VOL. 23 No. 737

SEPTEMBER 20, 1947

[Registered at the G.P.O.]

THREEPENCE

DLEADER FEARED DR

CLYDE DISASTER

Geraldo's Narrow Escape

AS THE "MELODY MARER"
CLOSED FOR PRESS ON
THESDAY NIGHT, THE TRAGIC
NEWS WAS FLASHED THROUGH
THAT WELL-KNOWN BANDLEADER HARRY GERRARD WAS
MISSING, FEARED DROWNED,
FOLLOWING A FIRTH OF CLYDE
BOATING DISASTER ON MONDAY NIGHT, IN WHICH FIVE
MEN ARE BELLEVED 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, Rothesay, 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 DunoonInnellan shore that gave the first
news of the tragedy and a naval
officer at Rothesay told the Press
on Tuesday night that there was
ittle chance of any of the party
having survived.

FULL STORY

FULL STORY

FULL STORY

Forty-year-old Harry Gerrard.

a most talented and popular altosax and clarinettist, for some
time led his own band at Fischers'
Restaurant. London, and broadgast and recorded with Harry
Haves and many otherswell-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,
Rothesay, 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
Rothesay before the end of the
season.

Accordingly, he and Mrs.

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

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

BIG recording break has come the way of trombone-deader Woolf Phillips, who

A 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?" and "My Baby Just Cares for Me"; and "Solace" (a Woolf Phillips original) and "Poor Butterfly."



LOU PREAGER TOUR

FOLLOWING the success of his

POLLOWING the success of his previous country-wide tour, resident Hammersmith Palaus 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, Cardin (October 19): Grafton Rooms, Liverpool (20th): Victoria Ballroom, Nottingham (21st): Assembly Rooms, Higher Broughton, Manchester (22nd): Charity dance, Garrison Theatre, Cswestry (23rd): Palais de Danse, Ashtonunder-Lyne (24th): Dance, Preston or Nelson (25th): Sunday concert, Odeon, Newcastle (26th): Galaland Ballroom, Tynemouth (27th): Clarence Ballroom, Spennymoor (28th): Empress Ballroom, Wigan (29th): De Montfort Hall, Leicester (30th): Trentham Gardens, Stoke-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 ied by Ronnie Pleydeli will once again play for dancers in Lou's stead Therefore, taking the stand opposite resident-leader Johnny Swinfen's popular 12-piecer, 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.

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

A NNOUNCED Tuesday Stanley
Andrews and his Orchid
Room Music cermanently succeeding Billy Munn at exclusive
Orchid Room niterie.

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

Full details in next issue

STOP PRESS

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-live minutes duration instead of the half-barr of the

"vacation," and was succeeded by "Jazz Matinee." The main difference between the two series, as most fans will have discovered, has been that "Jazz Club" chiefly features an unorganised group of star musicians and soloists, whilst "Jazz Matinee" put on a series of broadcasts by established bands.

The first of the new "Jazz Club" series on Saturday will feature a group comprising Reg Arnold (trumpets Jock Bain thombornes Ronnie Chamberlain alto and soprano saxes.

be of forty-live 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, vith his informal humorous, and highly boundar tyle of announcing, will be host, and those other familiar figures. Mark White opresident; and Billy Munn issecretary, will also be back.

After running from March I to July 5, "Jazz Club" went on Jorean Henry.

Dance band stars were well represented amongst the hundreds of M.U. muelclans 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 Muelcians' Union. Pickets have been posted outside the theatre each evening since the season opened. In the picture above will be recognised trumpeter Lee Wright (extreme left), vocalist Alan Kane (3rd from left, front); trombonist Jock Bain (3rd from right, front); tenor Reg Quesnet (extreme right), etc.

Melachrino M.D.

A T 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.

BAIN LEAVING . GERALDO: BOB FARNON FOR FILMS

A FTER 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.

Club" Series.

Another departure from the Geraldo organisation is that of distinguished Canad.an 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 organisa-tion 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. film companies.

WEIR QUASHES A RUMOUR

BOLDLY refuting persistent rumours around the West End that he and his band are leaving London's select Lansdowne Restaurant, stylish clarinettist-leader Frank Welr gave this exclusive statement to the "MM" 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 congenia; surroundings.

"I thank the Milody 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

make the exclusive announcement this week that Phil Silverstone, noted Joe 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.

Teading on fiddle, Phil will

merited—at the head of his own orchestra.

Deading on fiddle, Phil will have the support of such noted London players as "Slim" Wilson (plano): 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

R ONNIE 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 6.15 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.



YOUR BARGAIN IS HERE!

amphiler
PREMIER XYLOPHONE, 34 oct., lp., resonators, stand and case
TRIEPERT G.P., lp., double bore, metal £30 DALLAPE ARTIST, 3 coup. P Acc., 129 B.,

CO-OP L'AR Armot Sar., gold lac...

straning Onlica. 12 coup. P Acc., 120 B.

straning CHEOMATIC Harmonica. key C g5 a

SILVESTRINI. 4 coup. P Acc., 120 B. black
SILVESTRINI. 5 coup. P Acc., 120 B.

SILVESTRINI. 5 coup. standing ThUMPET, MARTIN Troubado, Nly. gl. . 442 10 ALTO SAX. BURSCHER Trustone, sp. . 545 GUITAR. EPIPHONE Broadway, wonderful

125 ALTO SAX. BUESCHER Aristocrat, s.p., l.p. TRUMPET, SCHENEELAARS, s.p., h. and

DALLAPE ARTIST, 3 coup. P Acc., 129 B., streamline

REGERT T CORNET, g.l. Lp. 415

ALTO SELMER, Balanced Actions, S.p., Lp., 415

RUMPET CORNET, Pan American, Riy. 615

DOUBLE BASS, 4 string, strong tone 75

ALTO SAX, CONN, Undertilang oct, g.l., Lp. 625

CARLITOS AX, CONN, Undertilang oct, g.l., Lp. 625

TRUMPET, SCHENRELAARS, s.p., h. and ip., with case 121 10

P ACC., SCANDALLI Symphony, Beccial, 210

P ACC., SCANDALLI Symphony, Beccial, 620

TRUMPET, SCHENRELAARS, s.p., h. and ip., with case 122 10

P ACC., SCANDALLI Symphony, Beccial, g.l., p. 620

TRUMPET, SCHENRELAARS, s.p., h. and ip., with case 122 10

P ACC., SCANDALLI Symphony, Beccial, g.l., lp. 420

TRUMPET, SCHENRELAARS, s.p., h. and ip., with case 122 10

P ACC., SCANDALLI Symphony, Beccial, g.l., lp. 420

TRUMPET, SCHENRELAARS, s.p., h. and ip., with case 122 10

P ACC., SCANDALLI Symphony, Beccial, g.l., lp., ta. 620

TRUMPET, SCHENRELAARS, s.p., h. and ip., with case 122 10

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TRUMPET, SCHENRELAARS, s.p., h. and ip.,

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The Perfect Gent. of Jazz

BENNY GOODMAN AND HIS ORCHESTRA

Love To Me (Fain, Kahal, Norman) (V by Jane Harvey) (Am. Columbia C34292). (Re-

Husko ireeds; Billy Butterfield, John Best, Coarad Gure, Louis Mucci (tols.); Chamecey Welsch, Earl Le Fave, Kai Winding (timbs.); Mel Powell (pno.); Michael Bryan (gtr.); Barney Episier (bass); Buddy Rich (dons.). Recorded December 18, 1945.

The ATTLE AND ROLL is the original American coupling to Benny's "On The Alamo," issued over here, on Pariophoue R3018, as long ago as last November.

Although Goodman and Count Basic are also december and count Basic and count Basic are also december and count Basic are also december and count Basic and count Bas

have more than enough of what it takes.

Mel Powell jumps even more notably than usual; trombonist Earl le Pave's fruity tone would give apice to much worse stuff played with less commendable style; somebody (probably Peanuts Hucko) toots out a very fair spot of tenor; and Johnny Best more than adequately looks after the trumpet spots.

But it is still that solid, punching helped to plug the piece or associated in some other way in launching it on a career which at least got it as far as a record session.

The arrangement is pretty stereotyped. But the band.

I was amazed to hear him say that the band was The End, but the audience was Under the Arm in the way they Dug It. Kenny

Baker's trumpet playing was The Bitter Finish while Parnell's drumming was So Good, It Was

He spoke the last with inten-tional self-deprecation, but in Archer Street the words are used so much that the real meaning

is often completely forgotten and the sound of the picturesque expression is held more valuable. For instance, I Couldn't Care Less is often used when viewing a stunning female—but with eyes that obviously couldn't care more!

If you're a bandleader booking for a gig, it is advisable to tell them that there will be plenty of

ment was pitiful.

Harry Singer's

GUIDE TO ARCHER STREET

No. 11-The Language

A few days later I met him at a Ted Heath swing concert.

Edgar Jacksen's Record Reviews

corded February, 1945.)

***Rattle And Roll (Count Basic, Benny Goodman, Buck Clayton). (Am. Columbia Coustant). (Am. Columbia Coustant). (Columbia D82333—3ar 11id.)

33523—Goodman (clt.) with William C. Shine, Daniel B. Bank, Stanley any His solo is neither suf-

being nicely naughty, and nearly nauseating, this depending upon your general outlook.

from this particular Goodman band's (early 1945 vintage) first

This always was a swell tune, and the band, which rides well, sounds as though it could be great. But the arrangement, with mostly block scoring for the ensemble, is only so-so, and doesn't give the continuation much chance.

Apart from Jane Harvey who

Apart from Jane Harvey, who sings well, the only one spotted par seul is Benny himself. He takes the first half of the first chorus before popping up again to the code.

well, Benny usually is con-spicuous for immaculate musi-cianship, and on this occasion he adds perfect phrasing to the former accompilahment.

CALL SHEET

(Week commencing September 22)

Billy COTTON and Band. Empire, Hackney. Leslie DOUGLAS and Band. Per Pavillon, Redcar.

George ELRICK. New Theatre, Cardiff. Teddy FOSTER and Band. Oreen's Playhouse, Glasgow.

Nat GONELLA and Swing Quartet. Regal, Southend-on-Sea. lenry HALL and Band. Hippodrome, Brighton.

Casino, London, and Empire, Hackney (see column 4), Felix MENDELSSOHN and Hawaiian

Empire, Sheffield. Bid MILLWARD and Nitwits. New Theatre, Cardiff.

Freddie MIRFIELD and Carbage Men. Shakespeare Theatre, Liverpool. Occar RABIN and Rand. One-night Stands, Southern England. I ONCE saw a foreign musician who had been taught school-book English, trying to understand the Archer Street version—or perhaps I should say desecration—of our language. His bewilder-

Harry ROY and Band. Empire, Leeds TROISE and his Mandeliers.



Harry and Beryl Davis (left), with singing sonantion Mel Torme, face up to a disc-jockey over Station WOV. (See page 3.)

ink spots sensation

BILLED to appear at the Lewisham Hippodrome this week, in addition to the London Casino, the Ink Spots on Tuesday night refused to piay the Lewisham date. They alleged that they had been misled about the contract back in America, and that four shows in three-and-shalf hours were too much.

Later, were reported to have said that they had packed up their belongings at the Casino the London Casino, said he held a contract signed by Bill Kenny providing for 14 shows at the

and intended returning immediately to America.

Interviewed at the London Casino on Tuesday night, Bill Kenny, leader of the Ink Spots, said: We were told in America that we were to receive 11,000 dollars in American money for the first two weeks at the Casino, and for the last two weeks we would double and get an extra 500 dollars.

NO CONTRACT

"But when we came here, I saw the contract, and it was for 10,000 dollars and 10,500—not 11,000 and 11,500—so I wouldn't sign till a new contract was made." He stated that the Ink Spots were playing on no contract at the moment.

Impresario Bernard Delfont, of the London Casino, said he heid a contract signed by Bill Kenny providing for 14 shows at the Casino and two Sunday shows in the first two weeks, with 14 Casino shows and 12 a week at other theatres for the next two

weeks.
Six thousand fans were dissppointed on Tuesday night at
Lewisham Hippodrome, where the
manager, Mr. Philip Hyams, said "It means a loss of well over £3,000 to me if they stay away the

rest of the week."

At the time of closing for press. the question of whether contractual difficulties would be ironed out and the Ink Spots remain in London was still in doubt.

HITS PIECES by Sammy Quaver

your general outlook.

Habits and vices are reflected in the words Happy — Time, the space being filled with the name of the particular vice or habit of the user. Thus: Happy Drinking Time, Happy Behearsal Time, Happy Scrubbing Time, Happy Sonoze Time, Happy Dodging-Traffic Time, and so on. The mild and dangerous habits are all called a Happy Time, so you get Happy Tea-Time in the ordinary sonse and then Happy TEA-Time spoken with a pronounced wink and a sharp intake of breath with two fingers holding an imaginary "Reefer" to the mouth!

Fortunately, that foreign THE Alley battle is raging fast and furious, with current crop of new tunes likely to prove the greatest bunch ever, and don't forget that I have tipped you off to "Peg o' My Heart." . . . Can't keep the "Hour" out of this column. It's no race, and even that Keith Prowse fire couldn't stop the nation's No. 1 ballad from winding up to a sock 75,000-copy week. The way it's shaping right now, "Hour" may finally touch the three-quarter million mark. . . .

for a gig. it is advisable to tell them that there will be plenty of Scrubbers around during the intervals.

The word Scrubber is appropriately vulgar and is sure to increase a musician's incentive to work for you, as a Scrubber is a girl who varies between to the increase in the increase incentive in the increase in the increase increase in the increase increase in the increase

winding up to a sock 75.000-copy week. The way it's shaping right now, "Hour" may finally touch the three-quarter million mark...

Took a hark at Frank Sinatra's "Blars Will Remember." It's a honey platter. . If Paul Adam everemberates to America he should certainly get a royal welcome from the Yank music publishing industry. He seems to support them 100 per cent. . Arriving at the Tivoli. Bull. last Monday. Ge or ge ("Housewives. Choice") Elrick found thirty invitations to tea from local housewives. . . I see that my recent recommendation to the B.B.C. shout handleaders becoming disc-jockeys has already been acled upon. but in reverse Reported ex-bandleaders Jack Payne and Jack Jackson have been daired for jockey sessions. Next to Eirick, my first choice would have been Harry Parry, 'cos the ladies are nuts about Harry's speaking voice. And once again, attention, B.B.C.! How's about a mid-evening record session captioned "Fathers' Fancy," with some, smart femmes to spin and talk the platters?

"How Lucky You Are" setting under way for a Yankee plug on October 15. Ted Ravanagh. Tommy Handley. Francis Worsley, Jack Train. Hutch, Vic Oliver and The Radio Revellers are the first bis names out of the hat for the M.P.C.P.A. Show at the Lyceum. October 30. Editor Sonin burd me to Loftus Road, Shepherd's Bush, the other evening. Now he's got me to Loftus Road, Shepherd's Bush, the other evening. Now he's got me to Loftus Road, Shepherd's Bush, the other evening. Now he's got me to Loftus Road, Shepherd's Bush, the other evening. Now he's got me to Loftus Road, Shepherd's Bush, the other evening. Now he's got me reading the Queen's Park Rangers'

Britain's Top Tunes

Britain's Top Tunes

Britain's Top Tunes

The following list of Ten Best Sellers, irrespective of price, for week ending September 11, 1947, has been compiled from lists supplied by members of the Wholesale Music Distributors' Association in London and the Provinces.

1. NOW 15 THE HOUR

2. COME BACK TO SORRENTO

3. GHI-BABA (1s.) Seith Prowse LOVE 125. Ricordi LOVE (2s.) Chappell 5. I BELIEVE (1s.) Sun Music LOVE (2s.) Chappell 5. I BELIEVE (1s.) Morris 6. I GOT THE SUN IN THE MORN-ING (1s.) Prancis Day

TRAIL (1s.) Prancis Day

Dot he was "listening to her on the radio and thought it was a nice name radio and thought it was a nice and neather state and thought it was a nice name radio and thought it was a nice and incomplete from the monker. Took a dineout at Pischers', where Harold Geller seemed to be pleasing the hoofers with some nice dansapation. But this rendezvous, a really swell room. Submit system. Jummy Allen lying seriously iii in the Pinchley Memorial Hospital. I know all Quaverites will wish the Pound my pin up of the week. Sonstress Kay Kennedy beautifully garbed and the envy of all the femme dancers at the Monte Carlo Club. That was a nice "Café on the Corner" shot by David Java's crew the other afternoon. The Corner and Ivor Dennis for a great job on "Garden in the Rain" and "Till Make Up for Everything." To Bob Mallin for an impressive vocal on "The Cirl that I Marry." To The Ink Spots for a boffo chant on "You Can't See the Sun When You're Crying."

FELIX'S CINE-VARIETY SUCCESS

A UGURING well for the future of cinevariety is Felix Mendelssohn's success at the Ritz Cinema, Birkenhead, last week, which culminated in his Hawailan Serenaders playing an extra show on Saturday and entertaining five thousand people in the day. Other star bands are booked for this enterprising venue. venue.

Currently playing Sheffield Empire, Felix's line-up is due for a newcomer in ex-Rabin vocalist Roy Dexter, who has made a considerable name for himself in the Liverpool area. Roy is rehearing this week to open with the show at the Glasgow Empire on Monday next.

OFF TO CANADA

OFF to Canada on October 2 is 24-years-old Johnny Swinfen trumpet Dennis Shirley, who will fly to the Dominion to start a new life in the profession.

Previously with the George Evans Orchestra, Dennis played at Hammersmith Palais early this year with Ronnie Pleydell and his Band, when Ronnie deputised for Lou Preager for a season, later transferring to the Swinfen group.

NEWS from the Geraldo campus is of the departure of Miss Freda Williams, who for the past eight-and-a-half years has been the maestro's secretary. She sailed last week aboard the s.s. "Durban Castle" to take up

an appointment with a South
African mining company.

A particularly well-known
figure amongst the many musicians who have worked for the
Geraldo office, Miss Williams
takes with her the good wishes of
all who knew her. all who knew her.



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LETTERS TO THE EDITOR

SO Mr. Jackson considers Louis "a little out of date"! Maybe Louis should modernise, get hip to the times, listen to the good men. Maybe if he hung around Dizzy for a while he might get the idea, eh. Edgar?

Well, maybe I'm getting square in my old age, but, to me, Louis was, is, and always will be "the times." They say a thing of beauty is a joy for ever. Must jazz music be an exception?

I repeat that to my mind, jazz and L. A. are synonymous. If I am right in this assumption, it would seem that Mr. Jackson considers lazz out of date—which thought would prove the redundancy of the Jazz Critic.

That's what you get for biting the hand.

Finchley Road, N.W.2.

AIR-TIME

MR. BRIAN CLADWELL (6 9 47)

Mr. cannot take the allocation of broadcasts to each band for any one particular month as representative.

If I am right in saying that Mr. Cladwell's month was August 1947, the bands at the bottom of his list were not available for broadcasts most or all of the month, owing to work out of town, holidays, etc.

Billy Cotton, with the most air time, is out of town most of the year, and, naturally, has a large protortion of the dates during the few periods that he is available.

Onsett, Yerks.

There are very many other factors affecting the number of broadcasts any one band has during one specific period, and I will mention just two. Pirst, many bands are not suitable for, and do not desire, uninterrupted programmes such as "Oafé on the Corner," "Music While You Work," "Bright and Early," and spots such as "On the Sweeter Side."

Secondly, bands are often given, in turn, a weekly series for a short period. "Bright and Early" is one such example. The two dance bands in this series for August were Nat Allen and my own band, which is one reason why we were hight in the list.

Mr. Gladwell will find that the air time for September will be very different from August. The questions of ability, availability and suitability, etc., must at all times be taken into account; but if Mr. Gladwell compiles figures for fweire months he will obtain a much fairer result.

HOWARD LUCRAFT.

London, N.11.

Ossett, Yorks.

LOUIS ARMSTRONG AND HIS ALL STARS featuring JACK TEAGARDEN, PEANUTS HUCKO, BOBBY HACKETT, AL CASEY, JOHNNY GUARNIERI, COZY COLE. AL. HALL, ERNIE CACERES. ROCKIN' CHAIR LOUIS ARMSTRONG AND HIS HOT SIX (Personnel as Above) SUGAR

KINGS OF SWING!

ESQUIRE ALL-AMERICAN AWARD WINNERS featuring CHARLIE SHAVERS, TEDDY WILSON, HARRY CARNEY, BUCK CLAYTON, COLEMAN HAWKINS, CHUBBY JACKSON,

J. J. JOHNSON, JOHN COLLINS, SHADOW WILSON.

BLOW ME DOWN; INDIAN SUMMER B 9584

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American Newspage-----

No Lullaby on Broadway!



U.S. Jazz is out of

the Doldrums

A LL 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
mow 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 lrusband, Arvin Garrison, on guitar,
and Teddy Kaye, on plano, 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.

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

HARRY **DAVIS**



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

Leonard Feather's Spotlight

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 Waldort 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 won/ierland of "Jive." on 52nd Street, we really come under the spell. Practically every famous band in the States has played in 52nd Street. The first club we burrowed into was the "Down Heat," 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. Bediam was a peacehaven compared to that place. Seven brass, six saxes and full rhythm blasted flat out.

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

It was then 4 a.m., but, though

It was then 4 a.m., but, though I was dropping. Broadway was wide awake. People in thousands

wide awake. People in thousands were still surging around, barbers' shops were open, and the cafes 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 Whiteman is among the favourites—and we got into the running as part of Beryl's build-up.

Although only eleven, young

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."

There was a super film, plus Count Basie on the stage. Imagine

such cinevariety in Britain!

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.

'plane at La Guardia Airfield at \$ 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 taxled off to meet Willard Alexander. Willard is Beryl's manager and press agent and 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 for well and the direction of the property of the day of the current rave, Vaughn Monroe.
Later, at lunch, we were joined for interest any notabilities entered, he

THAT night we shouldered

Cour way to Radio City
Music Hall, a picture house
as big as a town. You could lose
St. Paul's in the foyer. Seating
capacity is 15,000.

Next, we went on to America's
most famous night club—the
Copacabana. Here, again, everything is on a monumental scale.
The Club's entrance is a tremendous iounge, and hundreds of
celebrities were sitting around
drinking in alcoves. Jack Eigen.
America's ace disc jockey, was on
the air from midnight to 4 a.m.
As any notabilities entered. he
called them over, and once more
Beryl and I broadcast.

Again we trekked back along
Broadway at dawn. There were
still thousands of people milling
around, and the barbers' shops
and caf's were still open.

This had been the most hectic
time in my career, and I was begining to wonder whether the
boys would know me when I got
back home. I hadn't once been
to bed until four or five in the
morning, and never before had I
met such a flock of celebrities.
I did the last day in style. That
night we went to see the opening
of Ray McKinley's band at the
Meadowbrook. It's a young band,
and plays in a youthful manner.
Evening's guest was the "Velvet
Fog"—21-year-old singer, Mel
Torme is America's biggest find
since the Atom. He certainly
packs as much punch. He sings

all types of tunes, among them his own compositions, and in a variety of styles. He sang "You're Driving Me Crazy" as a dragtempo 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 Mesdowbrook. 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 Yangs haven't got, and I felt proud to be British.

Nosing arcund, 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

the pleasant atmosphere he and his music created.

I was travelling first class, but I was broke. Portunately, I met an oid friend, Benny Gott, Paul's rombone 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 Rabin, will be able to share the spell for himself.

IVOR MAIRANTS

will be continuing his series.
"Rhapsorty to Resoo," in flext week's issue, analysing Osear Moore's sele, in "Sweet Georgia

at the Pamous Door. Her record of "Lady Be Good," in which she riff-sings 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 Carnegle Hail 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 planist Hank Jones and Ray Brown, who recently left Dizzy's band, on bass. 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 Rvan'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

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 teniniscent of Bessie Smith in "Chipple's "fine, rich, gusty singing. This was the real jazz, and wall remain a highlight of my visit out here.

ELLA WITH DIZZY

Ella Fitzgerald has replaced Dizzy Gillespie as the attraction at the Pamous Door. Her record of "Lady Be Good," in which she riff-sings 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 planist Hank Jones and Ray Brown, who recently left Dizzy's band, on bass. The other series of concerts will be run by disc jockey Fred Robbins, and will feature different stars each week at Town Hall.

ELLA WITH DIZZY

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 Parentl, Joe and Marty Marsala, Soi Yaged and Bob Wilber, with vocals handled by Red McKenzie and Bertha "Chippie" Hill.

the other featuring first of all Tony Parenti and later Joe Mar-ala on clarinet with Marty on trumpet and Frank Orchard on

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

New Bechet dises

Next morning I just had time to hear some interesting test pressings at Columbia Records be-Finckel, there were present: Joe (trumpet) Thomas, Wilber de Paris, Big Sid Catlett, Frank Orchard, Tony Parenti, Joe and Marty Marsala, Soi Yaged and Bob Wilber, with vocals handled by Red McKenzle and Bertha "Chipple" 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 Une Baad, who was formerly with Peter Rasmussen's Band.

The session divided itself upinto two distinct groups, one a more or less coloured group led by Joe Thomas on trumpet and Wilber de Paris on trombone, and the other featuring first of all

Now it's good-bye

Tony Parenti and later Joe Maralia on Clarinet with Marty on
trumpet and Frank Orchard on
trombone.

Veteran blues

High spot of the evening was
when yet rat blues singer Bertha
"Chippen" Hill, disdainfully
pushing the mike out of the way,
sang trace blues in the way they
should be sung with fine backing
from a mixed group featuring
Tony Parenti and Marty Marsala
Dressed at a green overall, wasing glases and with a red carnation in its mail bettha sang "St."

Now it's good-bye

Well, it's good-bye

Occupation of the Well, it's good-bye

It with the knowledge that there's still good into the below of the below of the below of the beautiful that bebop has only one really good musician, its creator Duzy

Gillespie: that though there is a nevertheless still good Dixieland and good New Orleans (azz to be found;

that bebop has only one really good musician, its creator Duzy

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with carrying handle.

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

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 were Beryl first made her Broadway debut. There was a super film, plus

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 His popularity is mainly due to

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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

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 misse which really expresses my feelings.

"I know it seems strange to say that of a dance orchestra; as a classi-Take the series 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 per-

"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 Monseigneur Band, made all those years aco, 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 haloyon days of British dance music when ideas ran free and enthusiasm was unrestricted.

was unrestricted.

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

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 petry restrictions and bureaucratic annoyances that are inflicted on them under the present B.B.C. dance band regime.

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.

worth raving about.

FELDMAN'S

MIA CANZONE D'AMORE

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Sell the Top Sones

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IDEAS ARE STARTING TO **OUTSTRIP TECHNIQUE**

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

M OST emphatically the trend is towards sweet music—not the syrupy sweetness of Lombardo, but rather a development of the rhythmically sweet style thtroduced by the late-Glein Miller. OST emphatically the trend

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 list-nable, 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, rebop 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. bells of their instruments.

STANLEY BLACK

Leader of the B.B.C. Dance Orchestra

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 only 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.

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.



add at the same time still good and at the same time still good azz.

We should concentrate on a anciodious and slightly more commercial style rather than on the sizarre exhibitionism often oractised. Here, ideas are because the standard of practised. Here, ideas are because the standard swing bands—The Squadronaires and Ted Heath. Squadronaires and Ted Heath. Squadronaires and Ted Heath.

Miller influence

Moet other large bands that are popular are those of the Ambrose of the stand or blow through the bells of their instruments.

The arch exponents of musical

That's why Roy Fox is wise in this category I would cite Frank Weir and Cyril Stapleton. Generally same and symplety in the last of British bandsmen I must conceede that the standard of musical same proved 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 dancing. It is not commercial to take eight brass and six saxes into a West End restaurant.

I protest, Mr. Sharon!

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 haby 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 present.

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

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 abovenamed scientists, I have now with me the howl coefficient of such stars as Mickey Grieves, Hampton, Parnell, Bobby Richards, Burns, Carlo Krahmer, Cozy Cole, Fierstone, Clinton Maxwell, Freddy Crump, etc. etc. which Freddy Crump, etc., etc., which can be sent to anyone in exchange for 20 petrol coupons or an introduction to his black market

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 sing wave of the normal ear in response to a sweet sound, such as played by guitar:

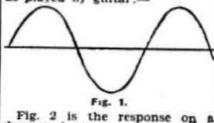


Fig. 2 is the response on a drummer's ears.

Personal Points:

by LAUDERIC CATON

The brilliant West ladian guitar soloist



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

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."



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 plano, 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 experiences. whom he gained invaluable 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. 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 Atmo-

sphere," 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.

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

Mr. Sharon's instruction quite unnecessary.

In the "Jollyboy," my friend says: "Adopt a perpetual grin and sit upright, and keep muttering and nattering to yourself about nothing in particular." Listen, Ralph! Suppose, through circumstances, you had to play a plano 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 Smartle" is the culmination of those effects.

N the rest of Mr. Sharon's

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 seed of adolescence. 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



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An "M.M." picture of Ken Harvey with his wife. Ken displays his elec-tric benjo, whole Mrs. Harvey dis-plays her intriguing and original "hand-hat"

Swing-Banjoist Ken Harvey is Here

BACK in England after a two years' absence is famous American swing electric-banjoist

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 tele-

later. As we close for press, we learn that he is booked for television on September 26.

NAT TEMPLE TO TOUR

I IGHLIGHTING the last week of his summer season at Butlin's Holiday Camp, Skegness, with a Light Programme broadcast to-day (Thursday), clarinettist-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.

Castle. Nat's broadcast to-day (545 p.m.) will be his first under the auspices of the B.B.C. Dance Band Department, and will feature no lewer than four vocalists out of the many members of the band who regularly sing but whom programme-time will not this

Helen Mack, Ken Graham and Dexter will afternoon, together with Nat's Holiday Camp discovery, Beryl

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

Dy 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 Bailroom, with Younkman and his Czardas playing in the gardens. Not only was their policy so successful that they reengaged 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 Raifini supporting Joe Loss at the Villa, Roy Pox and his Band secured a sixteen weeks' contract at the Palace Ballroom, Harry Roy's "Tigeragamuffins" 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.

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 Pox aggregation has temporarily disbanded to await the re-formation of Roy's "Sweet Music" as announced a couple of weeks aggo.

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

music-hall appearances.

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

Even Blacknool, 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 Bournermouth (Mantovani) and the newly opened Savoy Ballroom. 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

FILM-GOING students of the L' guitar should keep an ear tuned to the sound tracks of two orthcoming pictures. "End of the R ver." starring Sabu, and "Saraband for Dead Lovers" starring Stewart Granger. Star of the sound-track in guitarists estimation will, however, be Ivor Mairants who, in the former picture, "shows 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**

VIOLINIST 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 Wariss 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 clarine's, flutes, violins and vio.a—plus rhythm), this orchestra, with Sydney conducting and also playing violin, will play well-napped-

Sydney conducting and also playing violin, will play well-niappedout arrangements, having its own
special spots in the show in addition to the accompanying work.

Producer George Innes has
selected Simone for "Up the
Pole" in the sure knowledge that
he has a tried and trusted
"veteran" of the business in
charge of the music. The securing of this big date by Sydney is
a fitting reward for his years of a fitting reward for his years of hard work in all branches of the profession.

Sid Phillips' Works Bring in the Dollars

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

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. Programme.

Sid also breaks into new ground shortly when he takes his Dixieland music into the wards of the Royal Waterloo Hospital! 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.

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

BACK in Town after six suc-nia Pier. Gf. Yarmouth. Oscar Rabin and his Band will, for the winter season, primarity be con-centrating on broadcasts, record-ings and one-night stands in the London area.

London area.

Entrusiasts 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 124th, and it due to broadcast on Tuesday 130th 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 Alyn Ainsworth.

Oscar's brilliant young writer
Alyn 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 Roya' 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

PLAYING 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 Christmastime, the "Pieces of Eight" have been rebooked for a three weeks' season there, commencing December 22.

BUSY DAYS FOR PHIL GREEN

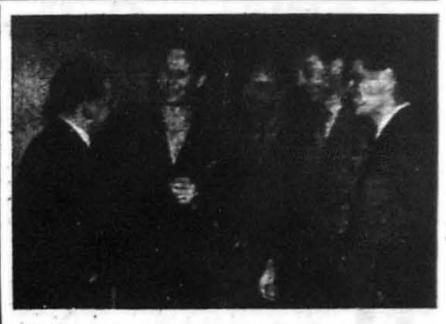
A LTHOUGH he has practically deserted the flat practically A deserted the field of every-day dance music, maestro Phil day dance music, maestro Phil Green is nevertheless a busy man. Ahead of him is the Job of rehearsing and conducting the orchestra for the Broadway hit show "Finian's Rainbow," which opens in the West End shortly, whilst behind him, apart from the recording work he is just completing with Gracic 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 roles—played in

and pantomime artiste, who has been given the rôle—played in the New York production by Ella

Both Phil Green and Beryl Seton have been booked for this important show by the Leon Cassel Gerard office.



Dejebrating the Srst anniversary of their re-formation pince demot-tion, the Radio Revellers vecas quartet had an appropriate resmice is stage at the Victoria Palace with well-known Landon seach, & Bampton (left), who spotted the talent of the original team may in 1933 and featured them extensively with his Bandits Dance I Apart from starring in "Tegether Again" at the Victoria Palace Revellers will be guest-starring in the new Billy Ternest air-show, Song is Ended," on September 29 and 27, and will be airing from Albert Hall on September 29 during the "Daily Express" Film B

NEWS IN BRIEF

rockets and Jack White's Band, who have been hurling soil challenges at one another through the columns of the Metory 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 Suddury Golf Course next Thursday (25ths, 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 Battle of Britain balls on Tuesday and Wednesday of this week—one at the Floral Pavillon Gorieston-on-Sea, and one at the Grand Hotel, Broadstairs.

GIPSY HILL BASSIST.—Wil: 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 Teddy Foster is now looking for a similar position and those interested can set in totach with him c.o. 19. Wellington Road. Rournemouth (telephone Bournema to 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 inquiries will be dealt with from the Premier Pactory. South Wiesten 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 wrek. The Davidson band is playing at the Carfax on the 22nd and 23rd, as well as on the 25th.

Povey ASHORE—Famous clarinrettist saxist Bill Povey, who has
made several trips to the States with
Harold Fields' dance band aboard
the s.s. "Queen Mary," has now
forsaken this interesting occupation
—mainly for family reasons—and
returned to a life of free-lancing on
terra firms. His place in this
Geraldo-sponsored "Queen Mary,"
hand has need taken on A. Baum.

MIS DID MARIET, Research Polary

HIS OLD HAUNT. -Ronnie Pisher. his old Hauser. Remnic Plaker, bass and socals, who is currently with Barry Wires sed me Eased at the Braynouse Clos in Town, returns shortly to an old insun; when he go so oach to Praidcall; where he has already played an engagement of 18 months; nuration with Hal Tauber's Band.

KIDD BACK IN TOWN. - Concluding a most successful season at Builin's Camp, Szegüess, ex-Terment, Barrieau Foster tocal star Dave Rold will se each in Town after Septem-ser 28, when the Nat Temple Band, with which he may been featured, ends its summer run. its summer run.

THE MELOWY MARKE Joins with his innumerable professional friends in extending its deepest sympathy to drum ner-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.

Rabin.

Nowadays Bobby is back in the JUPP BACK.—After a spell at Avr with Ronnie Munro, Eric Jupp is now hack in Town and installed at the Bristol Grill with George Sergio and as Ted Heath's, and many more.

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# Collectors' Corner

Frank Dutton has sent us this Joe Sullivan listing, which we believe will be of great interest to readers. He writes: "I want to point out that most of the material is second-hand in the sense that the data has been collected from magazines and reference works too numerous to mention here. But I wish to make special mention of the assistance I have obtained from the regular contributors to the British publications, Jam Music and Discography, and to acknowledge a great debt to Index to Jazz' Grateful themes are also due to William Parry, Jeff Aldam and Raiph Venables for their help in checking this listing and pointing out errors and conissions."

JOE SULLIVAM DISCOGRAPHY. By Prank Duties PART ORE.

JUNEGAE KINGS: Muggay Spanier (ct.): Frank Teschmaker (cit.): Mess Messrow (tnr.): Joe Sallivan (pno.): Eddie Condon (bjs.): Jim Lannigan (tuba): George Wettling (drs.).

(tubs); George Williams, S. 1927.
Nov. 5, 1927.
Swinz's Point Sharile (20543), Para Friar's Point Shadle (20563), Para 12654, UHCA 2/4 Darktown Strutters' Ball (26564) (V. Red McKenzie), Para 12854, UHCA 1/4.

Merenzie and condon's Chi-GAGGANS: Jimmy McPartland (ct.); Teschimaker (ct.); Bud Preeman (tar.); Sullivan (pno.); Condon (bjo.); Lannigan (bs.); Krupa (drs.). Dec. 9, 1927.

SURAY (82030), Co.35951, OK. 1011, UHCA 9 10, PAER 2379, OdF.165321, PaF 85363. China Bey (82013), Co.35951, OK41011, UHCA 9 10, PaER.1033, OdF.165321, PaF.85363.

ec. 16, 1927.
Nobady's Sweetheart (82082).
OK. 40971. Co.35952. UHCA 11/12.
PRER. 643. Pap. 85378.
(Lannigan switches to tuba, same

Liza (82083), OK.40971, Co.35952, URICA 11/12, PAER 2379 PAF85377, Makenzie and compon's BDYS: Personnel as for "Jungle Kings," but

Finals.

The problem was solved by splitting the contest into two sections and running

The problem was solved by spinning the contest into two sections and running them simultaneously.

Even such hard-baked professionals at Richard Valery, Jack Jerdan, Tito Burns and Bernie Fenteu, Pete Chilver and Tony Crembie, of the Burns combination, who between them made up the two panels of judges, confessed themselves astonished at the high standard of the commetitors.

In fact, it was in every way a great afternoon, for which much of the credit must go to the management of the

### by Rex Harris and Max Jones

COLLECTORS' CHOICE Record of the Month for Jazz Lovers

"SUGAR" and "ROCKIN' CHAIR," by Louis Armstrong and his Hot Six, and All Stars, respec-tively. (H.M.V. B6621)

Although no world-beater, this restrained performance of the good "Sugar" is the best bet for the Corner cash. Louis sings better stuff than we've heard from him of late, and his solos are sane and simple, if not tremendously hot. There is little ensemble, but solo work is pleasant. Reverse has lots of livey singing by Louis and Teaparden, swingy and amusing, with background stuff by Quarnieri. Stot much of instrumental interest on "Rockin' Chair."

sub. Krupa (drs.) and omit Lannigan. March 27, 1923. Jazz Me Blues (C.1808, 1809: two

Jair Me Blues (C.1808, 1809; two masters), rejected.
Singin' The Biues (C.1810, 1811; two masters), rejected.
CHICAGO RHYTHES KINGS: Personnel as for "Jungle Kings," but sub. Krupa (drs.). April 8, 1922.
There'll Be Some Changes Made (C.1885) (V. McKenzie), Br.4001, 80063, UHCA 7/8, BrE.01730, 05413, BrF.500205.

80063. UHCA 7/8, BrE.01739, 03412, BrF.500265.

I Found A New Baby (C.1886), Br.4091, 80063, UHCA 7/8, BrE.01739, 03413, BrF.500265.
FRANK TESCHMAKER'S CHICA-GOANS: Teschmaker (cit. and as.); Rod Cless (as.); Mezzrow (tnr.); Suilivan (pno.); Condon (bjo.); Krupa (drs.), April 28, 1928, Singin' The Blues (C.1905-A, B: two masters), rejected.

Jazz Me Blues (C.1805-A), UHCA 61/62. Jazz Me Blues (C.1906-B), rejected. LOUSIANA RHYTHM KINGS: As

Baby, Won't You Please Come Home? (C.1967-A, B: two masters) (V. Condon), Vo.18697\*, Br.80064. Baby, Wen't You Please Cottle Home? (C.1905) (V. Eleanor Charjer), rejected. Friar's Point Shutfle (C.1908-A, B: two masters), Vo.18627\*. (\* This record was withdrawn before issue.)

before issue.)

MIFF MOLE AND MIE LITTLE

MOLERS: Red Nichols (tpt.): Teschmaker (cit.): Miff Mole (tbm.): Seslivan (pno.): Conden (bje.): Krupa
(drs.). July 6, 1988.

Windy City Stomp (One Step ToHeaven) (400040), HRS.15.
Co.35953.

Shim - Me - Sha - Wabble (400050),
OK 41445, Ha.1477\*, UHCA 22/24,
PAER 2506, OdP 228185.

(\* As by "Tennessee Music Men.")
(To be continsed)

SWAP AND BUY

Important Notice

Because of the continued paper shortage, and the Corner's policy of giving readers as much news and as many features as can be accommodated in the space at our disposal, it has been found necessary to hold over 5wap and Buy entries during the pass few months. We had been hoping to find space for these items once again, but, seeing no prospect of this new, or in the near future, we have decided to drop Swap and Buy altogether. Most of the entries we have on hand are by now out of date and in fairness to readers, we are cancelling them. We regret having to take this step, but it is clear something has to go (S. and B. was imagurated when the Corner was a full-page feature); inquiries among our readers have shown that S. and B. is the feature they would somest be without.

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# Full results of the contest were: Winners: JIMBY COLQUEOUN AND HIS MUSIC MAKERS (four sames, three frumpets, trombone, plano, bass, drams), 11. Cochran Street, Passley, Rendrewshire. Individualists' awards for: Alm (John Demmark), Clarizet (Harry Benmark), Bass (William Riddle), Drums (James Leggsti). Hon, mentions for: Tenor (Harry Benmark), Trumpet (Emmy Colquhoun), Trombone (Goorge Colquhoun). Second: R.A.F. Wig BAY QUARTET (trumpet, plano, bass, drums). All THE CELE

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JUST on 1,000 Scots dance hand of musicians and enthusiasts at the St Andrews Hall, Glasgow, last Thursday (11th) night, saw Hammy Colombous and his Marde Makers, an 11-piece Painley combination, win the 1967 AB-Scotland "Area Final, and so secure the honour of sharing with the Scott Hemberson Band the right to represent Scotland at the great 1947 "All-Britain " Final at Manchester next month.

There were many interesting incidents to add to the excitement of a great context fought with real Scotlish repour and cheered by the audience with true Scotlash fervour.

Among them was one which took memories back to the first "MM" championship ever held in Scotland—an 1677 at the Marine Cardens, Edinburgh—which was won by the Marina Saxana Band, directed by Jissany Bedl.

Jimmy has long since given up his connection with bands to become one of Glasgow's most prosperous business men. But he still retains his interest in dance music. He was present at the Area Final, and he and George Scott Benderson (who was acting as pianist in the "house" band) were given a great evation when introduced from the stage respectively La directors of the first and latest of Scotland's "MM" championship winners.

The event was presented and compered by Bill Delan, of the Chalmers Wood Glasgow office, to whom a great wite of thanks must be given.

Full results of the contest were:

Winners: JIMMY COLQUEOUN AND HIS MUSIC MARKERS (four sames, three 1947 "ALL-SCOTLAND" AREA FINAL

All the Latest Contest News

AN innovation unique even in the annals of Mexcor Maker danceband contests was introduced when last Sanday afternoon (14th) the Marth Britain (Western Region) Area Finals were presented in the Empress Baliroom, Blackpool, to a scated audience of just on 2,500 dance-music fans and musicians.

Thirteen bands had qualified for the event, and the problem was, first, how to enable them all to be heard in the one afternoon and still find time for the stage presentation by Tits Burns and his B.B.C. Accordion Club Band, who had been engaged as the swing attraction, and secondly, how to ensure that all the competing bands would be given the mame chance of gutting through to the "All-Britain" Pinal as that enjoyed by the bands in other less crowded Area Finals.

The problem was solved by polititing the problem was solved by politing the problem was solved when the "M.M.'s "Contests Director. Edgar Jackson, and witty competer Lesie were as follows:

Edgar Jackson, and with y competer Lesie and with the "M.M.'s "Contests Director. Edgar Jackson, and witty competer Lesie and with the "M.M.'s "Contests Director. Edgar Jackson, and witty competer Lesie and with the "M.M.'s "Contests Director. Edgar Jackson, and witty competer Lesie and witty competer. Edgar Jackson, and witty competer Lesie and witty competer Lesie and witty competer Lesie and witty competers. Edgar Jackson

five saxophones, three trumpets, pians ham, drums). All coms: Kenneth Williams, Isl, Manchester Road, Tyldesley, Lancs. ('Phone: Walkden 2325.) Individualist's award for Bass (Thomas Jackson). Hon. mentions for: Clarinet (Masrice Alcock), Trumpet (Albert Eamsden).

Third: JOCK CATON AND HIS BAND Third: JOCK CATON AND MAN BAND (four saxes, three trumpets, two trom-bones, piano, bass, drums). 211. Shor-rock Lane, Blackburn, Lancs. ('Phone: Blackburn 4520.) Individualist's award for Piano (Basil Halstead). Hon men-tions for: Alto (Harele Holt), Bass (Douglas Pickup), Drums (Fred Sharples).

The Embassy Dance Band, of Widnes (fourth), were given an hon, mention for Piano (Albert Musgrave).

Herbert Stamford, of the Legionaires Dance Band, of Horwich (near Bolton), won the Trumpet award.

Kenneth Bland (trombone) and Michael Johnson (guitar), of Rennie Oddie's Band, of Blackburn, won their Individualists' awards.

vidualists' awards. Six bands competed.

SECTION "B" (Small Bands) Judges: Pete Chilrer, Tony Crombie,

Winners: ETCH AND HIS QUADS (alto / tenor / clarinet. trumpet guitar, piano, bass, drums). All coms.: Frank Elchells. 29. Keswick Rhad. Heaton Chapel. Stockport, Cheshire. ('Phone: Rusholme 1211.) Individualists' awards for: Tenor and Clarinet (Frank Etchells). Trumpet and Guitar (Jack Duarte). Hon-mention for: Bass (David Ryan).

Second: Al. POWELL'S QU'INTETTE (alto, piano, guitar, boss, drums). All coma: E. A. Powell, 62, Parkgate Road. Chester. Individualists' awards for: . Individualists' awards for: (Jim Chadburn), Drums (Hal Hon, mentions for: Alto (Dennis Piano Jenes). Williams), Guitar (Ken Mergan).

Third: THE BOBBIE NICK SWING-TEITE (accordion, Hawaiian guitar, Spanish guitar, piano, bass, drums). A.: coms.: Bob Hebron, 52, Stopgate Lane Liverpool. 9. (Phone: Aintree 1085.) Individualists' awards for: Accordion (Bobbie Niek), Bass (Peter Crane). Honmention for: Hawaiian guitar (Denis Kerling).

The Squires Dance Band of Widnes (fourth) won the Alto award (Gerald Ames). Six bands competed. The Deva Quintet, of Christer, who had qualified for this Area Final. Were unable to take part.

CONTEST

tion for Bass.

Five bands competed. The New Sayle Sextetle, of Dundee, who had also qualified for this Area Final, were unable to take part. **FIXTURES** 

AREA FINALS.

AREA FINALS.

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

LONDON.—To-night, Thursday, September 18, at the Lycoum Theater "Merca" Baltroom. Wellington Street, Strand, W.C.2 (7.30 p.m. to midnight).—The 1847 Greater London Area Final, for the Hammersmith Palais Challenge Cup.—Non-stop dancing to the competing hands and Les Ayfing's (resident) Band. Organisers: The "M.M." G.L.A.C.O.C. Takets (at the doors) 48.

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Sexiet. Organiser: Mr. Arthur Elmbrell. Tickets: Is. 6d., 2s., 2s. 6d., 3s., 2s. 6d., 4s. 6d., 5s. and 6s. (all inclusive of tax) at doors on day or in advance (poetal applicants please enclose full remittance and s.a.e.) from Mr. Arthur Einsbrell, 38. Rusby Road, Hinckley, Leice, and Wm. H. Russell and S.n. 39 Granbs Street.

(trumpet, piano, bass, drums). All coms.: Alan C J. Lest, Entertainments Office, 57, M.U., R.A.P., Wig Bay, near

Office, \$7, M.U., R.A.F., Wig Bay, near Strangaer. (Phone: Strangaer \$11. Extn. 77) Individualists' awards for Trumpet (Dennis F. Rafferty). Planto (Alan C. J. Lont). Hon mentions for: Bais (Ronald G. Moore), Drums (James D. McKean).

Third: BROADWAY & WINGERS DANCE ORCHESTRA (three auges, two trumpets, trembone, planto, bais, drums). All couns: Peter Curre, 2, Wilson Terrace, Stomeyburn. By Bathgate, Scotland, Individualists' awards for: Tenor (William Johnstone). Hon, mention for: Plano (William Johnstone). Henri Morrison, of the Henri Morrison Quintette, of Greenock, wat given an Individualist's award for Vibraphone. Ian Drysder (clarinet) and Jam Dohnstone (Lan Drysder (clarinet) and Jam Dohnstone). In Drysder (clarinet) and Jam Dohnstone.

Bob Sinciair, of the Imperial Departy (drums), of the same band, secured hummstiness.

Bob Sinclair, of the Imperial Duner Band, of Allon, was given an hon, men-

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# Leader of the Band



TOMMY SMITH

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"New Oxfords" hand, and in 1925 it
won its first "M.M." Contest. In 1932
he turned professional: and in 1944
took ever 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. Compère Leslie Adams's introduction of guitarist adjudicator Pete Chilver as the new "Forces Sweetheart". and of Edgar Jackson as "that meandering menace from the Melony Maker.". Ex-All-Britain champ. George Chambers expressing admiration of the bands' performances. Bandleaders Jim Mowell Bolton Palais!, Freddie Platt and Joe Kirkham amongst the many Lancashire leaders there to enjoy the fun. Charlie Bartow (Blackpool Tower altoist) thoughtfully judging off his own bat. Henry Hall trumpet comic Freddie Mann sitting quietly taking all in and maybe looking for potential stars for H.R.H. Ex-Harry Parry vocal stariet Gail Paice looking as glamorous as ever and meeting lots of old friends. Blackpool Tower chirpette Francis Bailey renewing an old acquaintance with Tito Burns. Ballroom proprietor Bill Mail, complete with bored off-spring, holding a watching brief. A. Bill will be requiring two bands for the winter season—who knows? Tony Grombie's "re-bop" haircut a centre of attraction along with his fine drumming later in the afternoon's slow.

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#### THE WEEK" TO COME OFF "BAND OF

# CARLISLE CAMEO

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Rhythm Aces.
One of the most versatile and
efficient semi-pro musicians
around the border is Cyril Lowes,
Carlisle maestro, who leads his

around the border is Cyril Lowes, Carilsle maestro, who leads his twelve-piece outfit on alto, clarinet and trombone. When necessary, Cyril also sits in on plano.

Playing weekly at the Co-op Hall, Carilsle, and other gigs, the line-up of the band is as follows: Cyril Lowes (alto, clar., trombone): Tony Tinson (alto); George Collins and Eddie Barton (tenors): Preddie Nicholson and Bob Murray (tpts.): Bert Lowes (trombone): Harold Lowry (plano): Dick Jordan (drums); (trombone): Harold Lowiy (plano): Dick Jordan (drums); Bill Moulding (bass); Ken Sewell (gultar): and Freda Forlan

(vocalist). Cyril and the boys recently gave their services free for a dance in aid of the Whitehaven pit disaster fund.

# 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-piecer in charge of bassist James Mooney.

Ex-Miramar (Southport) drummer Ernie Howard, whose last resident job went by the board when the Palace Hotel. Birkdale, management decided to

Birkdale, management decided to dispense with dance music, is now fixed with George Oliver's

smart six-piece.
Band consists of three saxes, three brass, three rhythm, and plays twice weekly at Ormskirk Institute in addition to having a good-class gig connection which included playing the opening night at the Prince of Wales Hotel on Southport's Lord Street.

TWENTY-ONE-YEAR-OLD voca-list from Birmingham, Dorothy Brent, who received tui-tion from Phyllis Frost and has sung for the Canadian Legion, Felix Mendelssohn, Les Ayling, and Tito Burns, has formed a band of her own and will be doing one-night stands, starting with four consecutive Monday nights at the Mirabelle Ballroom. nights at the Mirabelle Ballroom, Dudley, from October 6.

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# THE AIR

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.

The first post-war series for Northern bands, "Band of the Week," was instituted by Bowker Andrews shortly after his appointment as variety and dance band chief in the North of England Region, and, being a studio show, was a grand shopwindow for the bands.

The withdrawal of this programme from the air will mean a complete recasting of the rota of bands for its opposite number, "Northern Palais," which will now have to cater for some of the B.O.T.W. bands.

The loss of this programme is to be regretted, but there will be some measure of compensation in the fact that, commencing in six or seven weeks' time, a successor to last seazon's "R.S.V.P." show will take the air and will utilise the services of dance bands.

Look out for fuller details of the North's dance music arrangements for the winter in the near future.

# 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. House bands for the occasion will be Hall Baker and his Band for modern dancing, and Louis Peck and his Band for Olde Tyme dancing. Organising secretary is C. Whitehead, who asks for the full support of all Sheffield musicians and bands. Would any band wishing to offer its services please contact him at once?

contact him at once?

SCOTLAND

GLASGOW.

TRUMPET leader Teddy Poster is the attraction this week at Green's, to which venue he is no stranger. Pranklin Boyd. Ronnie Price and the "Sophisticated Saxes" share the spoilleht with Teddy. Next band to visit the Playhouse will be Neil Kearns' outfit from Eire.

Down at Dunoon, Jimmy Couper has assembled a workmanlike line-up for his short season at the Pavilion. With Jimmy fronting on trumpet, the personnel is Boboy Crawford, Jack Hastings and Alec McDougal (saxes); Bert McGregof (plano); Jock Morris (drums); and Joan Miller (vocaliste). Jimmy is on the look-out for work with this ensemble when he finishes his Dunoon 100.

with this ensemble when he finishes in Dunoon too.

Chalmera Wood has started off his winter season programme at Cragburn Pavilion. Gourock, following the summer variety show. There will be dancing every evening, including old-time nights, to a band directed by well-known Renifewshire drummer-leader Charlie Stewart.

Trumpeter Danny Deans' stay at the Plaza was short-lived, as he has now fixed up with Ronnie Munro down at Butlin's Camp, Ayr. Back in Glosgow is trumpeter Barney Dillon, who was at the Plaza last winter and has just finished a Butlin's job in North Wales.

HUGH HINSHELWOOD.

HUGH HINSHELWOOD.

VIC LEWIS and his Orchestra rea highly successful six weeks tour of Northern Ireland and Eire. They are just now vers bus; making final preparations for their big date at the Albert Hall, London, this Sundar 121st, when they accompany an Allignate Variety bill. (21st), when they Star Variety bill.

# GERRARD MISSING

(Continued from page 1)

and meet the crew-a request which, in Geraldo's own words, "is one that I can never refuse."
Geraldo and Mrs. Geraldo were taken out to the battleship on Monday (15th), and Harry Gerrard and Mr. Reed came along for the trip-a pleasure outing that was, unfortunately, to end

on board the battleship, Geraldo played gramophone records to the crew, signed autographs and was given a grand welcome. Then he and his party set off in a naval pinnace for Renfrew where the Geraldos were to pick up the plane for London. Mountainous seas blew up, and

a nightmare three-hour trip to the mainland ensued, during which Geraldo freely confesses that he thought his last hour had come. Little did he think that, a bare hour later, tragedy would, in fact, overtake the vessel and his fellow-passengers

fellow-passengers

The pinnace reached Renfrew, disembarked Geraldo and his wife, turned round to return to Rothesay... and disappeared.

No news of its fate was forth-coming throughout Monday night, and a widespread search was started by the naval authorities on Tuesday morning, as a result of which the discovery of Mr. Reed's body revealed the ghastly tragedy. ghastly tragedy. In London on Tuesday, it was

believed at first that the pinnace had capsized on its way to Renrew, and that Geraldo and Mrs. Geraldo were among the missing. Mr. Reed, aged 44, was a very popular figure in Hothesay, and

had been manager of the Pavilion for some years. When the news of the tragedy reached Rothesay on Tuesday, the Pavilion was at once closed.

We express our deepest sympathy to all those concerned in this, the second Clyde boating tragedy within 48 hours.

# 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 bandleader and musician who ever visited the famous Coronation Ballroom there, died sud-

there died sud-denly on Satur-day 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. Vue, became track manager, and built it into the Arsenal of

the Arsenal of the cinder-track world.

His organising genius soon gained him promotion to general managership, and in 1938 he was invited to join the board of directors, becoming managing director in 1942.

It was in 1944 that he instituted the name-band policy at Belle Vue, with a season of weekly visits by the country's leading bands, whilst "one-night stands" have long been a regular feature there.

there.

He co-operated wholeheartedly with the Melody Maker in staging the All-Britain Dance Band Championship, in which he took a keen personal interest—as he did in brass band contests and in the Hallé Orchestra.

He was cremated on Tuesday last (16th) at Southern Cemetery Crematorium, Manchester, and the sympathy of the whole of the musical profession will go out to his widow in her sad and untimely loss.

Jack Wilson (alto) has left Cam Robbie's band at the Empress Ballroom. Dalkeith, to join Ian Hay at the New Locarno. Edinburgh. He replaces Mickey Burberry, who is to concentrate upon free-lancing.

The sympathy of dance musicians in Edinburgh is extended to the husband and parents of Plorence Montgomery, whose deaths has taken place at the City Hospital at the age of 23.

# BACK in Manchester from the triumphant tour with his concert orchestra in the "Gracie Fleids' Working Party" radio show, Richard Valery has lost no time in placing several bands in near-by halls.

near-by halls.

In addition to the band—under planist "Pip" Walker—which, as reported two weeks ago, he has fixed for the winter at Urmston Baths Ballroom, Richard is also responsible for the eight-piece band—led by drummer Norman Cooke—which opened on Saturday last at the Devonshire Ballroom, Higher Broughton, in succession to Jack Cannon.

Additionally, on Monday next (22nd), under the Valery aegis, ex-Sale Lido bandleader Roy Tomkins will open at the Empress Ballroom, Heaton Moor, leading a six-piece outfit. Roy will still continue to act as musical director for the dinner dances at the Grosvenor Hotel, Manchester, Dichard Valery, birmstill

the Grosvenor Hotel, Manchester.
Richard Valery himself will
continue with his first-class gig
connection during the winter
months.

# 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.
Mr. A. E. Busby, who organised
the show, and who has been
present at every session, accompanied by five representatives of

panied by five representatives of the firm, told our correspondent that the principal object of the tour has been to meet the host of customers and friends in the of customers and friends in the profession and to invite them to inspect the many products of the company, including the famous Beverley drums and the series of fretted instruments known by the trade mark of "Truemelo."

That this object was well achieved was proved by the tremendous interest displayed by enthusiastic viewers of all these products, while attention was also attracted by the Beverley Co.'s "Hogstrom" accordion.

Mr. Busby is delighted with the success of his touring trade show, which he declares well worth the time and trouble expended, and sends greetings to all who dropped in to see the show.

Amongst these was famous boxer Jackie Paterson, who is also a bandleader, and who saw the show at Glasgow.



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