

# Melody Make

INCORPORATING

'RHYTHM'

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EVERY FRIDAY - 4d

## EDMUNDO ROS APPOINTED COCONUT GROVE M.D. STAYS ON AT BAGATELLE

### Stage vocal hitch

AN important new West End venture has just been announced for famous rumba leader Edmundo Ros. In addition to his nightly appearance at the Mayfair Bagatelle Restaurant, Edmundo will take over the Musical Directorship of the Coconut Grove directly Sid Phillips' contract there expires. After over three years of very successful leadership, Sid left the Club to embark on a nation-wide tour early in January.

Edmundo will supply and present a new rumba band for the "Grove," making a number of personal appearances there. He will also direct the fortunes of the old Coconut Grove dance band, led by Arthur Coppersmith, which will be returning to the Club. At present closed for redecoration, etc. the Club will be reopening soon, although the precise date has not yet been announced.

### VOCAL FIND

Edmundo announces a change of plan in his big Variety presentation, which opens at Finbury Park Empire next Monday (6th). Owing to the fact that a permit could not be obtained for Chilian singer Ines del Carmen to work here, Edmundo is presenting a new English vocalist—a discovery whom he describes as a sensational find.

## NEW AIR SERIES FOR FELIX KING WITH 20-PIECE

FOUR red-letter days appear in Felix King's diary for March—all within the first fortnight.

March 4 sees his return to the Orchard Room, where he will lead the same personnel as before the closure for redecoration.

March 8 not only offers him a "MORNING" session (12.30 to 4 p.m.) but also heralds the first of a new series of "Morning Music" airings.

March 9 brings his band again before the mike for a thirty-minute dance session (10 to 10.30 a.m.), when he will present his new singer, Doris Turner.

March 14 marks the first outside broadcast to be given from the Orchard Room. The band will be heard in "Mayfair Merry-Go-Round" (10.30 p.m., Light).

Of all these events, Felix himself is most eagerly awaiting the start of the "Morning Music" series. This will enable him to present a twenty-piece orchestra, including six violins, viola, cello, flute and oboe, for a semi-concert programme featuring arrangements by Denny Vaughan, Cliff Adams and Bob Sharpe.

The series will be of six weeks' duration and will be heard on "The Home Service" each Wednesday between 8.30 and 9 a.m.

## RONNIE O'DELL TO LEAD WINNICK GIRO'S BAND

## PETE CHILVER WEDS



An exclusive picture of guitarist Pete Chilver leaving Marylebone Register (left) last Tuesday (28th), after his marriage to Miss Norma Edmondson. Well-wishers present included Ralph Sharon, Norman Stenlet, Ronnie Scott and Tommy Purdell. The bride is a sister of Lavinia MacDonnell, who sang and recorded with Ted Heath.

THE leadership of Maurice Winnick's new band at Giro's Club, which starts there next Monday (6th), has gone to a distinguished ex-Winnick stalwart in the person of pianist-vocalist-leader Ronnie O'Dell. Ronnie takes charge of the outfit for Winnick, as Maurice, for health reasons, will not appear personally with the band.

### REUNION

Ronnie has been associated with Maurice Winnick on and off for the past 20 years. He has played in several of Maurice's bands, both in various West End resorts and on tour. In addition, he has always carried out a large proportion of Maurice's arranging, so that his choice for the new Giro's position is a natural one.

Apart from this, Ronnie has played with Lew Stone, Henry Hall and Sydney Lipton.

The Giro's opening date, March 6, is a coincidence in itself, because it was on that date, two years ago, that Ronnie left Maurice Winnick at Giro's to take his own combination to the Carter Club for a season.

For the past 15 months Ronnie has led his own outfit at the Spider's Web roadhouse, where, it is understood, the band will carry on under a new leader.

The hand-picked orchestra which Maurice and Ronnie O'Dell have gathered for Giro's contains at least one big surprise in that it brings back to active West End musical life

(Please turn to page 7)

## Butlin's book Kane Band for Clacton Sunday series

ALAN KANE, who concluded a successful two months' stay at his band at Fishers Bond Street Restaurant last week, has just signed an important summer contract with Butlin's, negotiated for him by Mantovani.

Starting on June 11, Alan and his seven-piece orchestra will travel to Butlin's Clacton camp each Sunday for fourteen consecutive weeks, relieving resident maestro Billy Tennent, who has to be in town on those days for BBC "Variety Bandbox" commitment.

### KANE DUO

Alan's own contract, however, is not only to present his dance band at Clacton. In addition to leading the band for afternoon and evening dances, Alan will be featured with his sister Gloria at two evening concerts.

The band which Alan will lead will be substantially the same as the group he had at Fishers (and with which he is currently carrying out some one-night dates), the only difference being that Alan will front the outfit instead of playing drums, whilst Les Piersone takes over the drum chair. Alan is meanwhile negotiating for a new West End berth with the same group.

## SEVEN HORN AIRINGS FOR SID PHILLIPS

Sid Phillips and his Band have seven broadcasts this month, the first being this Sunday (5th) on the European Service. Other air dates are on March 6 (8.45 p.m., L.); 10th (11.15 a.m., Overseas); 16th (1.15 p.m., L.); 20th (1.15 p.m., L.); 25th (9.30 a.m., H.); 29th (1.15 p.m., L.); and 29th (10.30 p.m., L.).

## CAB DEPARTS



Cab Allan (left) and Dore Wilkins leave Liverpool on route for Holland.

## Silvester's strict-tempo for Holland, Burns next

FAMOUS strict-tempo bandleader Victor Silvester is taking his complete orchestra to Holland. Victor thus becomes the latest British celebrity to take part in the now flourishing Anglo-Dutch dance band exchanges.

From April 8 to April 16, he and his orchestra will be featured at the leading dancing academies, and will also be heard from the Avro broadcasting station.

Approximately one month later, Tito Burns and his Sextet will leave to play a twelve-day tour of the leading Dutch ballroom clubs and concert halls.

Cab Kaye's new coloured group is, of course, already in Holland at the Parkicht Club in Amsterdam. The latest news is that Cab may be remaining on the Continent for several months.

In exchange for this plethora of British dance talent, England will shortly be welcoming a new Dutch contingent, including the fabulous Anny Kloffer, described as the "Nellie Lutch of Holland."

### LEWIS CONCERT

Anny arrives with the Pia Beck and Anny Kloffer Quintet to play here from March 18 to March 31. Pia Beck is a piano and vocal star, and the remainder of the outfit—which plays at the famous "Flying Dutchman" in Amsterdam—comprises vibes, bass and guitar.

The Quintet will appear at the Savoy, Southsea (March 18), with two appearances the following day—at Woolwich Empire in the afternoon, and the Trocadero, Elephant and Castle, in the evening, where they will be sharing the bill with Vic Lewis.



Victor Silvester meets Dutch impresario Lou Van Aarts, whilst on right is Victor Doreton, the man behind the Anglo-Dutch band exchanges.

# DOWN THE GULL

Recorded by ROBERT WILSON, JOSEF LOCKE, DENIS MARTIN, THE DEEP RIVER BOYS, THE SQUADRONAIRES, CHARLIE KUNZ, SYLVIA ROBIN & TUDOR EVANS, VICTOR SILVESTER, PATRICK O'HAGAN.

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# Stobart presents her 'technical six'

THOSE who aver that there is no melody to be had should have been with me at the debut of Kathleen Stobart and her 'technical six' at the Royal Forest Hotel, Chiswick on Friday (24th).

They would have heard six extreme young musicians play every kind of music with great conviction and spirit. The six were: Kathleen Stobart, violin; Fredricka, piano; and five other girls, flute, oboe, clarinet and bassoon.

Fired by the terrific grasp and verve of their talented tenor leader they gave a most performance marvellously restrained and subtle with the tempo.

These six up-and-coming musicians whose average age is 20, are comparative newcomers to the profession and it is to the eternal credit of Kathleen Stobart that she has been bold and enterprising enough to embark upon a personal tour with them, which meant abandoning her star role with Vic Lewis.

As one would expect, she has chosen the right kind of music. Observing their progressive taste, she certainly showed themselves to be musicians of great promise.

# SHOW PAGE Round about Town with Len Conley

Trumphet Bert Courtney does not seem to have ripened quite so much as the others, but he is a very good player, especially when he blows more force and confidence.

There remains only Kathleen to write about. Her vocals were stylish and her work on tenor, organ, and clarinet, fully provided cheap entertainment for the masses.

It is quite a formidable task to play alongside Kathleen, but Freddy and Paul acquitted themselves admirably and the three of them blended perfectly and sounded remarkably rich and powerful.

Hostess Frank Clarke has a brain, elastic touch, and drummer Ralph Green, although a trifle stodgy, gets quite a lot out of his driving rhythmic pianatics.

# DUTCH WELCOME FOR VIC LEWIS

A real Dutch welcome awaited the Vic Lewis Orchestra on their arrival in Liverpool for their Dutch tour. Reception, and a grand time was had by all.

# Don't forget the dustbin, mop and string!

Don't mention me, say something about the concert. These strange words came from Joe Danica, who has recovered, with his Hot Shots in Liverpool's Fiction House from the applause of 900 resilient fans.

# THE KISS IN YOUR EYES

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# MAMA'S SAMBA

Announcing the MARCH issue of the new Jazz Illustrated (Now 24 Pages)

Containing: Pictures of your favourite jazzmen Rare photos of New Orleans

# Round about Town with Len Conley

THE Cafe de Paris will, I suppose, always be remembered as the scene of that tragic incident during the blitz when the late Ken Kenton lost his life. For a long time afterwards it stayed bomb-shattered and deserted, with only its name to remind us of past glories.

It is rather ironically, along came the ubiquitous Mr. Heilmann, who, having very successfully provided cheap entertainment for the masses, decided to show everybody that he was equally equipped to organize entertainment for the elite.

It is a pity that the Cafe de Paris is not a better place than it is. It is a pity that the Cafe de Paris is not a better place than it is. It is a pity that the Cafe de Paris is not a better place than it is.

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# Thirty broadcasts

The Kerrison Gramophone Band, in my opinion, deserve a special mention. This is a band of great promise, and the past twelve months built up a reputation for its playing and excellence of its Latin-American music.

# Satin-smooth showmanship

had a fluently phrased spot in Carnival of Venice. Of the singers, Jean Peterson was the most successful. Edna Wayne had superb diction and a voice with a certain charm.

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When there's love at home, when there's love at home, when there's love at home, when there's love at home.

# Kenton's 'Innovations' in Modern Music

WHEN Stan Kenton finally presented his "Innovations in Modern Music" Orchestra at a special workshop concert at the Los Angeles Philharmonic Auditorium, the orchestra's new sound was a revelation.



A fine new action shot of Kenton's drummer, June Christy and Pete Rugolo run through a score just before the concert.

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# Christy interlude

The second half opened with Pete Rugolo's "Confetti," a violent piece of scoring which, though technically brilliant, left me cold.

# Musical compromise

As I stated above, I refrained from writing about the concert because I had a chance to hear some of the pieces again in the week.

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MAMA'S SAMBA



CONTESTS
SUNDAY NEXT IS C-DAY!

You know in my next days a radio critic... I reviewed both the above bands...

On Wednesday the fight continued with the South-West Rocks and the Suffolk Championship...

London - Wednesday, March 8... The 1950 British Cup at the Baths Hotel...

Provinces - Sunday, March 5... Coventry - Sunday, March 5...

Here are some tips to aid you... Try to arrange the demonstration...

DR. GROEN AND HIS CRACKTOPS... When Jimmy Dorsey was over...

WINNER'S NOTEBOOK by Les Perrin

Join the Peter Maurice Orchestral Club... WHEN THE OTHERS GET TOGETHER... BE GOOD GO HOME... Leads Music Ltd. THE WORLD'S FAVOURITE... DIDN'T KNOW THE GUN WAS LOADED... THE LAST MILE HOME

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THE MELODY MAKER AND RHYTHM
March 4, 1950
SOUND AND VIDEO
Harold Geller and his orchestra
Wally Rockett and his quintet

Radio Commentary by Maurice Burman... shows that Harry is a first-class player... Dr. Crook's band is a mixed group...

There is no such thing as a British jazz... In fact, the term is misleading... There is a difference between jazz and the British and American styles...

Check up against these TELEVISION SERVICE



Dr. Croen and his cracktopps... When Jimmy Dorsey was over... Harold Geller's Orchestra... Wally Rockett and his quintet...

WHEN Jimmy Dorsey was over... Harold Geller's Orchestra... Wally Rockett and his quintet...

WINNER'S NOTEBOOK by Les Perrin... TITO BURNS ENIGMA... I HAVE more than a personal interest in the performance...

LES SIMONS will undoubtedly be... SHEPHERD JAZZ CLUB has a very full programme for the week...

LAST NIGHT (Thursday) the... Shepherd Jazz Club has a very full programme for the week...

THE MELODY MAKER AND RHYTHM
March 4, 1950
Old and new from the masters of bop
RECORD PAGE



Swing Reviews by Edgar Jackson

CHARLIE PARKER (Am. Savoy)... DON BYAS... THESE are four young jazz musicians...

SOOTHING EAR-BAUM FROM THE ROSE ORCHESTRA... DAVID ROSE AND HIS ORCHESTRA... ROSES' sound comes in many variations...

DR. GROEN AND HIS CRACKTOPS... CHARLIE PARKER'S NEW BOP BOYS... FRED WARRING AND HIS CRACKTOPS...

WARRING'S WINDY interpretation... DON BYAS... CHARLIE PARKER'S NEW BOP BOYS...

MR. W. HARRINGTON writes... THE NEW "REGENT" CLARINET... REGENT'S CLARINET...

WHO'S WHERE... THE GUNNING Sextet... DON BYAS... CHARLIE PARKER'S NEW BOP BOYS...

MODERN MUSIC LOU LOU... BOMBERUS... HATTERBACK... PIANO SOLOS... PADDING TIME...

ROBBINS NEST... CHARLIE PARKER'S CONFIRMATION... MOOSE THE MOOCHE... YARDBIRD SUITE... PETER RUGOLO'S TURMOIL BASS MOOD...

That is worth hearing for itself... Swing Reviews by Edgar Jackson... CHARLIE PARKER (Am. Savoy)...

SOOTHING EAR-BAUM FROM THE ROSE ORCHESTRA... DAVID ROSE AND HIS ORCHESTRA... ROSES' sound comes in many variations...

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# Let's put an end to this confusion

"DIXIELAND" is a derivative of New Orleans jazz. Everyone but a handful of professional writers know it as a distinct and fundamental difference between the two, both in style and technique.

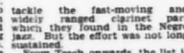
The style originated by the Negroes of New Orleans was extremely hot but never tense. Lurch to the fastest number by Duke Ellington or Dizzy Gillespie, and you will find it always completely relaxed. The frantic, jerky and agitated music of the Dixielanders, the Chicagoans and some of the lesser Dixieland groups may have merits of its own, but it lacks the essential virtue which distinguishes New Orleans jazz—consistent serenity and relaxation.

by Humphrey LYTELTON

In the technique of collective playing, Dixieland misses the point by a considerable margin. It limits its trombone players to some ludicrously formal and stiff after the broad, swinging "Talgie" style of New Orleans. It is a fact that this trombone style, combining the last melodic function of the euphonium with its own traditional military band role, has proved an adequate element of New Orleans jazz for white musicians to assimilate.

**Melodic aspect**  
The Dixielanders, from Eddie Edwards down to George Brunies and Lou McClary, have skirted the issue by turning a blind eye to the melodic function of the ensemble trombone part, and concentrating on a highly formalized version of the rhythmic flow. Others, like Miff Mole, J. C. Higginbotham and T. Gardner, while often impressive solo work, have never contributed a thing towards the gentleness of ensemble playing. Indeed, Jack Teagarden has provided counter-examples in his own right, with the possible exception of Theodor Foster.

The divergence between the traditional New Orleans style and its Dixieland derivative came later than in the Negroes of New Orleans, and under the name of Miff Mole and Murrain, with varying degrees of success and understanding, made bold attempts to



Too many people are ignoring the differences between New Orleans and Dixieland jazz

tackle the fast-moving and widely ranging character a part which they found in the Negro jazz. But the effort was not long sustained. Jimmie Donner, Fred Livingston, Benny Goodman, Red Cross, the Dixon, Dean, Huxco, etc. etc. all have had to provide an adequate element of New Orleans jazz for white musicians to assimilate.

**Underlying principles**  
I think I may speak for most of the bands associated with New Orleans revival when I say that the Dixieland style is a secret of New Orleans jazz, we have to go to the musicians who helped to evolve it: Bunk Johnson, Jelly Roll Morton, Louis Armstrong, Mutt Carey, George Hyatt, and some of the others who were working on records.

It is the rhythm section, the Dixielanders are less marked, except that some (but not all) Dixieland bands employ a two-beat rhythm which is quite foreign to New Orleans jazz. One of the most consistent characteristics of the Dixieland style is that it is founded invariably on four-in-the-bar. This fact is one of the many conundrums which are apparently quite beyond the comprehension of most of our local critics. Any band which employs the traditional line-up and loses its style on collective improvisation is rightly labelled "Dixieland" or "two-beat" without any reference to the music which it plays.

**Four-four and two-beat**  
To the trumpet and cornet players must go much of the credit for the Dixieland style, in its most Dixieland ensemble. One again it is the tempo driving school represented by players like

# 'Melody Maker ...'

"MM" cameramen were out and about last week covering aspects of professional activity as diverse as the Election (see disprove) their progress on the stand.

One of the most festive of the week's events was the Birth-Anniversary of the "At the Jazz Band Ball" series by French Islanders, while the Cleveland Rhythm Club rocked to its rhythm and he himself conducted with a nine-inch cigar and munches slices of the massive cake (forty-three candles) provided by Miss Hunt Mrs. Frank F. Jeff.

Several jazz personalities were present, including Johnnie Stewart, Mark White, Rex Harris, the Marquis of Donsgraig, James Assman, Jack Everstock, "MM" Editor Pat Brand, and the members of Mick Mulligan's Magnolia Jazz Band, who acted as relief to the night.



Herry God's front line plays on against Rex Harris' trombone, accompanied by Mark White (l.) and Johnnie Stewart (r.).



The latest picture of the striking P4 Beat Quartet, featuring Andy Lytle, which arrives from Holland on March 15. (See page 1 story.)



Revlon Night at the Empire Club, with Jack Nelson (centre), Dick "Take It From Here" Bentley (right), and club proprietor Louis Scott.



Another "Hit Parade" group comprising Slim Ray Anthony (l.), Frankie May and Gene DeRosa, Mame, Betty Lee and Harry Dawson.



At the wedding of "Andy" Woakes to Art Collins (25th), were: Mrs. Alice Woakes, Joe Ferris, Max Adams, Freddie Barrett and Tony Chappell.

# ... Newsreel'

Another highlight of last week's activities was the first dance to be held by the Trade Music Guild. Preliminary crises behind this affair was publicity-man composer ("Garden of Words") Hubert W. David, to whom much of the credit must go for the last successful Tin Pan Alley Ball. On Friday last (5th), at the Seymour Hall, close on one thousand people turned up to the Trade "Hit Parade Ball," where some-dancing to the bands of Alec Osborne, Claude Hampton and Archie May was interrupted only by the lively cabaret of Eric Rowe and his Girls.

Apart from the personalities pictured below, notabilities spotted at the Ball were Michael Carr, Art Nook, Tomback Evans, Rex Evans, Leslie Osborne, Rex Barrow, Jimmy Lally, Don Wilson, George Cross, Stanley Moore, Jack Simpson, Sonny Cox, Ellen Ross, Ben Nesbitt, Michael MacMichael, Sir Walter (well-known Irish publisher) Vic Knight (sec. Songwriters Guild), Stan Weightman, Hay Thackeray.



Vocals at the Hit Parade Ball, including 10. To: Doris Stephens, Johnny Johnson, Gloria Brent, Betty Lee, and Johnny Taylor.



The Trade Music Guild Committee pictured here above their ball room. In l. to r.: Stan Dale (C. and C.), George Seymour (Desk), Bert Beatterson (Sec. and Petal Stewart), and Frankie May. In l. to r.: Guy Smith (Treasurer), and in l. to r.: Neil Walcott, and H. Walsh.

# MU 'one-night' warning

COMPLAINTS received by the London District Committee of the Musicians' Union from provincial MU branches allege that some London bands are infringing the National Executive's ruling by playing on one-night stands in establishments where a non-Union band is employed.

The District Committee expects all London bands to help provincial organizations and branch committees by establishing 100 per cent membership in their own establishments and by persuading these non-Union bands to do so. The committee has also issued the following instructions to its members—

Members are hereby forbidden to accept engagements to perform one-night stands until they have first secured or obtained a guarantee from the promoter—that any other bands performing at the same engagement have accepted the membership of the Musicians' Union.

Details of guests of honour, and of all the famous stars who will be invited, are not yet in hand. It is now established, however, that among the bands performing for dancing will be an augmented outfit, under the leadership of Grosvenor House maestro Sydney Lipton, and a hand-picked trio, led and directed by Edmund Roe.

Incidental ticklers for the dinner and dance at £2.5a each, may be booked from Sydney Lipton, office, c/o The Strayway Hall, 1-2, St. George's Street, W.1.

# Local and brass changes in Geraldo Orchestra

Grantham returns: Thirlwall for King

AFTER only three months with Geraldo and his Orchestra, a featured vocalist Norman Patrick is returning to his native South Africa.

Norman has already won a large following in this country and the Melody Maker understands that he is leaving Geraldo because he wishes to settle down in S.A. with his family.

His important place with the Geraldo Organisation is being taken by Cyril Grantham.

FORMER SAXIST  
Cyril Grantham thus renews an association with Geraldo which started many years ago. An first alto sax, he played with Geraldo's dance orchestra at the Savoy Hotel from 1923 till 1930.

After distinguishing himself in the Navy, he joined Syd Lipton and later Jan Stewart on de-mobilisation, singing and playing saxophone. Cyril seldom plays sax nowadays, concentrating entirely on his considerable vocal talent.

A newcomer to the ranks of Geraldo's streamlined brass section is trombonist John Thirlwall, who joined the band last Wednesday week (22nd). Jack Burrows, a member of the Eric Winstone band, and a member of Cyril Stapleton's brass team while Eric was in Bermuda—replaces Miff Mole, who has joined the Keynotes as reported in the "MM" January 22 issue.

Other news from the Geraldo camp: the professional will extend his stay in London and his wife Audrey on the recent birth of a son. He is being christened Robert Ian.

GOHELLA BOOKED INTO BIG REVUE  
MAKING his first appearance on the Variety stage for twelve months, trumpeter Nat Gonella will also feature two weeks' tour at the Finsbury Park Club on commencing a two-week tour put out by Bernard Dodd.

As a soloist in a big revue put out by Bernard Dodd, Nat will also feature two weeks' tour at the Finsbury Park Club on commencing a two-week tour put out by Bernard Dodd.

On Sunday next (5th), Nat appears at the Pavilion, Bath, on Monday (6th), at the Salisbury Rhythm Club. He will be back on the air shortly.

**Crackers Club**  
The regular Crackers club, headed by Jack Nathan, and a rumble on under Jimmy Brennan, will be in residence at a new Saturday evening club which opens at the Bond Street resort on March 5.

Personal: Mark Paquin will be singing with the Nathan band. The Crackers Club is the name given to the new undertaking.

**More concerts for Reggie Goff**  
Popular singer Reggie Goff, who made a big hit at the Trocadero, London, on March 2, and who has been booked for two more London club concerts. These are at the Regal, Edmonstone (March 12), and the State, Kilmara (March 12).

With his sister, Reggie is appearing at Plymouth, next Thursday (9th), at Torquay's 400 Club (10th), and at Chelmsford (April 15 and 16).

Mendelssohn resuming, wants trio, comics, CIRO'S CLUB  
[Continued from page 1]  
noted ex-Ambrose assist of pre-war composer Mendelssohn in order to return to his old-time Serenaders once more on a tour of the major music-halls of Britain.

With his sister, Reggie is appearing at Plymouth, next Thursday (9th), at Torquay's 400 Club (10th), and at Chelmsford (April 15 and 16). Mendelssohn resuming, wants trio, comics, CIRO'S CLUB

# DANKWORTH 7 PREPARE FOR THEIR DEBUT

WHILE fans speculate as to the style of the new Johnny Dankworth Seven, which makes its debut this Sunday (9th) at the Ted Heath Palladium Spring Season, the brilliant solo star has been busy rehearsing them.

Granted special leave, RAF trumpet discovery Jimmy Douche has been at the rehearsals and will be able to make the debut. After Sunday, Leon Calvert's debut has many other commitments—has agreed to play trumpet with the group until Jimmy's debut in May.

The Seven's first dance date will be on March 11 at the Victoria Theatre, London, followed by NWJ; other bookings are at the Palladium (Club 12th) and Pop House, Buxton (14th). The outfit will be playing in "Jazz Club" on March 18.

Johnny himself is active in several directions at the moment. An old solo "Comet" — written by him and published by Modern Music (London), Ltd. is due to be recorded with the star with whom Johnny played earlier this year.

Owing to a misunderstanding, the post-winning album was billed to appear at the Adelphi Theatre on the following day that Malcolm noticed the only effect of the accident—some slight and easily remedied damage to his guitar.

# Wilcox gesture to Dixie Ball

For next Monday's "Jazz Band Ball" at Hammersmith Palais, a grand gesture has been made by the London Jazz Club on that night so that all members can attend.

Bands taking part in this form of Dixieland and New Orleans music—which is being arranged to celebrate the appearance at Hammersmith on March 15th—are those of Harry Gold, Humphrey Lytelton, Fred Kay and Miff Mullen; among the guest stars will be Eric Winstone, Phillips and British pianist Billy Jones. Billy appeared with the ODJB in 1929.

Various donations and effects appropriate to the period is being donated to the firm of L. W. Hunt. Special Dixie Ball will be given next by Cecil Black.

Music! Music! Music!  
Sung by TERESA BREWER with The Dixieland All Stars. 2nd solo: Copenhagen.

Mademoiselle Hortensia  
ORCHESTRAL CLUB  
F.S. 51 12s. 6d.  
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JOHNSON RAG  
backed with TOOT TOOT TOOTSIE (Goo'bye)

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YOUKMAN BOOTS FOR MIDDLETON TOWER CAMP

THE question of who is to provide the band for the 1950 summer season at Middleton Tower Holiday Camp, Morecambe, is settled by the announcement that Youkman and his Band will be featured at the camp from May 11 to September 30, this succeeding Gordon Desmond and his band, who have been resident there for the past two summers.

BIRCHALL FORMS CONCERT ORCHESTRA

For the past eight years, Sunday concerts staged at King George's Hall by the Corporation have been a feature of the social life of Blackburn, Lancs. Many bands, or famous artists supported by local bands, have from time to time been included in these presentations, but it was recently decided by the Inter-Municipal Committee that for the rest of this season, (interim Sunday) local musical arrangements will be left in the hands of local leader Jim Birchall.

Jim has therefore got together a band drawn from a wide range of many of the best local bands, and leads from piano. With him are Harold Richardson and George Knowles (trp.); Walter Hogg (trp.); Alex Johnson, Harry Smith, Bill Nelson and Fred Johnson (sax); Roy Smith (dr.); John Robertson (bass); Micky Johnson (gt.; vocals).

WALKER SUCCEEDS MARY GAMBLE

A big and well-deserved break has come to the name of Jimmy Walker, whose quintet, formerly the first band in the country, was invited to Edinburgh Palais on February 13 in succession to Mary Gamble's band.

It was at the same hall in 1944 that Jimmy obtained his first professional engagement as a solo pianist, and later, with John Holt's band. Next he joined Harry Parry, with whom he remained for a year, and then Roy Fox re-formed his band Jimmy became a member, and a year later throwing in his lot with Vic Lewis.

With Jimmy (soprano and tenor) at the Palais, are Dave Simpson (pno.); Fred Johnson (act.); Kenny Doo (dr.); and Dickie Alexander (bass).

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Specialists in: Brass Bands, Pipe Bands, Military Bands, etc. 112 New Lane, London, E.C.4. Tel: 2534.

THE NEW ORCHESTRATIONS... 112 New Lane, London, E.C.4. Tel: 2534.

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BEST OF ALL THE BLUE SKIRT WALTZ... TIME ON MY HANDS... A BRAND NEW ARRANGEMENT BY BERNIE FENTON

TWO AIR DATES FOR EDIE SHAW FOR EDIE SHAW

'MM' Irish visit (continued) THE scene in Belfast (Northern Ireland) is rather more austere and more English in character, than in Dublin. Signs of extensive bomb-damage, utility- and purchase-tax signs in the shops, and the rather less affluent appearance of the people, were distinctly noticeable upon arrival from London.

The familiarity of the scene is completed by the fact that the main ballroom in the city (the Plaza) is under Mecca control, and although not quite as sumptuous as the English ballrooms operated by the same company, it still retains the atmosphere which is peculiar to them, and pursues the same policy of dancing twice daily with two resident bands.

Number one hand-dancer here is Eddie Shaw who celebrated his fourth anniversary at the Plaza on February 1, and who has been broadcasting regularly in the BBC's Northern Ireland programme during this time. On March 17 (8.30, Patrick's Day), Eddie and the boys have two broadcasts. From 10.30 to 11 a.m., the band will be heard in "Music While You Work" in both Home and Light programmes, and again in the Regional Programme from 10 to 10.30 p.m. in a dance music relay from the Plaza.

A recent policy of retirement has been the cause of Eddie dropping one sax from his band which is now nine strong, including Tommy James (pno.); Ken Austin (bass); Harry Lowe (dr.); Gerry Dever and Jim Dever (trp.); Ned McHugh (trp.); Gerry Stevens and Cyril Isaac (tpa.); George Bitchie (trp.); and electrician Mendonsohn Archie Coates. For broadcasts, Eddie augments with Al McCall (trp.) who works with the band up to recently—and Mal McKewen (trp.).

Relief Five: Playing opposite Eddie Shaw is a five-piece band of local boys led by Stuart Jackson. While in relation to his Astoria namesake, whose third anniversary party at the Plaza occurs in June. The band also plays violin and clarinet—are Jim McKee (trp.), Mal McKewen (trp.); Paddy O'Keefe (trp.); and George Carroll (pno., acc.). The most part of the band is past as well as the Floral Hall, in a hill overlooking Belfast. A band which is also playing the "toast-rack" bus which takes patrons from the main road up to the stadium on the hill. The band is led by Jim McKee (trp.), Mal McKewen (trp.); Paddy O'Keefe (trp.); and George Carroll (pno., acc.).

MEMBER DIES: In the beautiful circular hall, being used with the flag of many nations and administered by the local council, senior leader Bob Robinson presides over a dinner in his honor which he has held down for the past year. The ballroom is open nightly for dancing, and despite the fact that it was raining hard in the night the "MM" called around the hall, and the popularity of the band very high. With Bob these days are Dan McNeill (trp.), and Jim McKee (trp.).

DEATH OF NOTED MUSICIAN: It is with deep regret that we learn of the death of saxophone-violinist Stanley Fournier, of Toronto's best-known musicians. Stanley Fournier was born in Toronto, and played at the Regent Hotel and the Grand Hotel, and when Harry joined the R.A.P. he turned down many excellent offers from name bands for health reasons, choosing to stay in Toronto. Jack Peabury at the Imperial, and the R.A.P. band, and broadcasting with the Harry Dever's Quintet and playing with the Billy Maxwell outfit at the Torbay House.

MELODY MAKER INCORPORATING: Member: Audie Brown of Cambridge, 189, HIGH HOLBORN, LONDON, W.C.1. Telephone: 2534. Editor: PAT BRAD.

PROVINCIAL PARS: This Saturday (March 4) the 11th management of the Astoria Ballroom, Nottingham, present one of their most popular bills ever when, in addition to featuring the resident Ken MacKintosh and his band, they are presenting for the first time in Nottingham the new Kathleen Orchestra.

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Melody Maker INCORPORATING 'RHYTHM' VOL. 26 No. 866 MARCH 11, 1950 EVERY FRIDAY - 4d.

BIG EUROPEAN PREVIEW FOR DUKE ELLINGTON

Paris season followed by Belgium, Holland, Italy and Scandinavia NEGOTIATIONS FOR DUBLIN VISIT

PARIS, Wednesday.—French impresario Jules Borkin is currently negotiating with Duke Ellington to bring his full orchestra to Europe for a season in Paris during April and possibly extending into May. It is expected that the orchestra will appear at the Palais Chailot.

This booking will be unique in that the Duke's projected concerts are being designed especially for the "average fan"—the man or woman who cannot afford the high prices usually associated with concerts given by the American stars.

Borkin is determined that prices should start as low as possible so that the younger fans, who form the hard core of the great mass of jazz enthusiasts, will have a chance of hearing the maestro without the financial sacrifices that they have been forced to make in the past.

But he added that he intended following the Duke's Paris season with a tour embracing Belgium, Holland, Italy and the whole of Scandinavia. It is possible that the orchestra will also appear in Dublin and, to that end, he is in touch with Patrick J. Malone, Secretary of the Irish Federation of Musicians.

Inquiries by the Melody Maker in Dublin indicate that, though such a request had not hitherto been put to the I.F.M., no formidable difficulties were expected to be put in the Duke's way.

MM's Swiss correspondent, Cedric Dumont, reports that Benny Goodman has been scheduled to appear in Switzerland in the first part of May, with a concert in Basle definitely taking place on May 12. He will bring with him a band of approximately 13 musicians, the personnel of which is not yet decided.

LOU PRAGER MEETS THE PREMIER

Hammersmith Palais Md. Lou Prager had the honour of playing in, and meeting the Prime Minister, Clement Attlee, last Monday at the Fishery Park Empire.

RUMBA RHYTHMS IN VARIETY

MORRISON TO FOLLOW CARROLL AT QUAG'S After three and a half years of very successful residence, bandleader Eddie Carroll and his group leave Quagline's Restaurant in the West End on March 11th.

Succeeding Eddie will be violinist-leader Fred Morrison, who starts the following Monday (17th). From his long leadership at the Trocadero (three and a half years ago) and Blues' Club in Park Lane, and his association with Romano's Restaurant and Murray's Club in the old days, Fred Morrison is widely known.

He is taking in a six-piece band with the instrumentation of violin, trumpet, saxophone, piano, bass and drums. Full details of personnel and booking available as we go to press. The booking was negotiated by Emlyn Griffiths.

EMILY GRIFITHS: Emlyn Griffiths with singer Little Red after his successful variety debut last Monday at the Fishery Park Empire.

Gala night for Dixie fans at Hammersmith Palais

Tables on Monday night at the NPA Jazz Band Ball, this picture shows a view of the vast crowd which thronged Hammersmith Palais. They are interested in the special hand-picked group led by Sid Phillips and including Freda Randall and Mick Mulligan.

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Vertical text on the right edge of the page, possibly a page number or date.

# Fans were baffled by Dankworth's masterpieces

THE speculation is over. The fans have heard the new Johnny Dankworth Seven. It made its debut last Sunday. The Health Swing Session and, frankly, its reception by the press was terrific. Many of the fans were baffled. Confused and unable to grasp the music they heard.

# Grey London warmed to Edmundo's rumba rhythms

THE exotic atmosphere of Latin-America was brought to a grey London suburb last Sunday (10th), when Edmundo Ace presented his full rumba rhythm of rumba, mambo, and dancers at the Empire, Fitzroy.

# Mona Baptiste rocked 'em in fine two-band show

ON Sunday (5th), at the Regal, Edmondson, singing with the vocalists of the band, Mona Baptiste rocked the house with the blues "Come and Get It Honey" and then held the patrons in rapture with the new number, the enchanting "Honey".

## UNCOMMERCIAL

Essent Joe Muddell plucked-on unconsciously, and with a nice "LIT"; but the remainder of the band gave the impression that they were badly coached.

## BRITAIN'S TOP TUNES

- 1. BEAR HEARTS AND GENTLE MINDS (A) ... 1.25
2. BEAR HEARTS AND GENTLE MINDS (A) ... 1.25
3. DOWN IN THE GLEN (A) ... 1.25
4. I GOT A LOVELY BUNCH OF COCOONS (A) ... 1.25
5. A DANCE IN A GARDEN (A) ... 1.25

## RECEIVALISTS

ARMSTRONG'S only personnel change in recent months has been Cozy Cole who took over Sid Catlett's drum spot. Catlett now plays the Latin percussion.

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**THE RAY ELLINGTON QUARTET**  
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**HUMPHREY LYTELTON**  
Sings from the Wood  
Irish Blues - Boston - A 125  
**PARLOPHONE**  
Records

**BEBOPS**  
BIG BAND - ALLEN'S ALLEY LEMON DROP LADYBYRD THAT'S EARL, BROTHER  
SMALL BAND - BALTHORP DOP STEVE RAOR'S QUINTESSANCE  
**THE KISS IN YOUR EYES**  
S.O. 216 F.O. 31- Song U.  
**MAMA'S SAMBA**  
A Beautiful New Vocal Ballad  
HALF A WORLD AWAY  
Double Hit S.O. 31- F.O. 316  
BOSWORTH'S 147B, BROADWAY N.Y.C.  
8th Floor - Tel. BR. 4-061

# Feather-touch singing at Woolwich

WOOLWICH barbers, Harry and Les Kaye, are commended on their giving some of the best vocal duets to stage presentation with memorable tunes. They sang "The Caribbeans" a new vocal, tried by popular audience.

# Guitar music in two new films

READERS interested in Spanish guitar music should keep an eye on the background score of the forthcoming 20th Century-Fox film, "Black Snow".

# SONGMEN'S COMMAND PERFORMANCE SUCCESS

"BETTER than a Command Performance" was the constant of famous songwriter and composer, Dickie Valentine.

# The Great Dixieland Renaissance

From DAVE DEXTER (Capitol Records Executive)

WITH thirteen Dixieland jazz bands now employed in the Los Angeles area alone, America this month is inconspicuously watching a renaissance of traditional music which is fast pushing bebop and other post-war forms of "le hot" into obscurity.

# ARMSTRONG: We're getting back to normal

# KENTON: Day is virtually extinct

MUSICIANS, at least those found on the Pacific coast, can't quite figure the trend. "It's like an upheaval," says Red Nichols. "In all my years in music I've never witnessed a movement so overwhelming."

# In London last Monday night

At one point, red spotlights turned the stage into a fiery glow for a Voodoo opera presentation in which two tiger-skinned dancers leapt around the stage in a jangling, frenetic, uninhibited for those present.

# Fire, fire!

JUST last week in Hollywood, a group of young musicians organized the Dixieland revival, an obvious attempt to emulate the Dixieland revival.

# Not one group

Not a single top group is working on the entire West coast today. Only one is employed in Chicago, and most are active in New York itself.

# King Dorsey

Nor is the Dixieland craze a Pacific coast phenomenon. Jimmy Dorsey has had so much work as a top-officer king with a army of Columbia records featuring Dorsey.

# Music! Music! Music!

Music! Music! Music! is one of those toe-tapping, rhythmic tunes that just steps into your shoes and tells you how Teresa Brewer makes it sizzle!

**The Ever Popular Standard**  
**LOVE ME OR LEAVE ME**  
KEITH PROWSE & CO. LTD.  
42-43, POLAND STREET, W.1

**I'LL NEVER SLIP AROUND AGAIN**  
The "Slipping Around" Song  
headed with  
**WHEN THERE'S LOVE AT HOME**  
L.S. 3-23 I.S. 3-19 POST FREE

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with The Dixieland All Stars  
2nd side: Copenhagen  
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LONDON RECORD, made by The Decca Record Co., Ltd., 1-3 Brixton Rd., London, S.W.9

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WE come back to radio, George Evans

"RHYTHM RENDEZVOUS" THE KORBITES THE SLAVIN QUINTET

Radio Commentary by MAURICE BURMAN



George Evans with the Kaye Brothers, promoters of the successful Radio Empire dancing concert, late stage on left, Barry on right.

DO you mind if I start with the accompanying quintet...

"DESIGN FOR DANCING" GERALD AND HIS ORCHESTRA

NOW a title such as the above suggests to me...

WHO'S WHERE (Week commencing March 13)

RAY ELLINGTON QUARTET

THE SUNDAY BAND

THE DUDLEY TON

RAY ELLINGTON QUARTET

THE SUNDAY BAND

THE DUDLEY TON

RAY ELLINGTON QUARTET

THE SUNDAY BAND

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THE SUNDAY BAND

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RAY ELLINGTON QUARTET

THE SUNDAY BAND

THE DUDLEY TON

RAY ELLINGTON QUARTET

THE SUNDAY BAND

THE DUDLEY TON

Both the Korbites and the Slavin Quintet can be trusted...

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Full House as Rowberry Band wins W. Midlands

HOUSE full notices were sent to the Rowberry Band...

THE band consisted of four trumpets, four trombones, six saxophones...

COMPETING was very hard indeed for the Rowberry Band...

RESULTS: Winner: GEORGE EVANS AND HIS ORCHESTRA...

FIXTURES LIST: WIMBLEDON - Thursday, March 13...

CHILDFORD - Wednesday, March 22...

OXFORD - Friday, March 24...

CAMBRIDGE - Monday, April 3...

NOTTINGHAM - Thursday, April 27...

LEICESTER - Saturday, May 13...

LEICESTER - Saturday, May 13...

LEICESTER - Saturday, May 13...

LEICESTER - Saturday, May 13...

LEICESTER - Saturday, May 13...

LEICESTER - Saturday, May 13...

The Man-in-the-Street will like this mock jazz

TERESA BREWER (she's white) isn't the complete answer to anyone's prayer for a second...

IF Teresa Brewer (she's white) isn't the complete answer to anyone's prayer for a second...

Which brings up the question: Since it's not the public's...

But it hasn't happened. "Good For You" is mainly a show-off...

"BABY" and "Gone" are Ray's two debut under the Decca contract.

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"BABY" and "Gone" are Ray's two debut under the Decca contract.

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The Nickelodeon girl



Here she is! Teresa Brewer, the "Nickelodeon" girl, who is...

Already the record has sold around 100,000 copies...

Born in Toledo, Ohio, she has singing since the age of two...

Her first theatre appearance was sponsored by Decca...

The above picture, exclusive to the Decca record...

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Swing Reviews by Edgar Jackson

RAY ELLINGTON QUARTET

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JOIN THE Peter Maurice ORCH. CLUB - WHEN THE LEADER CLEANS LIKE STARDUST - BE GOODY GOOD GOOD TO ME - Leads Music Ltd. - THE OVERNIGHT SENSATION! IN THE PRESS (PUT ANOTHER NICKEL IN) - Music! Music! - THE NEW WALTZ HIT! - COME DANCE WITH ME - EVERYBODY'S FAVOURITE! - Hop Scotch Polka

250,000 licence-holders ask: Where are the bands? - TV... by "Scanner" - I just week it was announced that the number of TV licences was 250,000. - The means that of approximately 6,000,000 homes within range of TV one in every 25 has a TV receiver. - The only reason the figure is not higher is that many owners are long waiting lists for sets. - The BSC's answer is that dance bands are not good TV material. - Why is it that our dance bands are not good TV material? - The BSC's answer is that dance bands are not good TV material. - Why is it that our dance bands are not good TV material? - The BSC's answer is that dance bands are not good TV material.

Ten sides of song - Sweet Reviews by Laurie Henshaw - PEGGY LEE AND MEL TORNE - THE OLD MASTER PAINTER - PERRY COMO - DREAMER'S HOLIDAY - JO STAFFORD - RAGTIME Cowboy Joe - BOOSEY & HAWKES LTD

AT THE JAZZ BAND BALL: SENSATIONAL SUCCESS OF NFJO



Left: ... who emceed the ... of the show ... from the ... of jazz.

Former ... drummer ... who ... the ... of jazz.

Harry Gold's ... of work on the ... of the ... of jazz.

Jazz authority ... of work on the ... of the ... of jazz.

ON THE BEAT PAGES FROM THE NOTEBOOKS OF 'MELODY MAKER' REPORTERS

MARCH 15 will be "Black Wednesday" for thousands of British swing enthusiasts, for from this date the programme broadcast from Germany by the American Forces Network on 240 metres will ...

FELDMAN'S PRESENT Three Sensational Hits from Warner Bros.' new Musical, "IT'S A GREAT FEELING" FIDDLE DEE DEE IT'S A GREAT FEELING GIVE ME A SONG WITH A BEAUTIFUL MELODY DON'T CRY JOE

ORCHESTRATIONS NOW READY OF THE sensational WHEN THE WORLD HAS FORGOTTEN THAT'S MY BABY OUR LOVE STORY

THE CATCHIEST QUICK-STEP ON THE AIR COME HITHER WITH YOUR ZITHER I KNOW IT NOW YOU'RE MY THRILL AND THE STIRRING SONG OF THE MOUNTAINS

Next and best for the audience's money, was Cab Jordan's interpretation of "Saturday Night Fish Fry". The club was visibly rocking during this vocal assault. Finally came two more vocalists, "Why Even Do It, Baby?" and "On My Garden Wall" - the latter a Kaye original.

cab singer, plays guitar, dances, conducts and sells every number. After the show, the regular trio - Caton (trp.), Barrow (piano) and Martin (drums) - look over their ...

creative musician, but what ahead and developed new ... The adjective "old" which he used to describe the style is applicable ...

CRITIC'S COMMENTARY It is rather sad to see the lack of comradery feeling and interest ...

HAMMERSMITH TIE-UP



Blacksmith George Crow, in ... with the ... of the ...

Public demand secures summer at Scarborough for George Crow

HANDLEDER George Crow is to spend the coming summer season at the seaside - in rather different conditions from the "radio home" for the past four years.

SPECIAL 'MUSICAL PREVIEW' OF 'BIX BEIDERBECKE' FILM

THE long-awaited Warner Bros. film, "Young Man of Music," based on Dorothy Baker's well-known book, "Young Man Bix Beiderbecke," is being given a special pre-release showing for Thursday, March 23.

Heath plans ambitious Variety show

TED HEATH makes a welcome return to Variety when he appears with his well-studied orchestra at the Chiswick Empire, London, for the week commencing Monday, March 20.

London theatre musicians benefit Loss by new MU agreement

JACK DEARLOVE, Secretary of the London District Branch, MU, announces that agreement has at last been reached following the negotiations that have been in progress for some time past.

25 YEAR OLD MD FOR 'TAKE IT'

When the stage version of the BBC's "Take It From Here" opens at the Victoria Palace Theatre, Piccadilly, next Monday (15th), it will be the first time that a young man who is almost certainly the youngest MD in the West End, ...

Orchettes

THE GREATEST REQUEST NUMBER OF THE YEAR! ORCHESTRAL CLUB TERMS: 24 NUMBERS 50/-! LAWRENCE WRIGHT 109, Tottenham Court Road, London, W.1. Tel: 3473

FRANCIS, DAY & HUNTER LTD., 120/140, Charing Cross Rd., London, W.C.2



# How to tackle Latin-American rhythm

## Technical Page

by Stanley Black percussionist GEORGE RICHARDS

### Tempo

There are many misconceptions which do not know the difference between a beguine and a bolero, nor the difference between a bolero and a mambo. For instance, "Hein the Beguine" as usually played is not a beguine; it is a mambo. The tempo of the beguine is usually played at a tempo of about 80 bars a minute. The tempo of the mambo is usually played at a tempo of about 100 bars a minute. The tempo of the bolero is usually played at a tempo of about 60 bars a minute. The tempo of the rumba is usually played at a tempo of about 120 bars a minute.

### FLUTE

Before we get into that, let us examine the position of the average big band. At present, it is common to find a first trumpet, a second trumpet, a third trumpet, and a fourth trumpet. It is also common to find a first trombone, a second trombone, a third trombone, and a fourth trombone. It is also common to find a first saxophone, a second saxophone, a third saxophone, and a fourth saxophone.

### TEMBALES

In the case of the seven-piece band, the second alto player finds himself featured on maracas in a section which is often called a "rumba section." This section is usually played in a 4/4 time, and is usually played with a tempo of about 120 bars a minute. The tempo of the rumba is usually played at a tempo of about 120 bars a minute.

1. The tambourine is held in the palm of the hand. 2. The thumb strikes the head of the tambourine. 3. The index finger strikes the head of the tambourine. 4. The middle finger strikes the head of the tambourine. 5. The ring finger strikes the head of the tambourine. 6. The little finger strikes the head of the tambourine. 7. The wrist is kept firm.

### TECHNICAL BUREAU

#### NOTEBOOK by Les Perlin

**WHAT AN EVENING!**—Any enterprising person wishing to copy these columns should write to the Editor of this magazine, care of the Federal Bureau of Investigation, 1000 Pennsylvania Ave., N.W., Washington, D.C. Please include your name, address, and telephone number. A stamped addressed envelope is preferred.

## The World's Finest RENO Drums

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TEN YEARS' RESEARCH went into their development. Over 100 prototypes were made during the search for perfection. A lifetime's musical experience, superb engineering skill and Aircraft Grade materials combine to make them the supreme achievement of all time, at a price FAR LOWER THAN THAT OF ANY ORDINARY OLD-FASHIONED DRUM. A lavishly illustrated catalogue in full color is waiting for you—send for one TODAY! YOU WE IT TO YOURSELF TO MAKE THIS COMPARISON!

OLD-STYLE DRUM      RENO PATENT DRUM

- Exposed Tension Bells make tensioning uneven.
- Tension mechanism WHOLLY CONTAINED WITHIN SHELL—protected from dust and damage.
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- Tension mechanism WHOLLY CONTAINED WITHIN SHELL—protected from dust and damage.
- RENO patent tensioning retains perfect shape and tone. No time wasted in tuning.

There IS no comparison!

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## J. RENO & CO. LTD., 64, OXFORD ST., MANCHESTER, 1

# Directors' Corner

Edited by Max Jones and Sinclair Trail

REVERTING to the subject of the Goodman "Jungle Blues" session (which Ralph Venables wrote about last year in the CONVEY), we must publish the comments of Bert Harper, of Dulwich, who was one of several writers to thank Ralph for an "interesting feature."

On playing "Jungle Blues" over again, I was struck by the bridge passage. And the apparent absence of a clarinet in the subsequent ensemble seems to substantiate that the solo is by Goodman. All we have to go on are the vocal testimonies of Earl and Louis and the sound of the trumpet section on the same date. The whole thing depends on whether the Goodman studio (used by the Dorsey) for the Dorsey musicians to call Goodman's studio. Can anyone say whether this was so?

Reference to "HP" confirms that the Dorsey had a recording session on the same date, and the whole thing depends on whether the Goodman studio (used by the Dorsey) for the Dorsey musicians to call Goodman's studio. Can anyone say whether this was so?



### MARACAS (practice)

### Correct Rhythm

### CHOCOLO

### GIUHO

### CABASA (Practice Namba)

### Correct Rhythm

### TAMBOURINE (Namba)

### TAMBOURINE (Marcha)

### Blue Yodel No. 9

While we are looking on the radio for the new record of Eddie O'Connell and his Orchestra, let us look at the new record of "Blue Yodel No. 9" by Blue Yodel No. 9.

## Best of the New York boys

Jazz Reviews by Sinclair Trail

EDDIE O'CONNELL AND HIS ORCHESTRA  
She's Funny That Way (Bluebird)  
Ludie (Bluebird)  
Swanee (Bluebird)

LOUIE LOMAX  
Swanee (Bluebird)

FRANK SINATRA  
Swanee (Bluebird)

It is good to see these in the English catalogue, for they are a wonderful record.

### REMEMBER YOUR MUSIC

RECORDED AND AVAILABLE

RECORDED AND AVAILABLE

### LAST OF REMAINING STOCK

RECORDED AND AVAILABLE

# OH, DIDN'T THEY RAMBLE

A monthly reminder . . . by Peter Tanner

DURING the last twenty years we have had just too many of the most famous expatriates. Too often the names of these musicians—many of whom I was directly concerned in the creation of jazz—become forgotten.

### SIDNEY ARODIN

Another good example of the work on record is "The Blues" by Blue Yodel No. 9.

PREMIER DRUM CO., 116, CHANCING CROSS RD., LONDON, W.C.2



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**DRUMS** - 4 or 5-light, 14" or 15" diameter. New or used. Full range of finishes and colors. - Full particulars on application. - Lew Davis, 134 Cranford Road, W.C.2.

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**DEADEND BARGAINS** - Full particulars on application. - Lew Davis, 134 Cranford Road, W.C.2.

**DELTA BAND** - Full particulars on application. - Lew Davis, 134 Cranford Road, W.C.2.

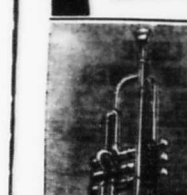
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**DRUMS** - Full particulars on application. - Lew Davis, 134 Cranford Road, W.C.2.

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**Footie has it! BASSES** £37.10

**POP TUNE - JAZZ TUNE SWING TUNE - SWING TUNE**

**PARKERS' BRASS STUDIOS LTD.**

**Play more EASILY with a Henry Baker AUTOGRADED TRUMPET MOUTHPIECE**

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Star Drummer with Carlton. He is completely new Carlton equipped. The latest "top-top" built around two 20" & 22" Bass Drums.

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## TANGOS

Modern of Old Time TANGOS

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First and Second Tunes Aligned

## DIX LIMITED

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## Edmundos Ros. BONGOS

With suitable heads, any brand. Bongs will follow lead to allow the player to obtain the maximum benefit from the instrument.

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44 CHESTER

Offices in various districts.

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of LEEDS

After those Bargains!

## LITTLE WONDER MUSIC STAND

The lightest and most useful stand for holding sheet music, music books, etc.

## DIXIELAND ORKS

BOBBY & HAWES LTD.



# MERSEYSIDE FESTIVAL OF JAZZ FIXED FOR APRIL

CONTINGENTS of jazz fans from all parts of the North-West are expected to flood the 3,600-seater Liverpool Stadium on Sunday evening, April 2, for the first Merseyside Festival of Jazz. The line-up already booked for the three-hour show, which will begin at 8.30 p.m., are Freddy Randall and his Band, Ralph Sharou and his Sextet, and Kathleen Stobart and her New Music.

They will be supported by Mick Millburn and his Modern Jazz Band, the Terry Walsh Trio (from the Tommy Smith Sextet), and the Liverpool Jazz Group (both from the Hop Club Liverpool), and they are accompanied by the Liverpool Jazz Club. They will be supported by Mick Millburn and his Modern Jazz Band, the Terry Walsh Trio (from the Tommy Smith Sextet), and the Liverpool Jazz Group (both from the Hop Club Liverpool), and they are accompanied by the Liverpool Jazz Club.

**PROVINCIAL PARS**  
WHITBY SPA dancers will select the resident dance bands to entertain the summer season. Six bands will play in evening weeks and dancers will vote for their favourite. The winners of the contest will be the Fred Festival Jim Gardner, Art Chapman, Bill Pratt, Don Currie and Dick Hunter.

Johnnie Willmot, who has been at the helm of the band since last week (March 11), with the assistance of the 'M.M.' photographer at London Airport when he and his orchestra returned to England last Sunday. They had travelled over six thousand miles, visiting Fort Said, Izmailia, Cairo, Suez, the Canal Zone, Tripoli and Malta. They played football in tropical conditions, and then encountered snow in Egypt!

**EVERY DAY I LOVE YOU**  
(Just a Little Bit More)

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- 153 Plectrum Guitar Plect - 7/7
- 154 Hawaiian Guitar Plect - 6/6
- 155 Hawaiian Guitar Plect - 6/6
- 156 Hawaiian Guitar Plect - 6/6
- 157 Hawaiian Guitar Plect - 6/6
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**CAMPBELL CONNELLY & CO.**  
10, DUNDAS ST. E., TORONTO, CANADA

**BEST OF ALL THE BLUE SKIRT WALTZ**  
A REVIVAL OF A GREAT TUNE, FEATURED IN THE FILM "LOOK FOR THE SILVER LINING"

**TIME ON MY HANDS**  
A BRAND NEW ARRANGEMENT BY BERNIE FENTON

### On the Ball



**GORDON DESMOND FOR DOUGLAS HOLIDAY CAMP**  
**TED HEATH: HUDDERSFIELD DANCE**

**POLITICS** mattered little at Huddersfield's Cambridge Hall on Wednesday evening (March 9) when the local Labour Party held its annual dance in the two constituencies of the town. The night was very successful, with one of the most successful in the history of the town.



**Mauren back with Jimmy**

The past week has been one of triumph for the Hartlepool Saturday (February 26) sax player. Mauren returned to the recently disbanded Mary Lambie orchestra, which she had left to her brother in Hartlepool.

**RABIN-DAVIS BACK AT GREEN'S**  
**JACK MARWOOD'S GREAT RECORD**

When record firms in dance have been mentioned by Jack Marwood, popular Stockton-on-Tees, he is referred to as "the man who is now in his 30th year and with a full date book to the end of 1950." He himself has some claim to this direction.

**MELODY MAKER**  
MEMBERS AND STAFF OF CHANGING 189, HIGH HOLBORN, LONDON, W.C.1.

**NEW YORK:** Leonard Layton, 1. American Square, Hollywood, Calif.

**HOLLYWOOD:** Stuart Allen, 2. Hollywood Blvd., Drive, Hollywood 28, California

**PARIS:** Gerry Kahn, 16 Rue Claude, Paris 8.

**AMSTERDAM:** Bob Zevrin, P.O. Box 60, Amsterdam, Holland

**STONEY:** Jim Bradly, Australian Music Maker, and Ron Lambert, the Band Revue, 44, George Street, Melbourne

**OSWEGON:** Matt Gurnell, G. Yedonson, Coppenhagen, Denmark

**BRITAIN:** Ken Marshall, Manchester Office; Provincial News Editor JERRY MANNING, 11, Queen's Road, Manchester 1

# Melody Maker

INCORPORATING "RHYTHM" REGISTERED AT THE G.P.O. AS A NEWS-PAPER. VOL. 26 No. 867 MARCH 18, 1950 EVERY FRIDAY - 4d.

## LEWIS, STOBART, EVANS, SHARON TO 'BATTLE' AT EMPRESS HALL CONCERTS

THE most ambitious of the progressive and modern music concerts to be organised so far takes place on Sunday evening, April 16, at the mammoth Empress Hall in London.

Featured on this important occasion will be no fewer than four of the leading and most controversial outfits in the country—The Lewis and his Orchestra; George Evans and his Orchestra; Kathleen Stobart and her New Music; and the Ralph Sharon Sextet.

This impressive programme is expected not only to satisfy the most ardent fans of the progressive trend, but also to provide a slightly more commercial leavening for the more moderate taste of enthusiasts. It will in a sense climax the Lewis-Evans progressive music controversy which lately raged in the pages of the Melody Maker.

The galaxy of dance bands and great star talent being featured is made possible on this occasion because all artists concerned are appearing gratis as a gesture to the Musicians' Society and Benevolent Council Funds.

The event takes place on a Friday so that, in addition to enjoying the many visiting bands and artists, fans will be present during the usual Friday season of the famous "BBC-Write-A-Tune" broadcast.

As announced last week, the bands appearing are Harry Gold and his Pieces of Eight, the Squadrinaires, Kathleen Stobart and her New Music, Sid Phillips and his Band, the Hermandes Denis Cuban Rhythms and Cyril Blake and his Calypso Serenaders—plus those popular favourites of Hammermith Palais, the Lewis-Prager and his Orchestra and Johnny Swinfern and his Band Jack Jackson's 12 compere jointly with Lou Prager and Mark White, and there are several famous guest stars.

Price of admission to the ball is 10s. Tickets in advance are available from the M.B.C. Ballroom, 116, Shaftesbury Avenue, W.1, or from Hammermith Palais.

## Charlie Short to play with Benny Goodman

A SIGNAL honour and an exciting prospect for British bass star Charlie Short is contained in a cable just received from Benny Goodman's manager, Elliott Wexler, asking Charlie to join the Goodman band for its forthcoming Continental tour.

As exclusively revealed in last week's Melody Maker, Goodman is scheduled to appear in Switzerland during the first part of May, and is bringing with him a band of approximately twelve musicians.

Among these, Goodman is trying to secure the presence of pianist Dick Hyman.



## PARRY BAND BACK FROM 6,000-MILE TOUR



JUST back from the most exciting nine weeks' trip of his career, Harry Parry was met by the "M.M." photographer at London Airport when he and his orchestra returned to England last Sunday. They had travelled over six thousand miles, visiting Fort Said, Izmailia, Cairo, Suez, the Canal Zone, Tripoli and Malta. They played football in tropical conditions, and then encountered snow in Egypt!

Harry estimates that he actually played to over 60,000 men and their families. He hopes to make another CBE trip this year.

## FRANK WEIR FLYING ON 'DOLLAR-EARNING' TRIP

Celebrated clarinet leader Frank Weir will be the pioneer of a new and impressive venture when, on Sunday (18th), he takes a twelve-piece orchestra for a week's engagement throughout the American Zone of Germany.

This occasion, which marks the first time that a British band has been booked to tour for U.S. Air Force personnel in the American Zone, may well prove of the utmost significance, for there is every possibility that it will open new avenues on the Continent for British musicians.

Frank Weir's star line-up comprises himself leading; Terry Lewis, Bruce Bain and Pina Shields (vcs.); George Nichols (tbl.); Manny Prince and Suet, Peter Bates and Jimmy Power (trds.); Billy McCullough (perc.); Jimmy Berton (dr.); and Johnny Honeycomb (bass).

The trio this month waxed their first titles for the HMV label. On March 2 the boys accompanied the well-known Tanner Sisters vocal duo on "Cherry Notes," "Six Times a Week," "Big Top" and "Quick Silver." On March 9 they cut their first "solo" sides: "Big Stars," "Women," "Enjoy Yourself" and "Till a Woman."

## WARD TRIO WAX

Biggest highspot in the career of the Hedley Ward Trio is their booking for the new "Pictorial" BCB (thirteen-week) production, "Educating Archie" to take the place of "Take It From Here" in early summer.

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## RUSS ALLEN TAKES OVER FROM BAKER



Violin leader Leslie Baker finishes at Les Ambassadeurs Restaurant this Saturday (13th). After a holiday, he has several new prospects in hand.

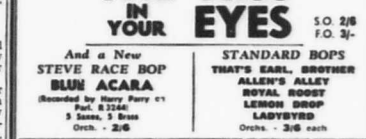
Meanwhile, leadership at Les Ambassadeurs is being taken over, as from next Monday, by "bassist" vocalist Alan Mack. Russ will be leading Alan Mack (violin); Roy Plummer (electric git.); and Dennis Turner (piano).

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## RANDALL AND 'ROLLINI' ROSE



Two potentially first-rate radio dance band propositions make their air debut in this Saturday's "Jazz Club." They are the much-discussed John Dankworth group, and the new Geoff Love Sextet, just formed by the famous ex-Cold troubadour.

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THORNE SCORES

The ensemble were as near to being perfect as possible... Thorne scores...

IN CONTRAST...

In contrast to the Trio Burns... in contrast to the Trio Burns...

Britain's Top Tenes

- 1. MUSIC MUSIC MUSIC (A) Leads
2. DEAR HEARTS AND GENTLE
3. HEALON HEARTS (A) New World
4. THE BARKER LEWY (A) New World

Round about Town with Len Conley

HARRY MORRIS and Bustace Hoy... The Astor... Round about Town...

THE VOICE

THE VOICE... The voice... The voice...

TRUMPET FLAWS

TRUMPET FLAWS... The trumpet section... Trumpet flaws...

ASSIST. PIANIST FORM VOCAL ACT

ASSIST. PIANIST FORM VOCAL ACT... The assistant pianist... Assist. pianist...

LEW STONE PRESENTS HIS FIRST POST-WAR CONCERT

LEW STONE PRESENTS HIS FIRST POST-WAR CONCERT... Lew Stone... Lew Stone...

SOLO STARS

SOLO STARS... Solo stars... Solo stars...

THE ASTOR

THE ASTOR... The Astor... The Astor...

Authenticity

Authenticity... Authenticity... Authenticity...

A 'natural'

A 'natural'... A natural... A natural...

Flamboyancy, forethought keep Monte on top

Flamboyancy, forethought keep Monte on top... Monte... Flamboyancy...

COMEDY SIDE

COMEDY SIDE... Comedy side... Comedy side...

COLORFUL

COLORFUL... Colorful... Colorful...

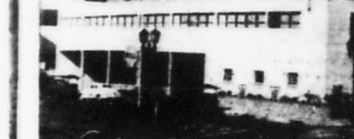
THE STARGAZERS

THE STARGAZERS... The Stargazers... The Stargazers...

PUBLIC TASTE

PUBLIC TASTE... Public taste... Public taste...

THIS... is where Hollywood musicians foregather



THIS... is where Hollywood musicians foregather... We have no wish to harass you...

THIS... We have no wish to harass you, but...

THIS... We have no wish to harass you, but... An investigation conducted by CHRIS HAYES...

This was a lesson for all bandleaders

This was a lesson for all bandleaders... Afterthoughts on last Sunday's Progressive Concert...

Honesty

Honesty... Honesty... Honesty...

Wide appeal

Wide appeal... Wide appeal... Wide appeal...

'Shining light'

'Shining light'... Shining light... Shining light...

FIXTURES LIST

- WIMBLEDON... Thursday, March 23
HULL... Saturday, March 25
LONDON... Sunday, March 26

I'LL NEVER SLIP AROUND AGAIN

Advertisement for 'I'LL NEVER SLIP AROUND AGAIN' featuring a shoe and text about comfort and safety.

THE RANKS OF JAZZ MUST STAY INTACT

THE RANKS OF JAZZ MUST STAY INTACT... It is a pity when... after many years of endeavour...

Our contribution

Our contribution... Our contribution... Our contribution...

Common bond

Common bond... Common bond... Common bond...

The City

The City... The City... The City...

BRITAIN'S BIGGEST SELLER

Advertisement for 'REGENT' TRUMPET, highlighting it as Britain's biggest seller.

TO BOOSEY & HAWKES LTD

TO BOOSEY & HAWKES LTD... 295, REGENT STREET, LONDON, W.1

Kenton Explains!

Kenton Explains!... You've read the views of Heath, Lewis, Evans, Shanon...

EXCLUSIVE TO THE MARCH ISSUE OF NEW BEAT

EXCLUSIVE TO THE MARCH ISSUE OF NEW BEAT... On Sale Everywhere

Advertisement for 'Swing music FOR 1950' featuring Andre Previn and Dizzy Gillespie.

Advertisement for 'HIS MASTERS'S VOICE' featuring a dog listening to a gramophone.

Large advertisement for 'REGENT' TRUMPET, including product details, pricing, and contact information for Boosey & Hawkes Ltd.



# The SONG

SOUND AND VIDEO

# INTERFERENCE

—and how to avoid it

**THE MALCOLM MITCHELL TRIO**  
6.8 p.m. 7.30

**SOMETHING must be done** about this brilliant trio. Their talents are not coming through at a commensurate strength. When they are not in the studio, they are in the microphone at full volume and in the broadcast they are not in the microphone at all. It is not the music that is the problem, but the way it is presented. Whatever it is, it must be fixed.

The boys are exceedingly modern in their style of playing and their sound, they bring the main ingredients of the performance.

They have strong personalities and put their numbers over well. Instrumentally, the balance was good and this was evident in the non-vocal numbers. "Nightmare" which was beautifully played.

This trio has become one of our best small groups. I congratulate them on their work, humor and musical ability.

## MAURICE BURMAN'S Radio Commentary

Edmund Ross was in full power on his part of the broadcast, which came from the Bagatelle Hotel.

"Eddie" has splendid diction. His personality over the air. His orchestra, which consists of saxophone, brass and rhythm section, played so softly and sweetly, but still managed to sound bright. The arrangements were in good taste and the music of times most interesting.

I think it might be a good idea if Edmund would explain the meaning of some of the titles. I know he does this sometimes, but I would like a fuller description, which would include the kind of dance which should be done to any particular number. As Ross is his, he may oblige.

## "MAYFAIR HERRY-GROUND" — RONNIE FLYDELL AND HIS BAND

EDMUND ROSS AND HIS RUMBA BAND  
10.30 p.m. 11.30

**HISTORY** was made on this broadcast. It was the first time that a band had taken the Embassy Restaurant. In the past it was through a year or two ago that the band had reopened the day before this broadcast, after a year's absence.

Ronnie Flyde and his band were the first to be heard on the radio since the band generally and the individual members were in particular.

The band consists of saxophone section, trumpet and trombone, plus a rhythm section. The band was well equipped with good arrangements. It was sweet without being cloying. Good arrangements were good. The band was well equipped with good arrangements. It was sweet without being cloying. Good arrangements were good.

## must go on!

Though these boys did play nobly, they have, however, failed to adapt their playing to the needs of the American boy. Wherever I know two tenor players, Andy Franke and Bill Amstell, who can play the Eddie Miller style, they are not the Bobby McGee for years based his playing on Eddie Miller's style. I don't see the point of Eddie Miller's playing. The Squadroneiros would seem to be a natural choice for this job, as their style was for years based on the Crosby band, with great success.

The policy of "Jazz Club" is not to use the large set bands. It is to use a small group of five or six. I think it might be a good idea if Edmund would explain the meaning of some of the titles. I know he does this sometimes, but I would like a fuller description, which would include the kind of dance which should be done to any particular number. As Ross is his, he may oblige.

## TV... by 'Scanner'

**YET** another matter to take into the light is the matter of choosing a TV receiver in the strength of the signal received. Even if you do not live on the limits of the range of a station, it may be that for some reason the signal will have been weakened by the time it reaches your home.

In such a case you will need a more sensitive receiver than most. Some receivers are in themselves more sensitive than others. It depends on the number of valves (which usually means valves) they have, while others can be made more sensitive by the use of an additional, extra-remote pre-amplifier.

The most practical way of finding out whether any particular receiver will work satisfactorily in your home, either with or without a pre-amplifier, is, of course, by on-the-spot test. This may be done by a dealer from actual experience that the model is recommended. It will work well in your street, you would be well advised to have a demonstration in your home before deciding to buy.

## Suppression

All the best of even the less fitted with 'interference limiters'. But, unfortunately, the effect varies considerably. The only effective way of actually suppressing interference is by the use of a pre-amplifier. This is the case with the 'interference limiter' which is fitted to the receiver. It is a control (and so also the limiter) which is fitted to the receiver. It is a control (and so also the limiter) which is fitted to the receiver. It is a control (and so also the limiter) which is fitted to the receiver.

## 'Static'

Then there is that broadcast interference. Because both are broadcast on the same frequency, TV and sound are even more than the sound on the broadcast.

## IVY—AND HER LATIN-AMERICAN LOVELIES

**WHEN** programmes are planned to coincide with great American bands, the music is always to be taken from the past. It is through a year or two ago that the band had reopened the day before this broadcast, after a year's absence.

## THE MELODY MAKER AND RHYTHM

March 18, 1950

## THE KENTONS

—and one from Mel

**THE** Kentons band provides its usual stinging sound. But Kenton's first record was made in December. It was made in December. It was made in December. It was made in December.

## BECHUANA EFFECTS—BIT NO 'MEDICINE' MAN FACE MASKS

**AS** a part of a critic's task to say that the Lewis ensemble is not a band, rather noticeably short of Kenton's. The record ends with a flourish. The record ends with a flourish. The record ends with a flourish.

## CAPITOL SONGS INC.

Now ready!!!

## STAN KENTON'S MINOR RIFF AND METRONOME RIFF

Also Available—

## BALBOA BASH ARTISTRY IN BOOGIE

75¢ 5/- each

## THE WINDMILLERS

75¢ 5/- each

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# Ghost music from the Kenton crew

—among their eight sides dissected by Edgar Jackson

WITH Capitol having suddenly developed such a Kenton crew, it is not surprising that a Kenton coupling in each of their records is a ghostly presence.

It is impossible to review them all immediately, but I will discuss them in the January mid-January, February and mid-February list.

Taking them in order of recording date, the first is "After You" (Capitol 12322-56, 57).

This is the first of the first five. It is a ballad for voice and piano. It is a ballad for voice and piano. It is a ballad for voice and piano.

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# RECORD PAGE

Last week it was the Nickelodeon girl; now there's another 'Latcher'—Bessie Murphy.

## the Chee-Chee girl

—Bessie Murphy

THEY call Bessie the Chee-Chee girl. The term is used to describe a girl who is not only a singer but also a dancer.

She is a girl who is not only a singer but also a dancer. She is a girl who is not only a singer but also a dancer.

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# The Panic Is On!

—MUSIC!

# THE PANIC IS ON!

—MUSIC!

# THE PANIC IS ON!

—MUSIC!

# THE PANIC IS ON!

—MUSIC!

# THE PANIC IS ON!

—MUSIC!

# THE KENTONS

—six personels

**322—Kenton (10)** with **Boots** (Capitol 12322-56, 57).  
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# NFJO NOTEBOOK

by Les Perrin

WHEN TITO BURNS and Terry Devon accepted the Presidency and Vice-Presidency respectively of the Pop House, Blackie, on Sunday night, the club presented them with red hand-embroidered berets as a mark of appreciation.

Proof of the interest aroused by the visit of Tito and his Set-ter with Terry is illustrated by the number of applications for NFJO membership which have reached the club since the Blackie area during the past week.

MAIDSTONE is to have its own rhythm club again, this time under the guiding hand of well-known broadcaster Stanley Osborne. When Stan called at the club this week, he told me that he hopes for a great opening night on Wednesday, April 5, at the Royal Star Hotel. The late Mrs. Wain had picked a winner.

An interesting announcement by Stan is that though membership of the club will be 2s. 6d. per annum, no fee is charged for the first year. Stan would like all local jazz and pop groups to write to him at the Hotel.

Through the county town of Maidstone has not had its own rhythm club for several years. Stan's project will be to bring it into line with other Kentish towns housing such organizations.

JOHNNY GRAY, famous radio-Headline writer, is to be the speaker of the Pop Club, West London, on Monday night, March 20, at 7.30 p.m. Many of the club members have moved to attend and, according to the club, the night will be a great success. Mr. Gray will be accompanied by Miss Alice and Albert, who will be singing their own special night out.

MARY ST. EDMUNDS now has its own rhythm club, the West Suffolk. The opening night on Thursday, March 23, at 7.30 p.m. Many of the club members have moved to attend and, according to the club, the night will be a great success. Mr. Gray will be accompanied by Miss Alice and Albert, who will be singing their own special night out.

RECENT VISITOR to the NFJO club was Colin Price, secretary of the Pop of Devon Rhythm Club. Colin tells me that the club now meets every Monday night at 8.15 in the club at the West Suffolk. Colin is of the opinion that the club is doing well and he is looking forward to the next visit of the NFJO club.

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# Sunday is a day of WORK!

### and this is TITO BURNS proving it



11 a.m. "Could have done with a bit more sleep, but still..."

If any of our readers should imagine that a handleader's life is one long round of gaiety and glamour, these pictures should make them think again! Our photographer undertook to "follow around" Tito Burns, Terry Devon, and the Sextet last Sunday as they rushed to and from no fewer than four important engagements.

12.30 p.m. "But here she was..."

When the British drove back the Germans in North Africa they captured a Norwegian blonde, who the BBC once saved her life. This is how.

When the British drove back the Germans in North Africa they captured a Norwegian blonde, who the BBC once saved her life. This is how.

7.15 p.m. "And here we are, leaving the Coliseum..."

Back in this country after a short visit to the States, one of the things he has been doing is getting American musicians to perform in the States. He is therefore correct in giving the BBC the use of her "death" record, which he has taken to the States.

7.50 p.m. "Fast as you can to the..."

When Victor Silvester leaves his home in the States, he takes with him his own composition, "Pink Carnation" for "My Lady," which he has dedicated to Queen Juliana. The song, which pianist Ernest Wilson has collected, has been accepted by the Queen.

8.15 p.m. "After the Town, here..."

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# ON THE BEAT

### FROM THE NOTEBOOKS OF 'MELODY MAKER' REPORTERS

THE new series by Len Conley and the Melody Maker club has been a success. The club has been a success. The club has been a success.

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# Teddy Foster manager at Aquarium

March 18, 1950

TEDDY FOSTER, who took his hand into the Brighton Aquarium on January 7 and has been resident there ever since, now has a double job, having also been appointed manager of the Brighton Aquarium.

Persons of the band there led by the trumpeter, himself—Peter Winslow, Cyril North, George Swan, Ralph Jemper (sax), (trpt.), Dennis Gerry (sax), (trpt.), Dennis Armitage, Dave Lindup (trpt.), Alex Leslie (trpt.), Pete Moore (sax), Bob Smith (sax), and Basil Kirchin (dr.).

# MPCPA TO HOLD ANNUAL DINNER MARCH 24

The fourth annual dinner of the Music Publishers' Contract Association will be held on Friday (24th) at the Grosvenor Hotel, Tottenham Court Road (6 for 6.30 p.m.).

# Tommy Sampson gives up baton, joins Ed. Morris

Tommy Sampson has given up the baton, and last Monday (13th) made a complete change in his professional life by going into music publishing. He is now the exploitation side of the business, and will be working for Ed. Morris Music Co.

# Paul Adam 'ill'

While in the throes of making a record for the new section of his Paul Adam Colony Restaurant, Paul Adam has been taken ill by a severe bout of flu which has developed into congestion of the lungs.

# Ronnie Taylor at 'Web,' wants men

Following the departure of Ronnie Taylor from the band at Winkie at Ciro's, the band at the Winkie has been taken over by pianist Ronnie Taylor.

# 'BAND BATTLE'

The two biggest musical events so far held in 1950, the Hammermith "Jazz Band Ball" and the Lewis-Stobart-Burns progressive concert at the Coliseum last Sunday, were both "over-subscribed" by the fans to the extent of many hundreds.

# NFJO Secretary joins Wilcox Organisation

Assistant secretary of the National Federation of Jazz Organisations, and a member of the sub-committee which presented the successful "Jazz Band Ball" at the Empress, Hammermith, Les Perrin joins the concert-promoting staff of the Wilcox Organisation, Ltd., on Monday (20th).

# DANCE BAND DIRECTORS PLAN THE BATON BALL



# Drummer Bob Dryden dies aboard liner

THE MELODY MAKER deeply regrets to announce the death of well-known drummer Bob Dryden. Bob was en route to Australia, aboard the liner "Strathaird," when he became suddenly ill. An emergency operation was performed, but Bob did not recover, and was buried at sea.

# George Evans Band illness hits

Bands supporting the George Evans Orchestra for its engagements during the middle of last week kindly loaned their pianists to the orchestra for the week of the George Evans Band.

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# STAPLETON BAND PLAYS AGAIN FOR SCOTTISH FANS



YRIL STAPLETON and his orchestra open at the Glasgow Ballroom, Glasgow, next Monday (20th). This makes Yrill's fourth visit to the Scottish ballroom in less than eighteen months.

Glasgow fans will see a new trumpeter in the Stapleton ranks. It is Ted Brennan, who was previously with Paul Penoulet.

At the conclusion of its Green's season, the Stapleton outfit plays a week of Scottish one-night stands. Following this, its first date south of the border will be on Sunday, April 16, at the Ocean, Newcastle.

# Tanner Sisters signed by HMV

Directly resulting from the success of their initial recordings, that well-known vocal duo, the Tanner Sisters, have now signed a year's contract with HMV.

In addition to their recording sessions at the Scala Theatre, with several radio dates lined up with the Philips and His Masters' Voices labels, they have also recorded "Mamma, Mamma, Mamma" and "Don't You Worry About Me" for HMV.

The sisters are scheduled for 8.30 p.m. (Home), and 20th, 10.30 p.m. (Light).

The sisters are also appearing with the Phillips Orchestra in a weekly series lasting from April 17 to June 28 (Overseas).

FELDMAN'S PRESENTS  
Three Sensational Hits from Warner Bros' new Musical, "IT'S A GREAT FEELING"  
**FIDDLE DEE DEE**  
IT'S A GREAT FEELING  
GIVE ME A SONG WITH A BEAUTIFUL MELODY

The Great American Hit  
**DON'T CRY JOE**  
A. FELDMAN & CO. LTD., 125/7/9, Shaftsbury Avenue, London, W.C.2. Telephone No. 5522

**Besson Bargains!**  
A NEW MELODY FOOTBOT  
**I KNOW IT NOW**  
DORIS DAY'S BIGGEST SUCCESS  
**YOU'RE MY THRILL**  
AND THE STIRBING  
**SONG OF THE MOUNTAINS**  
NEITH PROWSE & CO. LTD., 42/43, Poland St., W.1, GEN. 9880

**Letters**  
Can't we hear them without having to visit the North and take in the local Broadcasting Station? Variety is the spice of life, so let us have a change for once—George Rogers, Stoke Newington, N.16.

**Letters**  
OUR thanks are due to the Rev. Mr. Birwinst, Johnson and Hector for a most pleasant three-quarters of an hour on the subject of the "Bee" week.

**Letters**  
In the interests of accuracy, however, let us note that the composer of "That's a Point" was Leo Pollack, not Ben Pollack, and that Barbra's name is pronounced "Barbra," not "Bar-duck"—A. G. V. Venables, Fulford, Surrey.

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**JOHNSON RAG**  
ORCHESTRAL CLUB SUBSCRIPTION: 24 NUMBERS  
F.O. £12.0 S.O. £14.0 TRIO 16/-  
Francis, Day & Hunter Ltd., 138/140, Chancery Lane, London, W.C.2



Which clarinet system? by BILLY AMSTELL

ONE of the first problems likely to confront the would-be clarinetist is which clarinet system of the several in existence to choose for a start. The novice is bewildered when offered models of varying prices which are described as Simple, Boehm, Barret, and Clinton systems. Which should he choose?

Well, there is nothing like getting some advice before he actually starts out to make his purchase and the purpose of this article is to give it to him. To commence with, let me say that in my view, there are two systems which have stood the test of time—Simple and Boehm. The most popular system in the United States is the Boehm, and as this has been in use since the turn of the century, it is fairly obvious that most clarinetists have found in it some virtue that the other systems do not possess.

However, this is not to say that the Simple system is completely outmoded. In fact, it is such a simple system that it can be played by anyone who has the necessary breath control. In fact, it is the only system that is so simple that it can be played by anyone who has the necessary breath control.

THE HOUSE OF CHESTER VALUE FOR MONEY... THE MELODY MAKER AND RHYTHM... Frontalini... Selmer... SOLE DISTRIBUTORS: ROSE, MORRIS & CO. LTD., 74-76 IRMONGER ROW, E.C.1

What makes a good piano solo by RALPH SHARON

I HAVE had the opportunity over the past two years of listening to countless semi-pro pianists—personal pupils of mine and disappointed and puzzled at the low standard in solo work that they display. I have been giving a lot of thought to this and it seems to me that the trouble with most of these pianists is that their approach to solo work is not the right one.

Now, what is the right approach? Well, let me say at once that there is no such thing as a narrow band, it can be readily seen, therefore that the person with some difficulty in handling it. In the following paragraphs the great difference in stretch can be seen very clearly.

It's not what you play... by ERIC DELANEY... Several readers have written to me complaining of difficulty in two or four bar drum solos and have asked me to furnish them with some ideas.

KENNY BAKER on 'Buzz' system embouchure... THE HOUSE OF CHESTER... Frontalini... Selmer... SOLE DISTRIBUTORS: ROSE, MORRIS & CO. LTD., 74-76 IRMONGER ROW, E.C.1

Collectors' Corner Edited by Max Jones and Sinclair Trail

JAM SESSION with CONDON by Joe Davidson... CLIFFORD HAYES by Norman White

ONE Sunday recently I had the good luck to pick up from Toulouse a relay from New York of a session by an Eddie Condon group, consisting of Wild Bill Davison, Jack Teagarden, Prentiss Hucko, Gene Schroeder, Jack Lesberg, and Busby Doodin (drums).

After a comparison with other Moten records of the same period, I find that the personnel given by Walter C. Allen is correct. I believe it is doubtful to say the least.

MOTEN STYLE... On both sides of this disc the spirit is strong out in the true Moten tradition—pt. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Tea at home... Hucko was better than I have heard him before; if this is his usual form, his work with the garden's Big Eight is not in the least overrated.

WHY'S WHERE... The SOLOING Sextet... BUILDING OPENING DRUMS RECEIVED OVERHALLING... HOLLWOOD DRUM SHOP... Selmer... SOLE DISTRIBUTORS: ROSE, MORRIS & CO. LTD., 74-76 IRMONGER ROW, E.C.1

Lewis' abstract blues Jazz Reviews by Max Jones

MEADE LOUIS LEGS (Boogie Woogie Medium Boogie... Slow Boogie Heavy Tank Train... Motet 1932-34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

Boogie origins... Boogie woogie, which is a particular kind of piano playing, came from the West and South, and has derived from banjo and guitar styles.

Train piece... Lewis made several records in 1929, including his remarkable train piece, "Boogie Woogie Blues," but there was little money to be made out of it.

U.S. MUSICIANS' UNION PAYS PREMIER FOR \$50,000 H.Q. The cable reproduced below tells its own triumphant story! For the new half-million dollar Headquarters, Local 47 for all the world's drums to choose from, chose British—chose Premier—3 full outfits. You, too, will do better on the world's finest drums—and they cost no more than second best!





STANLEY BROUGHTON BOOKED FOR DOUGLAS PALAIS

THE dance band secured for the 1950 summer season at Douglas Palace...

PROVINCIAL PARTS DON CLARKE, who has been with Ken Mackintosh since he started at the Douglas Palais...

JACK STONES, who recently returned from the Liverpool City Palace Band in the trumpet section of the Leslie Douglas Orchestra on March 21...

JOHNNY HAWKINS, noted abroad, had two important dates in two days...

JOHN RAYNES, president of the Grand Masters Jazz Club in Broad Street, York, reports the formation of a management orchestra of local musicians...

KATHLEEN STOBART and her New Zealand group, the Bluebirds, are expected to appear in a concert at the Douglas Palais...

BILLY TERNETT, himself a "Gentle" will be on his "home ground" when he appears at the Douglas Palais...

PHIL RICHARDSON can be so used in the wedding presents which are to be provided...

NORTHERN INSTRUMENT SERVICE Everything for the Musician A PERSONAL SERVICE

ARE YOU STARTING A NEW LIBRARY? We can supply you with RETURN POST with any size library and help you with selection of members...

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CAMPBELL CONNELLY & CO. 10, DORSET RD., LONDON, W.C.2

BEST OF ALL WATCH FOR THE SENSATIONAL FRENCH CAN-CAN POLKA BAND PARTS READY SOON



Another Twelve Months

NOTTINGHAM EASTER (BAND) PARADE

RECENTLY returned from a 12 1/2 months' tour of South Africa...

On March 23, Syd Phillips and his band will appear for one night at the Douglas Palais...

On Easter Sunday, Ken will introduce some feature vocalists, and Billy Hayes will appear with his band...

On Sunday take a subscription of the MU North-West District Council...

IRELAND Dancing Tax to be reconsidered

"JELLY ROLL MORTON'S" From Both No. 1 and 4 to No. 4

SUMMER BANDS A number of holiday hotels at Newquay, Cornwall, have already completed their arrangements for the summer...

NEW YORK Office Leonard Feather, 11 Broadway Square, New York, N.Y.

SYD DEAN TO APPEAR AT PLAZA BALLROOM, DERBY

FRIDAY, April 14, sees a well-known name returning to the Plaza Ballroom...

Two air dates for George Birch Recently auditioned by BBC Midlands Dance Band Chief Phillip Garrison Jones...

PLANS TO EXTEND SAVOY BALLROOM Big plans are under way to take the Savoy Restaurant and Ballroom on Southside front...

PARKERS' BRASS STUDIOS LTD. Brass Instrument Specialists

MAKE IT SOUND EASY WITH A Kenny Baker TRUMPET AUTOGRAINED MOUTHPIECE 3413 POST FREE

MELODY MAKER COMPENSATED "BITE" Member's Club Series

ERIC DELANEY USES KING Model E CARLTON STICKS

The Melody Maker INCORPORATING "RHYTHM" VOL. 26 No. 868 MARCH 25, 1950 EVERY FRIDAY - 4d.

CARROLL GIBBONS TO GIVE UP SAVOY ORPHEANS BATON

Now Director of Entertainments AFTER 19 years as bandleader at the Savoy Hotel, London, Carroll Gibbons takes over a new appointment on April 1...



Carroll Gibbons

Vic Lewis for Variety after U.S. visit BANDLEADER Vic Lewis leaves for the States on March 31...

THE 'CHEE-CHEE GIRL' IS COMING HERE

THE MELODY MAKER understands that Rose Murphy, the "Chee-Chee Girl" will be visiting London at the end of this summer...

MUSICIANS' BALL: ONE WEEK TO GO Only a week now remains before the Musicians' Social and Benevolent Council stages its "Musicians' Ball 1950"

MUSICAL VARIETY IN BBC'S SPRING SHOWS ALL aspects of popular dance music will be contained in a grand selection of new BBC shows being launched in the course of the next few weeks...

CHANGES FOR GROVE OPENING The band with which Arthur Coppensmith returns to the Coventry Grove next Wednesday (25th) consists of...

SHOW PLANS He will travel by air, accompanied by his manager, Harold Davison, returning on April 13.

PROVINCIAL FANS CATERED FOR AT 4-BAND CONCERT

Despite the fact that there is evidently, therefore, a very big demand for tickets from fans in the London area, agent Alfred Prager, who is promoting the show, has not lost sight of his original intention...

MY FOOLISH HEART

23, Denmark St., W.C.2 Temple Bar 8651/2

SPECIAL TERMS To formulate this plan he has made special arrangements for parties of five or over to travel by train from any part of the country...

STOP PRESS Announced as we close for press that the Pat Back-A-Rama Xhabber Quartet will return in October for a tour of British Varieties.

PRE-SESSION DISCUSSION

THE MELODY MAKER is advised that any delay in answering applications has been due to the fact that a new supply of tickets has had to be printed.

STOP PRESS Announced as we close for press that the Pat Back-A-Rama Xhabber Quartet will return in October for a tour of British Varieties.

THE NEW Besson "Academy" B-FLAT TENOR SLIDE TROMBONE

The following are among those who have written in to tell us that they are now a "Academy" Trombonists

Those who wish to make use of the "Provincial Parties" offer should write immediately to Alfred Prager at 27-28, Charing Cross Road, London, W.C.2.

TONY MOORE London Philharmonic Orchestra

W. E. BODWY B.B.C. and London Philharmonic Orchestra

Pat Back-A-Rama Xhabber Quartet

FOUR-HANDED 'MUSIC'

IF you want to know how to put over a popular number in character—ask Sid Phillips. Take, for instance, "Musical Music! Musical!" To tickle the public palate, Sid thinks you should get as near as possible to the original "Nickelodeon" rendering.



Sid Phillips and Arthur Phillips—both were re-organized at Hammermith last Monday.

Accordingly, Sid sits down next to Arthur Phillips at the piano, and the two of them hit out just about the most honky-tonk version imaginable.

This photo was taken last Monday night at Hammermith Palace, and shows Sid and Arthur warming up the Teresa Brewer specialty.

Sid's Hammermith appearance was entirely to the liking of this critic. Sitting straddling one long line at the front of the crowd, the boys achieved a pleasant intimacy with the crowds of dancers, and gave renderings of most of the ever-recurring repertoire of the very successful ragtime medley.

The vocalists, Jane Lee and Johnny Rogers, registered well, but (perhaps because they have become used to inferior microphones at provincial one-night stands) sounded a bit dull in the first-class equipment at Hammermith—Jack Marshall.

Ted sets out to prove a theory, and looks like succeeding

"I'M out to prove that well-produced stage-band shows are not a thing of the past."

It was Ted's theory prior to his variety opening at the Chickadee Night Club (20th St.) that he could do everything to ensure that the cards were well stacked in his favor. He has borrowed effects equipment from the studio, he held four "jacks" in the persons of comedians Jack Jackson, Jackie Armstrong, and Jack Marshall. Although Jack Billings—but he saved the ace until the very end of the show.

Even so, the show from this reviewer's standpoint lacked that essential "something." For a comedian who built his reputation on the best in swing music to enter and succeed virtually overnight in the specialized sphere of stage presentation is perhaps expecting a little too much.

However, despite a few production "hiccups" Ted was an entertaining show. He made changes in his act, and he showed a swing enthusiasm; he aimed his social shafts at the dead center of public taste.

When one or two aspects of the show have been tightened up

PUT "DASH" IN YOUR PROGRAMMES... WHY SHOULD THE RICH MAN HAVE IT ALL? I LOVE THE GRAVEDIGGER'S DAUGHTER WITHOUT THAT CERTAIN THING... THE BIRTHDAY WALTZ BLUE RIBBON GAL

THE NEW SENSATIONAL BEGUINE FOXTROT COVER GIRL A FASHION MAGAZINE IN SONG

Thanks, Harry Dawson, for a brilliant send-off broadcast DANCE ORCHESTRATIONS - 2/6 LEONARD GOULD & BOLLETER, 130, New Road Street, W.1

I CAN'T REMEMBER, CAN'T I? OH, MY DADDY Magna Music Co. Ltd. 6, Denmark Place, W.2

SHOW PAGE Here's a cert. for variety or I'm a Dutchman!

IF the London Palladium wants to "wow" for its coming variety season without getting into a muddle, it has a cert. for its new production, "Here's a Cert. for Variety or I'm a Dutchman!"

Many of the Lewis fans were absent-mindedly watching the Dutch group back the stage, and it is credit to the Pia that she completely won the audience with her ebullient personality.

When she and vocalist Anne Kioffer took their final bows the audience burst into a storm of applause. Finally, when the audience was to some extent subdued, the Pia escorted the two girls to the front of the curtain, where they were the subject of an even greater ovation.

One individual carried away momentarily by the enthusiasm, shouted out: "Send the boys home, Vic." Had not been the fact that the group had to dash away for another engagement, I am sure they would not have been allowed to leave the stage.

DEAD "MIKE" Unfortunately, the audience was not in the mood to appreciate the Dutch act's "The Dutchman." But the Dutch act's "The Dutchman" was not on this occasion by a dead end.

This was one of three Nellie Lutcher numbers, sung and played by the band, which were the highlight of the evening. The first was "The Dutchman," which was a very interesting and popular number.

Lee left me unmoved and comments about his performance which I overheard. Let me say that Lee's performance was not only a success but a triumph.

SONG AND DANCE Considering that the vocal group, the Korridors, opened the show with "The Dutchman," it was a slight mistake to have the vocalists perform next—when they sang a title number—on a stage where the audience was unaware of their existence.

And "Musical Music!" itself did not get the applause one might have expected. Perhaps the two vocalists missed the authentic "Nickelodeon" sound which the audience with its heart-throb vocalizing, had received a rousing reception, armed with a hand microphone, but the applause was not as big as the audience's.

LACK OF FEELING Despite his record of over 200 records, it is a pity that Jack Jackson has not been able to make a name for himself in the past twelve months since his last west coast tour.

He has the chief attributes of a great singer, as one would expect from his work with operatic companies and his training in Italy, but he has completely failed to stir me.

With songs like "Sorrento" and "Temptation Symphony," which have a story and build up to an exciting climax, a singer should be able to convey the feelings of the song to the audience.

Let me say that Lee's performance was not only a success but a triumph. Let me say that Lee's performance was not only a success but a triumph.

Seven new Ross Parker songs in new Hyton 'Crazy' hit You Are, song by Jan Murray, and "You Are" which is itself a song which is itself a song.

I CAN'T REMEMBER, CAN'T I? OH, MY DADDY Magna Music Co. Ltd. 6, Denmark Place, W.2

COVENTRY AND DISTRICT DRUMMERS Your best chance to see and test the very latest Premier drum equipment and the wonderful "SUPER" ZYN CYMBAL

Ad libbing.. Jazz versus Bebop: You might as well say . . .

There should be no stealthy packing away of instruments in the name of "M.M." Technical Page tip. In the name of course, the double bass.

"Bebop" has also been referred to as music with no melody, distorted rhythms and dissonances. This misconception has been fostered by certain radio and television shows, the movies, and various misinformed newspaper columnists.

Let's return to the original subject, Jazz versus bebop. This controversy, if any, is based on a false premise, since in my opinion they are basically one and the same thing, or rather, they are part of the other.

"Bebop" may be realistically defined as an extreme form of natural swing. In jazz, I think my theory has been proven by the incident of swing. This word created a similar controversy in the name of swing.

Jazz versus . . . Jazz! Is it true what they say about Dixie?

IT has been said that Dixieland music is a derivative of New Orleans jazz. I would rather state that Dixieland is the original phrase had read, "Chicago style is a derivative of New Orleans jazz."

Not by any means, says HARRY GOLD. Dixieland music is a derivative of New Orleans jazz. I would rather state that Dixieland is the original phrase had read, "Chicago style is a derivative of New Orleans jazz."

Disputed Robert Coffin, in his book "The Dixieland Story," says that Dixieland was given its name because they were disinterested in the music that had rejected them.

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FRUIT versus APPLES! argues U.S. tenor star CHARLIE VENTURA

DURING the past three years the misuse of the word "bebop" has resulted in its being mistakenly defined as a weird form of music played by loathsome characters who affect grotesque, heroic and horn-rimmed glasses, etc.

"Bebop" has also been referred to as music with no melody, distorted rhythms and dissonances. This misconception has been fostered by certain radio and television shows, the movies, and various misinformed newspaper columnists.

Let's return to the original subject, Jazz versus bebop. This controversy, if any, is based on a false premise, since in my opinion they are basically one and the same thing, or rather, they are part of the other.

"Bebop" may be realistically defined as an extreme form of natural swing. In jazz, I think my theory has been proven by the incident of swing. This word created a similar controversy in the name of swing.

Meaningless Strangely enough, during this period my name has been successfully accepted in many locations throughout the country where the music known as bebop was very much disliked by the general public.

Swing was composed of a mixture of Dixieland, ragtime, etc. (all forms of jazz). Just as jazz has swung for its nucleus, hence it's my opinion that the word "bebop" means virtually nothing in the music it refers to.

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# That Archer Street Problem



FREEFUNKS... He had before me his plans for the perfect musician's center... but they have materialized.

I have tried to find out just why these efforts got nowhere. First, I had that, however enthusiastic the MSBC may be about the scheme, everything they do is according to constitution, subject to the endorsement by the National Executive Committee of the MU.

I therefore approached the MU and had a chat with Jerry Francis, assistant to general secretary, Harrie Balfour. Harrie assured me that both Harrie and Jerry have the provision for a Musicians' Centre very much at heart and would be glad to give their support to such a worthy project. I was told that they would have to deal with the London Branch.

Jack Dearlove, secretary of the London Branch, could only remark that the application for a Centre is a hardy annual, but that he does not receive sufficient support from the London Branch.

It is looked upon as being a minor nuisance, and it is not to stand about in Archer Street, but to make use of the facilities provided by the LOA.

Which is simply evasion of the issue. And in any case, everyone who frequents Archer Street knows the three-band musicians does not feel at home among the members of the LOA.

The MSBC, which is the only body which has the right to approach the LOA, is an excellent idea, and they took legal advice on the desirability of launching the venture, and received a favourable reply.

Chris Hayes

# ON THE BEAT

PAGES FROM THE NOTEBOOKS OF 'MELODY MAKER' REPORTERS

THEY call her Holland's Nellie, but believe me she's far from being all-gone on that and when she's off her name. The Pia Beck-Ann Schoberer... first English concert date at the Guildhall (Empire), and I was travelling by coach, with a group of their second engagement of the busy season.

I got chatting with Pia, and Loucheur's story came out. Interrupted by frequent glances out of the windows at the illuminated London streets, which she was seeing for the first time.

I was up in Stockholm with the title "Loucheur" when I first heard Nellie's records, she said. It was two years ago, and she says that she will never forget. Dizzy was there at the time, and every evening when we finished work I used to go along and sit in with the Giltedge Band.

And pianists? Well, I think Erolit Garner's the tops.

Early start

The most interesting thing about chatting with Pia, though, is that she's a twenty-four year-old, charming, and has the exuberance of a light-hearted school girl. If you meet her out you'd think you were meeting a hunting, shooting and fishing type. You think you're meeting a great much of her time in a night club.

Singing and playing piano, Pia had the trio at Amsterdam's Flying Dutchman... November, with vocalist Anny O'Brien. It was there, that the British musician first spotted her, and she has since made her name listening to her intimate recordings.

She started playing piano at the age of twelve, and she was singing with three other girls in the quartet. During the war she joined the Miller Sisters and stayed with them for six years until she formed her own group.

Chris Hayes

Chris Hayes

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Chris Hayes

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Chris Hayes

# 'Jazz' at the Phil.-for one night?

1945 won their mammoth silver cup, but believe me she's far from being all-gone on that and when she's off her name.

Norman Granz, U.S. impresario famous for his "Jazz at the Philharmonic" concert in London last Friday (17th), en route for Paris.

He said the Maxine Margulies' permission to accept the programme of "concerts throughout the Continent." These are scheduled to start in May and will feature a veritable galaxy of U.S. jazz stars.

Among the personalities he is presenting are vocalist Ella Fitzgerald, tenor-saxists Coleman Hawkins, Billie Holiday and Lester Young, trombone—consolation tenor—Roy Eldridge; pianist Hank Jones; bassist Ray Brown; and Tommy Dorsey drumming. Buddy Rich.

Granz wants to bring his "Jazz at the Philharmonic" entourage to Britain for one concert. It is understood that he proposes to approach the Musicians' Union with the suggestion that the concert proceeds should be donated to the Union's Bursary fund, and to any charity the Union cares to name.

Collector readers will be interested to know that the concert has been given him a specimen album of a new set of Mercury recordings entitled "The Jazz Scene."

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# FOUR STARS IN HARMONY: WELCOME TO 'LILI'



All four of the handliners concerned met last Friday (17th) to work out details of the "Progressive 20 Orkneys" music concert at the Empress Hall on Sunday, April 16. This evening's picture shows (l. to r.) Harold Beeson, Ralph Sharon, Leo Lewis, Kathleen Stobart, George Evans and Alfred Proger.

Following their recent very successful "Dixie Ball" at the Hammersmith Palais, the NFJO proposes to launch the first National Jazzband Contest.

This will be staged at the Empress Hall, Earl's Court, on Tuesday, April 25, beginning at 7.30 p.m. The contest is restricted to combinations playing what is best called "Traditional Jazz," and from every part of the country.

Groups which have already received invitations include the Harold Beeson Jazz Band, Ray Vaughan's Jazz Band, the Grand River Jazz Band, Mike Danville's Jazz Band, Ken Driscoll's Jazz Band, the London Blue Jazz Band, and the bands of Dave Wainman, Rex Roper, Eric Lister, Alan Kirby, Sunny Mack, Freddy Crook, Tony Street, Ray Pezley, Ted Beadie and Ray Cooper.

Any band wishing to compete that has not sent an invitation should write at once to the Federation, Room 110, 110 High Holborn, W.C.1, marking their letter "NFJO Jazzband Contest."

Prizes are to include a banner to be kept by the winners, a free recording session for the winner, and in addition to the bands several names past outside have been asked to play the winners details of these attractions will be given in our next issue.

Chris Hayes

Chris Hayes

Chris Hayes

Chris Hayes

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Chris Hayes

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FELDMANS 3 HIT SONGS from Warner Bros. "IT'S A GREAT FEELING" RIDDLE DEE DEE IT'S A GREAT FEELING GIVE ME A SONG WITH A BEAUTIFUL MELODY DON'T CRY JE

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# Compromise is the snag

declares arranger ALAN BRISTOW

## Technical Page

... commenting on this heart-ey from a Scottish saxist

THE main problem that staff arrangers of publishing houses have to consider is how to score so that an arrangement will sound well when played by any combination from a café trio to a full orchestra. The obstacles to be overcome are numerous to make this possible.

If we score so that the full orchestra is at the head, we find that in most cases the arrangement is written for the thousands of small groups throughout the country. As a faster greater number of commercial arrangements are used by bands than by combinations, the larger category (10 pieces and over), the arranger has to score mainly for a limited front line, at the same time bearing in mind that the arrangement may with full brass, saxophone, and strings.

To cater successfully for all combinations is a problem that has taxed the arranging skill of some of the best brains in the business. The problem was negligible in the days when three brass, three sax, and four rhythm counted three days of more brass, two days of more saxophone, and five or more saxophones, in fact and the advent of open voicing and "progressive" harmonies has become even greater. The arranger has to compromise all the way, with the result that his work is bound to suffer.

### SOLUTION

As far as I can see there is only one solution to the problem and that is for the publisher to mention of each arrangement for small groups of four, five, six, seven, eight, nine, ten, and eleven, and for combinations of from eight to twelve, and yet a third from twelve upwards. This, of course, would entail a great deal of extra expense and I cannot readily see the publisher taking it. If we are to continue using the present system, I do think a great deal can be done to improve the "commercial" arrangement. Let us take an average solo passage for four saxophones as an example. The first saxophone (1st flat) also takes the second saxophone (1st flat) and the second saxophone (1st flat) also takes the first saxophone (1st flat). This is a very common arrangement and it is one that can be done to improve the "commercial" arrangement. Let us take an average solo passage for four saxophones as an example. The first saxophone (1st flat) also takes the second saxophone (1st flat) and the second saxophone (1st flat) also takes the first saxophone (1st flat). This is a very common arrangement and it is one that can be done to improve the "commercial" arrangement.

THE parts which are issued for the second tenor in most commercial arrangements are getting beyond a joke. I understand this is caused by the trio parts being written in the more orthodox three-part harmony, with the fourth instrument added later. This means that if you get from three saxes a smooth, flowing figure which might hardly denote from a straight line. But the second tenor line would be a crazy, cell-like series of jumps. It is all very well to say that if the player knows his business the blend should come out all right in the end. But the tones of the various alto and tenor registers are not exactly similar, and the present effect is sometimes ridiculous, especially when you get the second tenor right under the first alto and above the others.

I know that the publisher wants to cater for the more numerous type of band, but surely something could be done to improve on the present state of affairs. In a first, the present "added note" method for cadences, closing bars and sustained passages. In slow numbers, the solo jumps could be avoided, even if the more awkward of the more essential interval when a trio is used. It should have all the sax parts re-voiced when it has four. To that I would answer that to do this with the present enormous output of songs would require a resident arranger, and the man who puts the bills would have something to say about that.

HUGH HINSHELWOOD, Glasgow.

how the parts interchange making a complete whole, while at the same time, each voice is reasonably smooth and easy to play. The leap from 10 to 11 flat back to C in the third and fourth bars of the fourth sax part is not as bad as it may look on paper, and as I said before, the arranger has to compromise. It is flat in the same part contains for the whole bar to avoid an unsatisfactory jump to the 11 flat above for the second tenor of the bar.

The heroine has an independent part, except for the last two bars, where it doubles the melody octave down. This was unavoidable in the circumstances.

Example 1

Example 2

Example 3

I do not pretend for one moment that this is a perfect arrangement, but I agree that it is superior to a great deal of the voicing found in present-day "commercial" arrangements. It is a compromise, but it is a compromise that is worth making. It is a compromise that is worth making. It is a compromise that is worth making.

## Collectors' Corner

Edited by Max Jones and Sinclair Trail

A LETTER from ACI Bryan, of the B.A.F., calls our attention to a programme called "RPM" broadcast on the British Forces Programme on Saturday at 7.15 p.m. (10.15 in England). It is a programme, says Bryan, full of interesting and useful items. It is a programme, says Bryan, full of interesting and useful items. It is a programme, says Bryan, full of interesting and useful items.

Incidentally, we enjoyed last Saturday's "Jazz Club" record session by Doris Preston. It was devoted to Lead Belly, and was very well selected and presented. The records were special BBC recordings made in 1938.

So far as I am aware, the presence of Mamie Klein's name in these early Dorsey personnel originated with Edgar Jackson at the time of the release of these titles on Parlophone. No doubt E. J. obtained that information from a reliable source.

As for Mickey Bloom (we will assume that Mr. Harper does not mean Mickey Bloom, not Bert Bloom, the latter being a saxophonist in Charlie Barnett's band), the latter was in Dorsey's band in 1937, and it was information from his own letters which resulted in Bloom's name appearing in these Dorsey personnel.

And rightly too, I feel, for Mickey wrote as follows: "I recorded the early Dorsey Goodman's 'Jungle Blues' with Ralph Velociano, and as it was a very nice piece, and an interesting fact may now come to light."

I think we are all agreed that McPartland's clear recollection of Goodman grabbing Mamie Klein's trumpet and stepping up to the mike to take a solo is evidence, and it seems that the interest has now shifted to that date (June 4, 1938) when McPartland told me that he had seen Tommy Dorsey making records for Brunswick that day, not

Now, however, Mr. Harper draws attention to the fact that the date is June 4, 1938, not June 5, 1938. This is a very interesting detail, and it is one that is worth noting. It is a very interesting detail, and it is one that is worth noting.

Secondly, the Jimmy Bevard quartet of sax, I have mentioned three times before as additional to Ralph Venables' "Hot House" article in the previous "CC" issue, and my lesser John "Knobby" Parker was Parker made a great number of recordings with many hit-ability groups around the middle thirties, and at three saxes were made in November, 1937. It is possible that the "Hot House" quartet consisted of Venables, Parker, and two other sax players. However, I am certain that Hines was not a member of that quartet.

As to this fact that Hines had been running a "Hot House" quartet in 1937 and was still one of the big band leaders at the time of the "Hot House" article, it is all likely that he was still active at the period. I am sure that Hines was still active at the period. I am sure that Hines was still active at the period.

The pianist "Freddy" Gil had definite Hines tendencies. He was a pianist who was very much influenced by Hines. He was a pianist who was very much influenced by Hines. He was a pianist who was very much influenced by Hines.

There is no doubt that Hines was a very important figure in the jazz world of the thirties. He was a very important figure in the jazz world of the thirties. He was a very important figure in the jazz world of the thirties.

## Jazz sides from three Continents

GRAEME BELL AND HIS AUSTRALIAN BAND  
Just A Closer Walk With You - Three O'Clock Blues  
HUMPHREY LYTTELTON AND HIS BAND  
Straight From The Wood - Irish Band  
RED NICHOLS AND HIS BAND  
That's A Plenty - Dallas Star

It is interesting to compare these records, for they are made by the same type of bands, playing more or less the same type of music. They are made by the same type of bands, playing more or less the same type of music. They are made by the same type of bands, playing more or less the same type of music.

I think you will find that the main difference between these bands is the rhythm section. The Australian band has a beat which is strong, but a little on the heavy side. The British band is dependable, but sounds a trifle phlegmatic and a little on the slow side. The American band has a certain restless energy.

It is that, I think, that is the main difference between these bands. It is that, I think, that is the main difference between these bands. It is that, I think, that is the main difference between these bands.

Back to Blue is a jazz fan, or maybe he was the boy who used to go for the gin, but whatever he was, he was a jazz fan. He was a jazz fan, or maybe he was the boy who used to go for the gin, but whatever he was, he was a jazz fan.

Actually, this version is a very good one. It has a certain swing and the recording is a very good one. It has a certain swing and the recording is a very good one. It has a certain swing and the recording is a very good one.

The closing ensemble on this record is a very good one. It has a certain swing and the recording is a very good one. It has a certain swing and the recording is a very good one. It has a certain swing and the recording is a very good one.

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Humphrey Lyttelton and trombonist have some unhappy moments in their solos. The band does swing to a certain extent, by reason of a good pianist and a drummer who manages to maintain a good strong beat, but for jazz feeling it is not as good as the Lyttelton group.

The recording and surface of these sides, incidentally, are pretty horrible.

The Nichols record comes as somewhat of a surprise. Whilst the band does not contain a soloist to compare with Lyttelton, it does manage on "That's A Plenty" to give a very good impression of the Lyttelton group.

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## Jazz Reviews

By Sinclair Trail



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