

Melody Maker

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THREEPENCE

FOOTBALL STARS AND DANCE BAND STARS FORGATHER



BRITISH international football stars, Stanley Matthews and Stan Mortensen, met the dance-band stars at luncheon at the Queen's Brasserie, Leicester Square, London, last Thursday, and "M.M." lens-sleuth Jack Marshall was there with his camera to take this cheery picture of the proceedings. Music-publisher Eddie Standring, general manager and director of Campbell, Connelly and Co., was the host.

and the picture shows (left to right): Alan Fletcher (Ted Heath's publicity manager); Stan Mortensen; Stanley Matthews; Ted Heath; Eddie Standring; Billy Ternent; Martin Heath (Ted's 11-year-old son); and music-publishing chief Reg Connelly.

Inspired, no doubt, by the lunch and the company, the two Stars played a wizard game over the week-end to help England beat Belgium at Brussels by 5 goals to 2.

GERRARD STILL MISSING: BAND WILL CARRY ON UNDER PIANIST HEEDS

AS WE CLOSE FOR PRESS, THERE IS STILL NO NEWS OF THE MISSING PINNACLE IN WHICH BANDLEADER HARRY GERRARD WAS TRAVELLING. HIS BAND—ONE OF CLYDE LAST WEEK—TOGETHER WITH MR. WILLIAM REED, MANAGER OF THE ROTHESAY PAVILION, AND SEVERAL NAVAL PERSONNEL—WHEN THE BOAT DISAPPEARED IN A HEAVY SQUALL, AND NEVER RETURNED TO BASE. (THE COMPLETE STORY OF THIS TRAGIC OCCURRENCE, AND OF THE NARROW ESCAPE WHICH GERALDO HAD ON THE SAME OCCASION, WAS FULLY REPORTED IN LAST WEEK'S "MELODY MAKER.")

Meanwhile, the Harry Gerrard Orchestra is carrying on its Gerald-sponsored engagement at the Pavilion, Rothesay, until this coming week-end. It returns to the scene of former big successes, the Sampson and Hercules Ballroom, Norwich, on October 2.

By unanimous consent of everyone concerned, the band's pianist, talented Bill Heeds, has been chosen to take over the leadership. Bill was associated with Harry Gerrard for many years, in several different bands, and is obviously the ideal man to carry on as leader, following this terrible misfortune to his old chief.

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

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

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

Meanwhile, Geraldo—under whose regis the band has played at Rothesay this summer—is making a grand and practical gesture when he takes his complete orchestra, with its famous singers and cornetmen, to the Sampson and Hercules Ballroom for a special benefit dance and concert on October 19.

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



Bill Heeds

Duncan Whyte for Southsea

PERENNIAL trumpet star Duncan Whyte is taking his own eight-piece dance orchestra to the Savoy Ballroom, Southsea, commencing on October 15. He will be following the Tito Burns Sextet and Ronnie Pleydell and his Orchestra.

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

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

DICK KATZ JOINS BUDDY

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

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

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

Grappelly Stars In Two New British Films

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

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

Tremendously enthusiastic, Stephane Grappelly told the Melody Maker: "The free rein that I have been given by producer Horace Shepherd, himself a musician before entering pictures, has resulted in our obtaining the ideal atmosphere for playing the sort of jazz we all like."

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

SQUADS AT GREENS.—Commencing October 20, the Squadrons will appear for a three-weeks' season at Green's Playhouse Ballroom, Glasgow. The boys finish their season at Butlin's Holiday Camp, Clacton-on-Sea, on October 5, and will be taking a short holiday before travelling north for their big date at Green's.

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

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

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

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

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

HAPPY AGAIN

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

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

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

NEW CAROLE CARR SERIES

SHORT-WAVE fans of Geraldo vocalist Carole Carr will welcome the news that on September 28 she broadcasts over the General Overseas Service in the first of a new weekly series entitled "Carole Singing." In this she will be accompanied by the Sidney Bright Septet.

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

FOX AT SOUTHAMPTON.—Fans in Southampton have a big afternoon to look forward to on October 3 (3 p.m.), when Roy Fox is taking his full band to the Guildhall for a special afternoon concert of dance music in the admirable Fox manner. Promoter Ernest Kells is responsible for the venture, and tickets may be obtained from 72, Bedford Place, Southampton.

INTERESTING GUESTS FOR TERNENT AIR-SHOW

AN interesting link-up of artists previously associated with Ambrose in his pre-war heyday comes about on the air this Saturday (27th) in Billy Ternent's popular show "The Memory Lingers On" (Light, 8.15-9 p.m.).

Vocalist Sam Browne appears every week in the programme, and this Saturday his Ambrosian partner, Elsie Carlisle, is coming along for a solo-spot. But, in addition, violin-bandleader Reg Puragiove is being brought in as a guest to sing the "villain" part when the three of them get together for their famous version of "No, No, a Thousand Times No!"

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

Other guests on this Saturday's programme will be electrician Ken Harvey; singer Vera, and the resident Radio Revellers.

The programme has clicked heavily in its few weeks on the air.

Tito Burns Makes a Change: Rose for Gerson

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

The reason that Johnny has left so soon after joining the Sextet—where he followed in Tommy Pollard, and was immediately hailed as a most promising discovery—is because he has at last had an opportunity of carrying out his lifetime's ambition of getting over to the States. Johnny is sailing for Canada, en route for New York, to-day (25th).

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

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

IVOR MALRANTS

SWEET GEORGIA BROWN
As played by Oscar Moore

Musical notation for "Sweet Georgia Brown" as played by Oscar Moore. It includes six staves of guitar tablature with fret numbers (1-12) and string numbers (1-6). The tempo is marked "Fast tempo" and the dynamics range from 10P (piano) to 4P (piano).

(By permission of Francis, Day and Hunter, Ltd.)

Introducing A New Weekly Radio Feature

I heard...

by Rex Harris

THE FOUR MONARCHS in Variety B.B. . . . four harmonicas and a guitar in hot straight and swing; stick to your last, boys—in your case that means your first. Best version of "Blowing Bubbles" that ever whammed through my valves.
(Sept. 14, Light 6 p.m.)

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

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

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

EDDIE CARROLL and a lot of crockery clattery. . .
(Sept. 15, Light, 10.40 p.m.)

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

FELIX KING in "Music While You Work" . . . sorry, my mistake . . . billed in R.T. as "Café on the Corner."
(Sept. 17, Light, 3 p.m.)

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

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

(Sept. 17, Light, 5.45 p.m.)

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

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

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

JAN WILDEMAN, who provided a fizz tonic on a cold, wet afternoon . . . final number "Mistral" sounded as if the boys had been given their head in Jazz Club . . . specially after lugubrious thought; must the lullaby "Chibaba" always be taken at tempo suitable for giving the unfortunate baby blind stagers and frenzies of frowning up?
(Sept. 18, Home, 3 p.m.)

NAT TEMPLE, HIS CLARINET AND HIS ORK . . . a combination I rather cared for . . . click arrangement for Hefen Mack's "I Believe" . . . Dave Kidd taking up residence with Dan Grissom on the outskirts of town? . . . Once again last number was the hit number: do they save 'em up or sump'n? Mighty fine work on that "Time on My Hands." Nat.
(Sept. 18, Light, 5.15 p.m.)

OSCAR RAHN, who sounded suspiciously like RONNIE MUNRO and indeed was, due to programme switch. . . Fancy? or did Dennis Greenwood sing "Adobe Hacienda" tongue in cheek? . . . another vote of thanks to engineer responsible for cutting 60 seconds of "People Will Say"; grand number, very popular—but really, two thousand times a week . . . or is it more than that? . . . Are manners, de trop at Holiday Camp? Very sorry for compère, who battled through bravely . . . indeed a band with a beat, and individual honours to bass player.
(Sept. 18, Light, 10.30 p.m.)

GERALDO, who can always be relied on for bang-on production: in this case forty-five minutes of sweet and swing
(Sept. 19, Light, 5.30 p.m.)

JAZZ CLUB and saw it, too . . . not television, in the flesh . . . congrats to host Parry for not losing barrage of corn in competing job . . . mighty glad to hear that president White hand-picked the numbers used, specially "Buddy Bolder Blues," "Singin' the Blues" and "Muskrat" . . . Thought Reg Arnold would bust something sometime, but he calmed down for "S the B," which he played note-almost-for-note in the Bix tradition. . . Ronnie Chamberlain and Jimmy Skidmore rather subdued and travel-weary . . . the most melliphonic tromboning I ever did hear from Jock Bain; thought it was a Reilly-Parley session . . . thought he did superb obbligato to Doreen Henry's "Love Me or Leave Me" . . . what's new? Enjoyed repeat enjoyed Duncan Whyte's rebop insinuating in "Sunny Side of the Street" . . . on the whole. "Jazz Club" off to a good start . . . good luck to it so long as Minn / Parry / White remember the operative word that comes before Club . . .
(Sept. 20, Light, 6.15 p.m.)

That's all, switching off now,

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

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

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

Ex.1

and the melody simply sings out at this slow and easy tempo. In the next bar he smears from A₁ to a G₁ which gives the effect of a singer slurring slowly down in semitones. It looks like this on paper:—

Ex.2

and is produced in the following manner:—

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

This can be done by perfect synchronisation of plectrum and fingers. The result should be a continuous smooth smear. The same thing happens in seventh bar from Ab to G.

Ex.3

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

In this case, however, I would go so far as to say that Oscar Moore's style in those eight bars is somewhat a mixture of Bunn, Reinhardt and Charlie Christian. This tone that we are talking about is something which is not written about so often; because, while it is a simple matter to write down the notes an instrumentalist plays, it is much more difficult to interpret the notes or produce the necessary tone.

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

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

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

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

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

Oscar Moore, however, can hear the melody he wants to play, and to him (and his listeners) it is perfectly in order to play what he does although the notes are not exact in the chord of F 7.

Really, the D₁ and the Ab belong to the chord of G flat 7, and yet they easily fall in with the sequence of the melody and harmony.

One difference between them is, therefore that the natural



Ivor Malrants in "rhapsodic" mood. This picture, taken at Ealing Studios last week, shows him in 17th-century costume as he will appear in the Michael Balcon production, "Sarahand for Dead Lovers," in which he plays finger-style guitar.

"Jazz" hears everything he plays and the unnatural one feels "his way" through, or should I say, sometimes "grope" his way through.

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

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

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

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

He also has a habit of repeating a couple of notes until they become almost monotonous, as in the ninth and tenth bars. Almost, but not quite, monotonous, because the end of that phrase and the beginning of the next (i.e., the thirteenth bar) just tastefully lead in and out of each other. Again the beauty of extemporisation composition.

In the 21st and 22nd bars it is interesting to note the use of the thirteenth chord position of 4.3.1—i.e., Ab C.D.G. or Bb 13. This sounds very strong and effective.

The piece de résistance to me, however, is the use of C₁ in the sequence of bars 25, 26, 27, 28. It is most satisfying. Try it, you will like it.

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

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

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

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Air-Times

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

Last week, bandleader Howard Lucraft entered the field on the other side, explaining how the B.B.C. chose its bands and plausibly accounting for the discrepancies which our readers had pointed out.

Further letters on the subject appear on page 2 of this issue, but one has come in from bandleader Buddy Featherstonhaugh which deserves special comment. Buddy writes:-

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

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

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

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

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

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

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

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

Vocalist Alan Kane writes—

A TRIBUTE TO HARRY GERRARD



Harry Gerrard

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

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

Harry's debut in the profession dates back to long before our meeting. He started playing clarinet at an early age, and was playing in "silent" cinemas even before he left school. In 1935 he left Scotland, his birthplace, to join Jerry Hoye and his Band at the Piccadilly Hotel in London. The members of that orchestra were therefore the first in London to realise Harry's fine musicianship and the sincere and conscientious manner in which he applied himself to his work.

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

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

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

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

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

Every touring band that visited the ballroom will bear witness to

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

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

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

When I visited Rothsay last June, I asked the boys what it was like there. One remark expressed their feelings: "We wouldn't leave Harry for anything."

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

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

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

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

Harry will be missed, but also long remembered by all his colleagues.

BOOKSHELF

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

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

Production in no way lags behind the standard of contributions: everywhere is art-paper, photographs, colour-plates, full-page illustrations and advertisements, semi-detached inserts, and a bewildering variety of type-faces and coloured inks. The whole thing suggests an almost exotic opulence, as foreign to jazz literature as it is to present-day British publishing of any kind.

Robert Goffin contributes a piece on jazz origins which is enlivened by some fine pictures of Congo drummers; Sartre writes about New York, primarily Nick's Bar: there is a jazz chart written by André Hodeir and a visual aid in the form of a "tree of jazz" with roots in ragtime, blues, chants de travail and chants créoles. Panassié writes on the great men of jazz; Suzanne Goffin pays tribute to Bunk Johnson and Louis Armstrong;

Delaunay writes up this year's jazz; Bettonville contributes "Jazz and the Dance." Along with pieces on European musicians, some poetry, a little surrealism, and Carlos de Raditzki's note on collectors, these make up the contents of "Jazz 47." It would not be fair of me to comment on the writing, since I am able to extract the bald meaning of the French only with some difficulty. But the publication looks good, especially so the action shots of Pee Wee, James P., Bechet, Hampton, Hines, Hawkins, "Bird" Parker and Howard McGhee. If there is a major shortcoming, it will be found in the sub-editing department. I spotted two spellings of "Raditzki" who ought to be Raditzki, and Bettonville on the title-page becomes "Bettonville" on the back cover. In the same way, Huges Panassié becomes "Hughes"—the customary thing for England, but hardly what one would expect from the French Hot-Club.

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

M. J.

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COLERIDGE GOODE

Born in Kingston, Jamaica, November 29, 1914, son of the conductor of the Kingston Festival Choir and Symphony Orchestra, he began musical study on the piano at age of seven. In 1925 he took up the violin, later switching to cello and bass as he grew tall enough to handle these instruments. He came to this country in 1934 to study radio engineering at Glasgow University, and got his first experience of jazz from fellow-students in the college jazz club. He decided to become a professional, and joined Bob Smith's band at the Locarno Ballroom, Glasgow. He came to London in 1942 and joined Johnny Claes for nine months. He followed long spells with Eric Winstone and Bertie King by joining Jiver Hutchinson's all-coloured band when it was first formed. In 1945 he teamed with Lauderic Caton and Dick Katz to form the famous Caribbean Trio, and has remained a member of the unit ever since. He is now at the Hollywood Club with this outfit.

- Favourite Musicians: Duke Ellington and Oscar Pettiford.
- Favourite Bands: Duke Ellington and the King Cole Trio.
- Favourite Records: "Translucency" by Duke Ellington; "Frustration" by Duke Ellington.
- Favourite Composers: Debussy and Duke Ellington.
- Favourite Arrangers: Billy Strayhorn and Sy. Oliver.
- Favourite Food: Fried rice.
- Hobby: Building electric amplifiers.



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Well, you'd never believe it, but on the left you see Helen Ward, and on the right you see—Helen Ward! Yes, it seems incredible, but the versatile ex-Winnick vocal-beauty is seen (left) in her comedy stage set-up for the Harry Hines "Dr. Crook" show, and (right) as her lovely self. Photos are by Helen's talented photographer-husband ex-saxophonist Harry Turoff.

"BAND PARADE" LOSES JOCKEY: CLARKE GOES NORTH

HIS introduction of Stanley Black and Victor Silvester, on Monday's "Band Parade" marked the farewell appearance of Alan Clarke on a series he has been associated with from the start.

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

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

Ilford Palais Reopening

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

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

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

D.B.D.A. Appointment

AN Organiser and Assistant Secretary has been engaged by the Dance Band Directors' Association, in the person of Ben Norris.

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

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

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ROSE READY FOR BRUM TOWER—BUT TOWER NOT READY FOR ROSE!

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

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

LICENCE DELAY

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

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

Peter Rose is willing to consider any reasonable offer, anywhere in the country, for a short-term engagement. He may be contacted any time at 14a, Randolph Gardens, London, N.W.6. (Telephone: Maids Vale 2406.)

GONELLA BACK ON THE STAGE

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

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

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

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

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

"La Martinique" originally known as "Duffy's Tavern," is now under the same management as the Orchid Room in London. Frankie Morgan, band booker for both establishments, has also installed a trio at Brighton, in which will be found ex-drummer Frank's percussionist son, Barrie Morgan (drums); Bert Moseley (alto sax, etc.); and Arthur Stenn (piano).

Bandleader Amstell

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

The programme will consist of Billy's own composition, together with a new number written by and featuring Alan Metcalfe on guitar; while vocalist Alan Dean has also turned composer and will come along to sing one of his own songs.

The rest of the combination comprises: Arthur Mouncey (trumpet); Don Macaffer (trombone); Aubrey Frank (tenor); Johnny Douglas (piano); Mickey Grieves (drums); and Teddy Wadmore (bass).

Leslie Kettle Moves

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

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

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

FERRIE AND LALLY TURN MUSIC-PUBLISHERS

TWO well-known and respected members of the dance music profession, Gerald trombonist Joe Ferrie and arranger Jimmy Lally, have gone into business together as music publishers.

Styling their project the Ideal Music Company, they have acquired offices at 6, Denmark Street, London, W.C.2, and the telephone number is Temple Bar 0394.

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

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

FOSTER'S CHANGES

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

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

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

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

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



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

NEWS IN BRIEF

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

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

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

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

THIS Saturday evening (27th) the Hot Club of London reopens for the winter season, with a jazz concert at the usual venue—King George's Hall, Adelphi Place, W.C.1.

"M.M." critic Rex Harris will present the record recital, and "live" jazz is being put over by the resident outfit, George Webb's Dixielanders, aided by the Original London Blue Blowers.

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HOWARD BAKER'S CONTRACT RENEWED AT

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

Staff Representative: JERRY DAWSON

Leader of the Band



BERT NOBLE

Something of a youthful veteran in the business, pianist Bert Noble took his first professional job at Arnsley Baths Ballroom, Leeds, nearly twenty years ago.

GOSSIP

AFTER an absence of several weeks, during which he has suffered the removal of his tonsils, ex-Jack Jackson tenorist Ray Smith is back in his chair with Derek Newell at the Beechwood Roadhouse, Thornton, near Blackpool.

JERRY DAWSON.

FRAME SCORES AT WALLASEY

THE Wallasey Town Council is highly delighted with the results from the New Brighton Pier this summer. The pier has been taking £100 per day during the season, and during the recent heat-wave business was doubled.

On the opposite side of the river, in the lovely Sefton and Calderstones Parks, bands have also been playing to big crowds. Two local maestros have shared a good sprinkling of dates with Brass and Military Bands, on open-air Sunday concerts in these parks.

BRIGHTON BREVITIES

BILL SIVIERS, tenor saxist and vocalist, has settled down at the Sussex County Sportsmen's Club, where he has added and abetted by Jack Sherlock (piano) and John Shaw (bass and vocals).

SHEFFIELD BACK

AFTER a busy and successful season at Butlin's Camp, Pwllheli, N. Wales, where he and his boys have shared duties with Eric Winstone's Band, Maurice Sheffield concluded his run on Friday, September 12, and re-opened on Monday last (2nd) at the Edinburgh Palais.

SCOTLAND

GLASGOW PROSPECTS of a new local 'job' are always welcome, so Glasgow men will be interested in the news that Roger McEwan, the noted dance teacher, will open a ball in the future to be known as the 'Chandler Ballroom.'

EDINBURGH

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

SOUTHEND

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

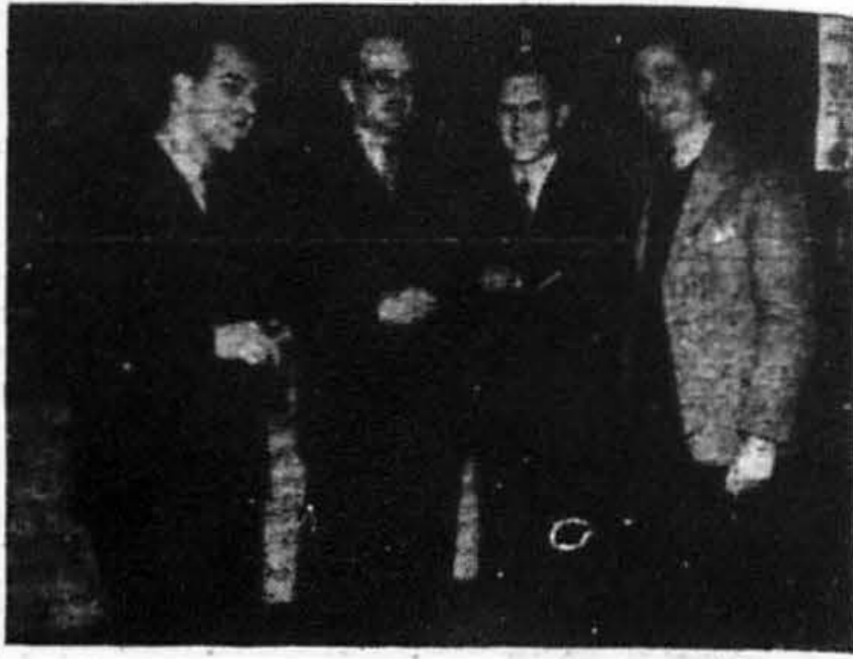
Apart from his Southend activities, Howard also controls bands in a number of hotels and ballrooms around the country, and is often released from Southend to conduct on important gigs.

... While Oakley and Collins Rebook For Next Season

ENDING his second very successful summer season at the Pier Head, Southend, on Sunday next (28th), popular London leader Ben Oakley will make his farewell appearance in the Pier Pavilion.

and AWAY

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



At the conclusion of a successful season at Butlin's Camp, Pwllheli, band-leader Charles Amer meets booker Arthur Kimbrell to discuss the band's forthcoming visit to the Midlands. Picture shows (l. to r.) Eric Davidson (manager for the Amer band); Mr. Ernest Newsome (a director of Butlin's); Charles Amer himself; and Arthur Kimbrell.

HOME ...

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

... and AWAY

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10TH BIRTHDAY FOR JOHN HOLTON

CONGRATULATIONS are due to John Holton, who, on September 23, celebrated his tenth anniversary as bandleader at Edinburgh Palais.

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

ON Wednesday next, October 1, Johnny Robins and his Band complete their nine months' contract at the St. Margaret's Hotel, Westgate-on-Sea, Kent, and will be free for further engagements.

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