader of the Ambrose orchestra some time back, gets a big broadcasting break in the new Jewell and Warwick air-show, "Up the Pole." There will be a trial recording next Sunday (21st) and then the show is scheduled for an eight-week series, starting on Monday, October 27 (Light).

With a line-up of 12 (four brass, four saxes—doubling clarinets, flutes, violins and viola—plus rhythm), this orchestra, with Sydney conducting and also playing violin, will play well-mapped-out arrangements, having its own special spots in the show in addition to the accompanying work.

### Sid Phillips' Works Bring in the Dollars

**T**HESE being the days of dollar shortage, it is with great interest that the MELODY MAKER learns that bandleader Sid Phillips has created what seems to be a precedent in being directly commissioned by an American publisher to write three compositions.

The first of these, a rhythmic piece with an 18th-century flavour, entitled "Chintz and Chippendale," has just been completed, and will be given its initial airing when the Sid Phillips Band broadcasts on September 19 in the Light Programme.

Sid also breaks into new ground shortly when he takes his Dixieland music into the wards of the Royal Waterloo Hospital! The interesting story behind this is that when his band appeared at a dance in aid of the hospital recently, the organisers were so impressed by what they had feared would be merely a noisy form of music, that they pleaded with him to give the inmates of the hospital an opportunity of hearing it.

Temporarily filling in the gap made when Al Baum left the band a short time ago is tenor-stalwart Moss Kaye, the rest of the line-up being Bert Green (tpt.); Arthur Coppersmith (1st alto); Cyril Glover (2nd alto); Syd Kreeger (pno.); Ralph Phillips (bass); with Jill Allan handling vocals, and, of course, Sid leading on clarinet.

### RABIN BAND BACK IN TOWN

**B**ACK in Town after six successful weeks at the Britannia Pier, Gt. Yarmouth, Oscar Rabin and his Band will, for the winter season, primarily be concentrating on broadcasts, recordings and one-night stands in the London area.

Enthusiasts will be pleased to hear that star percussionist Frank King has now recovered from his recent ear operation and is back in the drum chair.

The Band has two television transmissions scheduled for Wednesday next (24th), and it due to broadcast on Tuesday (30th) at 5.30 p.m. (Light). A particular feature of these, and subsequent performances by the band, will be the sparkling arrangements by Oscar's brilliant young writer Alvin Ainsworth.

On October 8, the Band, together with Joe Loss and his Orchestra, will be featured at the famous Farmers' Ball, to be held at the Royal Albert Hall; while, from November 5, dancers and fans in London will have an opportunity of hearing their radio favourites at an eight weeks' series of Wednesday night dances at the Leyton Town Hall.

### GOLD'S DATES

**P**LAYING this current week at the Astoria Ballroom, Manchester, Harry Gold and his "Pieces of Eight" travel down to Brighton on Sunday (21st), where they will appear at the Princes Ballroom for a dance.

On September 24, the band has a broadcast from 5.45 to 6.15 p.m. (Light), and on October 20 goes on to Southend for a week at the Winter Gardens Ballroom, Palace Hotel, followed by a one-night-stand at the Coronation Ballroom, Ramsgate, on November 1.

As a result of Harry's record-breaking week at the Seaburn Hall, Sunderland, last Christmas-time, the "Pieces of Eight" have been rebooked for a three weeks' season there, commencing December 22.

### BUSY DAYS FOR PHIL GREEN

**A**LTHOUGH he has practically deserted the field of everyday dance music, maestro Phil Green is nevertheless a busy man. Ahead of him is the job of rehearsing and conducting the orchestra for the Broadway hit show "Finian's Rainbow," which opens in the West End shortly, whilst behind him, apart from the recording work he is just completing with Gracie Fields, is a series of films.

In the past few months Phil has scored and recorded the music for "While the Sun Shines," "The Turners of Prospect Road" and the new Sir Alexander Korda production, "A Man About the House."

Incidentally, "Finian's Rainbow" will give the chance of a lifetime to 25-years-old Beryl Seton, an almost unknown revue and pantomime artiste, who has been given the rôle—played in the New York production by Ella Logan—of Sharon.



Celebrating the first anniversary of their re-formation since demobilisation, the Radio Revelers vocal quartet had an appropriate reunion backstage at the Victoria Palace with well-known London coach, Claude Kempton (left), who spotted the talent of the original team "way back" in 1933 and featured them extensively with his Sandits Dance Band. Apart from starring in "Together Again" at the Victoria Palace, the Revelers will be guest-starring in the new Billy Turner air-show, "The Song is Ended," on September 26 and 27, and will be airing from the Albert Hall on September 29 during the "Daily Express" Film Ball.

## NEWS IN BRIEF

**BAND GOLF MATCH.**—The Skit-rocks and Jack White's Band, who have been hurling golf challenges at one another through the columns of the MELODY MAKER, have now settled a date on which six members of each band will meet to do battle with the little white ball. The meeting takes place at the Suddery Golf Course next Thursday (25th), and the tee-off is at 10 a.m.

**WAYNE WORKING.**—Resident at the Cliftonville Court Hotel until the end of the month, Tony Wayne and his augmented orchestra, with Derek Neville, played two special Battles of Britain balls on Tuesday and Wednesday of this week—one at the Floral Pavilion, Gorleston-on-Sea, and one at the Grand Hotel, Broadstairs.

**GIPPY HILL ASSISTANT.**—With all friends of bassist Dick Haley please note that he is now available at Gipsy Hill 1415.

**ARRANGER FREE.**—Phil Bates, late staff arranger to Trudy Foster, is now looking for a similar position, and those interested can get in touch with him c/o 19, Wellington Road, Bournemouth (telephone Bournemouth 6974).

**DRUM CHANGE.**—As from September 29, the retail sales and service departments of the Premier Drum Company will be taken over by Messrs. Selmer, of 114, Charing Cross Road. While technical and trade enquiries will be dealt with from the Premier Factory, South Wigston Leics, a London office will be retained at the Selmer building for the benefit of trade and overseas visitors.

**DAVIDSON DATE.**—Harry Davidson will air from the Carfax Assembly Rooms, Oxford, on Thursday next (25th), and not on the 26th as stated last week. The Davidson band is playing at the Carfax on the 22nd and 23rd, as well as on the 25th.

**JUPP BACK.**—After a spell at Ayr with Ronnie Munro, Eric Jupp is now back in Town and installed at the Bristol Grill with George Sergie and

his Band. Eric is striving all his spare time to arrange, and can be contacted at Mitcham 3813.

**POVEY ASHORE.**—Famous clarinetist Basil Povey, who has made several trips to the States with Harold Field's dance band aboard the a.s. "Queen Mary," has now forsaken this interesting occupation—mainly for family reasons—and returned to a life of free-lanceing on terra firma. His place in the Geraldo-sponsored "Queen Mary" band has been taken by A. Baum.

**HIS OLD HAUNT.**—Ronnie Fisher, bass and vocals, who is currently with Barry White and his Band at the Bray House Club in Town, returns shortly to an old haunt, when he goes back to Princes Hall, where he has already played an engagement of 18 months' duration with Hal Towner's Band.

**KIDD BACK IN TOWN.**—Concluding a most successful season at Butlin's Camp, Skegness, ex-Trenton, Barr-leat Foster local star Dave Kidd will be back in Town after September 28, when the Nat Temple Band, with which he has been featured, ends its summer run.

**THE MELODY MAKER** joins with his innumerable professional friends in extending its deepest sympathy to drummer-arranger Bobby Richards, whose father, Mr. Robert C. P. Richards, passed away in St. James's Hospital, Balham, London, last Tuesday (16th), following an operation.

Bobby Richards, his only son, has himself recently come out of a sanatorium, where he went when sudden illness interrupted his promising career with Oscar Rabin.

Nowadays Bobby is back in the business, wedding the sticks with all his old skill, and is also busy arranging for such famous bands as Ted Heath's, and many more.

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"BAND OF THE WEEK" TO COME OFF

NORTHERN OFFICE

2-4, OXFORD ROAD, MANCHESTER 1 Phone: Central 3232

Staff Representative: JERRY DAWSON

Leader of the Band



TOMMY SMITH In 1923, Tommy Smith formed the "New Oxforde" band, and in 1925 it won its first "M.M." Contest. In 1932 he turned professional; and in 1944 took over the Savoy Ballroom, Oldham, where he and his band are still resident. The band is heard on the air, regularly in "Band of the Week" (North).

GOSSIP

HIGHLIGHTS of the N.W. Area Finals at Blackpool on Sunday last... Compere Leslie Adams's introduction of guitarist/adjudicator Pete Givner as the new "Forces Sweetheart"... and of Edgar Jackson as "that meandering menace from the Melody Maker"...

JERRY DAWSON.

CARLISLE CAMEO

FRONTING his capable seven-piece each night at the Cameo Ballroom is Carlisle's only full-time pro leader, George Whitehead. George also runs the Premier Entertainment Productions agency, which supplies the following bands: Mayfayre Club Band, Cameo Dance Band, Ambassadors Dance Band, Johnny Corson and his Band, and the Rhythm Aces.

Liverpool Changes

COINCIDENTAL with reopening of the "Marionette Club" on Liverpool's Lime Street comes a change of band. Benny Boyd's outfit is out, and new band is a five-piece in charge of bassist James Mooney.

THE AIR

NEWS of great importance to Northern bandleaders and musicians is the B.B.C. announcement that the weekly dance band programme, "Band of the Week," is to end its run on Monday, October 6, when its swan-song will be played by Eddie McGarry and his Band.

SHEFFIELD CAVALCADE

ON Friday, October 17, at the Cutler's Hall, the Sheffield Branch, M.U., is to stage a "Dance Cavalcade" in aid of the Branch Benevolent Fund.

SCOTLAND

GLASGOW. TRUMPET leader Teddy Foster is the attraction this week at Green's, to which venue he is no stranger. Franklin Boyd, Ronnie Price and the "Sophisticated Saxes" share the spotlight with Teddy.

GERRARD MISSING

(Continued from page 1) and meet the crew—a request which, in Gerardo's own words, "is one that I can never refuse."

TWO NEW VALERY BANDS FIXED

DEATH OF BELLE VUE'S E. O. SPENCE

THE musical profession as a whole, and the dance music world in particular, lost a valued friend when E. O. Spence, genial managing director of Belle Vue, Manchester, who was known and liked by every band leader and musician who ever visited the famous Coronation Ballroom there, died suddenly on Saturday last (13th) at the early age of 52 years.



Born in Edinburgh, "E.O." as he was affectionately known, came to Manchester in 1928, when he introduced Speedway Racing to Belle Vue, became track manager, and built it into the cinder-track world.

Jack Wilson (alto) has left Cam Robble's band at the Empress Ballroom, Dalkeith, to join Ian Hay at the New Locarno, Edinburgh.

BEVERLEY DRUM SHOW

WIDESPREAD interest has been aroused by the Trade Show held by the Beverley Drum Co., which finished last week at the Metropole Hotel, Brighton, after a successful tour taking in Glasgow, Manchester, Birmingham and London.

LEN WOOD The Drummers' Paradise 59, FRITH ST., W.1. Ger. 1386. 24" Premier 8 D. and Cover £15. Super Beverley Kit as new £45.

FOR THE TRUMPET LOUIS ARMSTRONG'S 125 Jazz Breaks ... 4/- 11 Hot Choruses ... 4/- LEVY'S Tutor ... 1/6 FOR THE GUITAR SADLEIR'S Diagrammatic Self-Tutor ... 4/- Modern Spectrum Guitar Playing ... 5/-

Tommy Dorsey's OWN STRAIGHT MUTE AND PLUNGER. MUTE Trumpet 15/- Trombone 20/- INC. P.T. PLUNGER Trumpet 12/6 Trombone 16/- INC. P.T.

REGINALD FOORT FAMOUS B.B.C. ORGANIST CAN TEACH YOU HOW TO MEMORISE YOUR MUSIC with absolute confidence. If you can play at all from the music write for my FREE book (postage 2/d.)

CURRENT ORCHESTRATIONS DOUBLE NUMBERS AT 3/- PER SET. I Wish I Didn't, Pappa Don't Preach, Fine Thing, Tallahassee, Ain't nobody here, Karba you'll be, Bow Balls, Keep You in Heart, Lazy Lullaby, A Hundred Years, As Years Roll By, Canzone D'Amore, W., Rows in the Rain, My First Love, Gonna Hold You, Our Baby (W.), Ivy Bill Grows W., Manaca Nicaragua, Across the Alley, New Orleans, Jack Fach, Heartaches, Apple Blossom, Sweetheart Avenue, Midnight Moe's ride, Choo-choo, I Wonder, Dickory Dock, Mame.

YOU HAVE Found that the best instruments in value and quality are in our comprehensive stocks. L.P. Altos from £25. L.P. Tenors £50. L.P. Trumpets £10. L.P. Trombones £15. L.P. Clarinets £8.10. Guitars £6. Accordions £7.10.

THE SCOTTISH HOUSE FOR YOUR REQUIREMENTS IN MUSICAL INSTRUMENTS, etc. McCUBBREY'S 99, West Nile Street, GLASGOW, C.1. Second-hand Instruments Bought.

ACCORDIONS EVERY LEADING MAKE STOCKED MULTI-COUPERS A SPECIALITY HIRE PURCHASE TERMS EXPERT REPAIRS & TUNING INSTRUMENTS BOUGHT FOR CASH JENNINGS 119 DARTFORD ROAD - DARTFORD, Kent. Phone 3907

THE HOUSE OF HITS! CAMPBELL CONNELLY 10 DENMARK ST. LONDON - W.C.2 Temple Bar 1653. JIMMY KENNEDY'S NEW SUCCESS AN APPLE BLOSSOM WEDDING HEARTACHES. FOUR GREAT FAVOURITES FROM THE FILM "CARNIVAL IN COSTA RICA" ANOTHER NIGHT LIKE THIS • MI VIDA COSTA RICA • I'LL KNOW IT'S LOVE.