

Melody Maker

INCORPORATING

'RHYTHM'

Vol. 27 No. 920

MAY 5, 1951

[Registered at the G.P.O. as a Newspaper]

EVERY FRIDAY - 4d.

BBC CUT 'JAZZ CLUB' 15 MINUTES FOR SPORT COMMENTARIES

NEW ELLINGTON BASSIST WEDS



Ray Ellington carried the bride for the "MM's" photo when his new bassist Len Harrison wed Miss Edna Connell at Kensington Register Office on May 1.

-and Coleridge joins Burns 6

COLERIDGE GOODE, who left the Ray Ellington Quartet on Sunday, signed this week with Tito Burns. He joins the Sextet this coming Sunday at Wolverhampton.

Continuing in his dual rôle of bassist and comedy man, Coleridge will feature in special numbers now being written. His own "Dream For Bass" has already been transcribed for the Sextet by Bernie Fenton, and other instrumental and comedy items are to follow.

Obvious choice

Commenting on his impressive capture, Tito Burns said: "The Ellington Quartet and my own group have worked together on numerous dates, and through these contacts I have acquired the greatest admiration for Cole's terrific musical and comedy attributes.

"When he left the Quartet, and my own bassist announced his intention of joining Ted Heath, my course was obvious." Coleridge told the MELODY MAKER: "I look forward with great pleasure to working with Tito and the boys. I've always admired the Sextet; and in any case—I badly wanted a hat!"

On the same day, Albert Hall rejoins the Burns Sextet. Asked what made him decide to return to Tito, Albert said: "Well, my hat wore out."

LESLIE BAKER IN 'GODIVA' FILM

After only three weeks' residence at the Leas Cliff Hall, Folkestone, Leslie Baker and his band find themselves chosen to feature in the Lauder-Gilliat film, "Lady Godiva Rides Again," now in production on the South Coast.

Earlier sequences shot at the Regent Dance Hall, Brighton, in which Syd Dean and his Band appeared, have now been completed, and the unit yesterday (Thursday) was scheduled to take over the Leas Cliff Hall for the rest of this week.

Here the finals of the beauty competition "won" by Pauline Stroud at Brighton will be shown, and violinist Leslie and his band will be prominently featured.

Already Baker vocalist Joyce Clark has recorded the soundtrack of the Rex Music number, specially written for the film by Leo Towers and Frankie Russell, entitled "How Long Is Always?"

The Baker Band and Joyce will be heard broadcasting again on May 19—12 noon till 12.30 p.m.

STOP PRESS

Louis Armstrong All-Stars open European tour, August 19, at Nuremberg.



Tito Burns discusses terms with his "new" boys, Albert Hall and Coleridge Goode, who sport their "issue" hats—Tito's T-men tiffers! Only "shooting" was by the "MM" cameraman.

NFJO decide: 'We will not fight MU policy'

THE NFJO's plan to present two American jazzmen at the Royal Festival Hall takes a new turn this week with the Federation's decision "not to take any line of action that would be against the policy of the Musicians' Union."

This indicates that the NFJO would not actively oppose any drastic measures taken by the MU to prevent the American jazzmen playing here.

Whether the MU will in fact take such action will probably be decided when its executive committee meets on May 15.

The NFJO is conveying its decision to the MU, at the same time urging the Union to give its "special consideration" to the proposal to bring two U.S. jazzmen in for the Festival.

No Rich, Spanier

The NFJO's statement of policy followed a special meeting of bandleaders and other representatives on Tuesday (1st).

Meanwhile, negotiations for the booking of American stars goes ahead. Notification has now been received that neither Buddy Rich nor Muggsy Spanier will be able to appear at the concerts. But Edmond Hall, Wild Bill Davison and pianist Ralph Sutton have intimated that they will be available.

Irene Hilda for TV and Society season

French singer Irene Hilda, who has been singing with brother Bernard's band at "Le Drap d'Or," most chic of the Paris niteries, opens next Thursday for a four-week season at London's Society restaurant.

The young songster arrives in Town today (Friday) and features tomorrow night in TV's "Continental Cabaret."

It was only last week that "MM" correspondent Henry Kahn described Irene's rise to fame in his Paris Newsletter.

ANNE SHELTON



Anne Shelton waves good-bye to the "MM" photographer as she boards the s.s. "Caronia" en route for her latest U.S. dollar-earning tour last Saturday (28th).

—and 'MM' asks: Why not switch it to Sundays?

THE weekly ration of specialised music for jazz fans is to be cut as from this week. The 45 minutes hitherto divided between "Jazz Club" and "Jazz for Moderns" is being reduced from 45 minutes to half-an-hour.

On protesting to BBC dance music chief Jim Davidson, the MELODY MAKER was told: "These arrangements are due to the incidence of various sporting programmes cutting across the time normally allotted to 'Jazz Club' and 'Jazz for Moderns.' This is not intended to be a permanent policy."

The Festival opens —with Geraldo

YESTERDAY—the first day of the Festival of Britain—a dance band played at the Royal Festival Hall. Leader to whom this enviable honour fell was the "MM" Poll's King of Sweet Music, Geraldo.

The occasion was the reception and dance which followed the Festival's inaugural concert.

NFJO protest

Asked if it would not be possible to have the "Jazz Club" and "Jazz for Moderns" airings at an entirely different time, Mr. Davidson said: "Suggest one!"

The MELODY MAKER'S answer was a simple one: "Sunday mornings."

A spokesman of the NFJO said: "The BBC's decision is a dreadful one. It is a great blow (Continued on page 6)

CALVERT PERMANENT 'TOP SCORE' GUEST

Broadcasting as the first guest artist in the revised "Top Score" programme on April 21, trumpet virtuoso Eddie Calvert was so successful that he has been chosen to guest every other Saturday, as from tomorrow (5th).

Arrangements to be played by Stanley Black and his Orchestra in support of Eddie Calvert are being specially penned by Wally Stott.

N. Reg. Variety Chief Bowker Andrews dies



THE whole of the British broadcasting industry, and Northern dance bands in particular, lost one of their best friends when, in the early hours of last Wednesday morning, Bowker Andrews, Senior Variety producer in the North of England Region, died suddenly at the early age of 43.

Born in 1907 in Sheffield, "Bowk," as he was affectionately known, was educated at King's School, Canterbury, and later worked in his father's music-publishing business, Swan and Co., Ltd.

He joined the BBC in London in 1929 as a balance and control engineer, in which capacity (Continued on page 12)

THE GREAT SWEDISH NOVELTY

SATURDAY WALTZ

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ALTO SAXES, all low pitch	TRUMPETS, all low pitch
King, nly. gold lac. full art.ist. 247 10	Jedson, R./C. silver plate 210 0
Martin H'craft, late model, gold lac. 252 10	Bourden, slide, gold lac. 218 10
Selmer, B./A., nly. G.L., late mdl., superb 277 10	Bourden, R./C. silver plate 212 0
King, silver plated, full art.ist. 240 0	Whaley Royal, gold lac., slide 212 0
Hawkes XXth Cent., full art., S.P. 232 10	Lincoln, gold lac., slide 216 10
Elkhart, silver plated, full art. 230 0	Skyliner, gold lac., slide 214 0
Conn, late model, gold lac., full 252 10	Box, silver plate, 2 & b. pitch 218 10
TENOR SAXES, low pitch	Box, silver plate, 2 & b. pitch 218 10
Dearmao, new super, full art., gold lac. 265 0	Buescher Aristocrat, silver plate 232 10
Rene Guenet, full art., nly. gold lac. 257 10	Mashatten, nly. gold lac., sl. 218 10
Dore, S.P., art.ist. 245 0	GIUITARS
Buffet, s./plated, art.ist. 222 10	Aristone, 'cello built, evd. ft. brd., s'burst 220 0
No name, s./plated, art.ist. 220 0	Stadim, 'cello built, blonde, as brand new 232 10
BARTONE SAXES, all low pitch	Abbott Victor, full size, R./S. hole 218 0
Selmer, art.ist. 240 0	Un-named, full size, R./S. hole 210 0
Selmer, s./plate, full art.ist. 242 10	Grafton Spanish electric, white 232 10
Selmer Super, full art.ist. 255 0	Grafton Spanish electric, blonde 242 10
SOPRANO SAXES, all low pitch	PIANO ACCORDIONS
Conn, full range, s./plated, straight 217 10	New Frontalin, 1951 mdl., 120/41/4, 3 couplers, black 297 10
Lewis, full range, s./plated, straight 216 10	Hohner, Organoia, black, mod., 120/41/4, 3 couplers 244 0
Martin, full range, s./plated, straight 217 10	Soberano, 80 bass, treble coupler 219 10
Martin, full range, nly. gold lac. 222 10	Casali, 41/120/4, treble coupler 227 10
Buescher, full range, S.P., straight 220 0	Soberano, 24 bass, overhauled 214 0
Buescher, full range, gold lac., curved 227 10	BOBHM CLARINETS, all low pitch
TROMBONES, all low pitch	Bohm Cavalier, 2 & b. newly gold lac. 232 10
Conn Cavalier, 2 & b. newly gold lac. 232 10	Cabart, wood, 17/8, hand forged keys 218 10
Majestic, newly gold lac., 2 & b 227 10	LaFleur, wood, 17/8, as new 223 0
Conn, med. bore, nly. gold lac. 235 0	Kohler, wood, art., G.G. w./out, low, Esp. 227 10
Conn, silver plate, med. bore 227 10	Lewin Frenes, 17/8, wood, as new 222 10
Holton, med. bore, silver plated 235 0	Boston Wonder, metal, 17/8 210 10
Buescher Arist., med., 1/b, nly. gold lac. 246 0	

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Investigating the NFJO plans for the Festival jazz concerts, our columnist stumbles on what he calls . . .

... A Mare's nest of trouble!

THE NFJO Festival Jazz Concert is turning into a problem. First, there was the question of what bands to ask—with the committee torn between the Festival authorities, the NFJO membership, and the pressure of those who claimed to speak for the general public—and now there is the MU threat to oppose the appearance of American musicians.

Anyone who has read the minutes of the last six NFJO committee meetings must feel tempted to sigh for the free and easy life of a promoter who has no desires beyond a maximum profit and a minimum entertainment tax.

The Festival authorities, concerned with the dignity of the hall, are naturally desirous to have a jazz concert which bears the closest possible resemblance to the symphony concerts which will precede and follow it; the NFJO, on the other hand, as an organisation of initiates, wants to bring jazz alive in its most authentic form—and this, if all had gone well, would have taken the form of a history of jazz from folksong to bop.

There was a suggestion to have Alan Lomax start things off with folk versions of some of the worksongs, blues and ballads on which jazz was based, but with the limitation upon two Americans—the NFJO membership naturally kept pressing for front men rather than singers or guitar players.

A drummer

There was still another move within the committee: to ask for a drummer rather than a horn man; and this suggestion was based on the logic that few American front-liners would be willing to play with a rhythm section that either drags or speeds up and certainly hasn't

Cartoon . . . by FROY



enough of a lift to make the visitors play decent music.

This faction argued that there were plenty of good brass and reed men in Britain and that the NFJO would, therefore, be carrying coals to Newcastle if it brought any but the most exceptional front-liners to this country.

Everyone, on the other hand, admitted that there was practically no first-rate drummer in this country.

To bring over someone like Zutty would, therefore, serve to show exactly what was wrong with British jazz; it would allow the British bands on the bill to play better than they could with their own drummers; and it would allow the fans to learn something about jazz which no amount of gramophone records could have taught them.

This line of logic, though shared by all committee members, was finally voted down on the grounds that the general public would prefer to see a front-line man like Wild Bill, Muggsy or Edmond Hall, even if it meant a lower standard of all-round musicianship than might be expected if a British front line were playing with a top-notch American rhythm section.

Protests

Add to this the protests of those British bandleaders whose names were not included in the first choice of the committee—and you have a mare's nest full

of trouble. What was the committee's choice based on?

On a compromise between those committee members who felt that it was the job of the NFJO to put the best possible bands in front of the public, those who felt that names were as important as musicianship (for what use would an empty hall be to anyone?), and those who felt that the NFJO's primary loyalty was towards member bands.

There was no unanimity within the committee on this point, and the final choice of bands clearly showed the divergence of opinion between the three factions.

But none of these problems was as serious as the one which arose when the MU announced its decision to oppose the appearance of the Americans. For by now the Festival authorities had clearly indicated their decision that the jazz concert should provide the foil to the symphony concerts; and since the symphony concerts were to feature the world's greatest musicians, the jazz concert should do the same.

Doubtful

It had, therefore, become extremely doubtful whether the original idea of holding an all-British jazz festival would still be acceptable to the Festival committee. To bow to the MU decision now meant shelving the whole concert and robbing some 70 British musicians not only of their livelihood but of the chance to prove that jazz was worthy company for the world's great symphony orchestras.

That the MU has little or no support from its own members on this issue became clear when the NFJO called a meeting of bandleaders to question them on the point.

Discussions in the Parliamentary Labour Party and the Trade Union Council also lend support



ONE NIGHT STAND
by Ernest Borneman

to the impression that the secretariat of the MU will have a hard time explaining its policy to loyal unionists in other walks of life.

The state of affairs is serious. Here we have Britain's finest concert hall ready to throw open its doors to the best British jazz men, and here we have a Union which says: "Sorry, boys, but as long as Mr. Petrillo doesn't toe the line, we can't let you play."

Here we have the chance for which every English dance musician has been hankering, a platform bigger and more presentable than the Albert Hall, an occasion which finally puts dance musicians on the same plane as the world's great concert musicians—and here we have a Union which says: "Sorry, boys, but the Union is more important than you."

It's exactly the kind of thing which provides fuel for the arguments of the reactionaries who say that all Unions are bad. It's heartbreaking for those who believe that Unions are the foundation stones of a liberal society.

Criticisms

Public opinion and the pressure of its own membership will, I think, change the Union's mind in time for the concert. But meanwhile a storm of criticism has arisen which affects other Unions as well as the MU.

Relations between the Union and the public have worsened still further. And the musicians, more anxious even than the jazz lovers to have the doors opened to the great jazzmen from abroad, are once again in danger of having wrested from them a chance to improve their musicianship.

ROUND THE CLUBS

with MIKE NEVARD

IT'S FESTIVAL TIME down South. And the first Rhythm Club to get on the See-Britain band-wagon is New Addington's. Passing over a dubious point of whether a New Orleans Street Parade is part of This Ancient Heritage, we find that four bands will be playing through the streets of Croydon before the Club's evening concert at the Civic Hall. George-street and North End residents who don't like jazz had better shut their windows on the day—June 2. Those who do like it can get their tickets from Mr. F. R. Getgood, of 148, Castle-close, New Addington, Surrey. Bands called out for the parade (and concert) will be those of Mike Daniels, Mick Mulligan, Norman Hill and Colin Thompson.

MANCHESTER fans, chalk it up: the bands of Humphrey Lyttelton and Graeme Bell are both playing for Manchester Jazz Club's Saturday Night Jazz Session tomorrow. Rendezvous for this Spring double is Stockport's Centenary Hall. Call on Neil and Hardy, Ltd., 14, Great Underbank, Stockport, for tickets.

SINCE the column's last appearance three weeks ago, new clubs have entered the field. Now meeting Saturdays (4 p.m.) at 12, Great Newport-street, W.C.2, is the Imperial Jazz Club. Resident band is Len Beadle's.

AT NORBURY recently, the Johnny Dankworth Seven opened the Bandbox—modernists' haunt at the Grandison Dance Hall. Backing-up were Jack Honeyborne's All-Stars, the Alan Hurst Ork and the Bandbox Sextet. Sunday kick-off time: 7.30 p.m.

MEETING Wednesdays at Hipswell Lodge Education Centre, Catterick Camp, is the Catterick Jazz Society. Banjoist John Potter leads the Club's "home" group.

HONG KONG BLUES.—Blues, up-tempo tear-ups and other pieces in modern mode were played (on record) by Maj. J. Waring at the recent opening of the Hong Kong Bop Club. Club meets Sundays at the Union Jack Club, and, says Pte. Pete Jones, of the RAPC, "Who knows? We might soon have a club for traditionalist fans."

Britain's Top Tunes

THIS list of the 20 best-selling songs for the week ended April 28 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

1. MOCKIN' BIRD HILL (A) Southern
 2. ROSE, ROSE, I LOVE YOU (B)
 3. THE TENNESSEE WALTZ (A) Cinephonic
 4. THE ROVING KIND (A) Leeds
 5. BE MY LOVE (A) Francis Day
 6. MY HEART CRIES FOR YOU (A) Morris
 7. THE PETITE WALTZ (Bel) Leeds
 8. SEPTEMBER SONG (A) Sterling
 9. GOOD LUCK, GOOD HEALTH, GOD BLESS YOU (B) Unit
 10. SPARROW IN THE TREE TOP (A) Cinephonic
 11. IF (B) Cecil Lennox
 12. MARY ROSE (D) Magna
 13. I'LL ALWAYS LOVE YOU (A) Victoria
 14. C'N I CANOE YOU UP THE RIVER (A) Leeds
 15. SO IN LOVE (A) Chappell
 16. SHOT GUN BOOGIE (A) Campbell Connelly
 17. DA DIM DA DOM (A RAINY DAY REFRAIN) (G) Peter Maurice
 18. I LEAVE MY HEART IN AN ENGLISH GARDEN (B) Sun
 19. PENNY A KISS—PENNY A HUG (A) Leeds
 20. NEVERTHELESS (A) Chappell
- A—American; B—British; Bel—Belgian; D—Dutch; G—German.
(All copyright reserved.)

Now Sound can follow Action on the screen

THE first showing at the experimental "Telekinema," on the South Bank Festival site, London, was about to begin; up rolled the modernistic curtain; the screen lightened, to show the BBC's Joan Gilbert deep in conversation with actor Derek DeMarney—but there was no

Down came the curtain; lights went up and interval music started again. The audience laughed: a technical hitch—just like the local . . .

But the laugh was on them when the programme really did start. The same scene appeared, but Miss Gilbert's voice apologised for the breakdown! We were watching the first showing of large-screen television, relayed from the foyer through which the audience had filed only a few minutes before.

The vision camera then took us into the very projection room from which emanated the images we were watching on the screen.

The rest of the programme was just as breathtaking. Two stereoscopic colour cartoons were shown, and two documentaries—one of them consisting of shots from the stereo-colour film

"Royal River," specially made for the Festival.

The films, viewed through special Polaroid glasses, consist of synchronous left- and right-eye picture bands—with very high-efficiency arc illumination to obviate light losses through the filter glasses. The effect is remarkably good—particularly when the three-dimensional effect not only goes backwards from the flat screen, but also reaches out into the auditorium.

A pendulum swings out to what appears to be a mere foot or so from the viewer's eye; a cartoon figure gambols convincingly in the space between stalls and circle—and the sound-track follows it all the way.

For this revolutionary cinema has also "stereophonic" sound equipment. By means of different banks of loudspeakers, the soundtrack is able to "attach" itself to the various sources of sound as they move about the screen.

It can also move all over the auditorium. A commentary, for instance, can come from the back of the stalls, while the action it describes (with all attendant sound effects) takes place on the screen.

The sound effect was particularly effective in the witty inter-

val music, which appeared to leap and bound all over the building, in a most diverting way.

... BUT NO TV BY 'PHONE—YET

MR. NESS EDWARDS, Postmaster-General, told the House of Commons on Wednesday, April 25, that several applications for television wire broadcasting licences had been received.

"I am proposing to meet representatives of the industry to discuss how far the development of relay services will fit in with the demands of the rearmament programme," he added.

Mr. C. F. Grey (Lab., Durham) said that when the Minister met the promoters of television wire broadcasting he should give serious consideration to their point of view.

Replying to Mr. Marcus Lipton (Lab., Brixton), Mr. Edwards said that a system for conveying television over telephone subscribers' lines had not yet been devised. Experiments had not proceeded beyond the laboratory stage.

Mr. Lipton wanted an assurance that research would not be stifled merely because it would make expensive wireless sets unnecessary.

Mr. Edwards emphasised that the system was not yet practicable. And there would be very great difficulty, if it were practicable, in regard to the amount of capital required to develop it.

WHO'S WHERE

(Week commencing May 7)

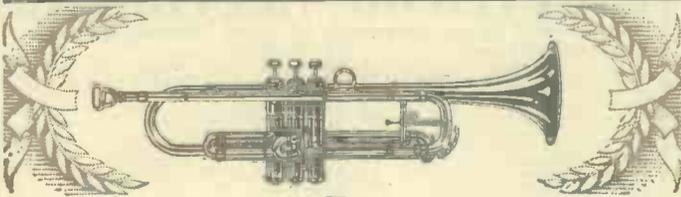
- Kenny BAKER Seven
Friday: Leeds
Saturday: Sheffield
Sunday: Whitby Bay
- Tito BURNS Sextet
Monday: Liverpool
Tuesday: Manchester
Wednesday: Rhyll
Thursday: Oldham
Friday: Nelson
Saturday: Scarborough
Sunday: Hanley
- Johnny DANKWORTH Seven
Wednesday: JD Modern Music Club
Friday: Southsea
Saturday: Edgware
Sunday: Swindon
- Ray ELLINGTON Quartet
Friday: Chelsea
Sunday: Cardiff
- Harry GOLD and Pieces of Eight
Tuesday: Wimbledon
Friday: Southsea
Saturday: Gillingham
Sunday: Hastings
- Vic LEWIS and Orchestra
Wednesday: Newbury
Friday: Dartford
Saturday: Eastbourne
- Joe LOSS and Band
Week: Empire, Glasgow
- Rose MURPHY
Week: Empire, Sunderland
- Jack PARNELL and Music Makers
Week: Hippodrome, Birmingham
- Freddy RANDALL and Band
Monday, Wednesday, Thursday, Friday, Saturday: Seaburn Hall, Sunderland
Tuesday: Stockton
Sunday: Harrogate

—HENRY KAHN

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International jazz federation draws up statutes

Paris, Thursday

CHARLES DELAUNAY, General Secretary of the International Federation of Hot Clubs, has drawn up statutes for that organisation. They will be sent round to national Federations for criticism and observation.

After referring to the December, 1950, meeting, the statutes provide:

(1) That the object of the organisation is to get together and mutually assist all jazz clubs and also help make jazz popular.

(2) That the provisional headquarters of the International shall be at 14, Rue Chaptal, Paris.

The provisional Committee is given as follows: Scoop Kennedy (President), Robert Goffin (Vice-President), Charles Delaunay (General Secretary); Committee members are: Billy de Cort (Belgium), James Asman (Britain), Arrigo Polillo (Italy), Hans Bluthner (Germany).

(3) That the International will encourage exchanges between clubs, particular attention being paid to records, musicians, radio programmes, etc.

(4) That the International will welcome all national bodies interested in all types of jazz music. It excludes all bodies without musical interest.

(5) That all members will have a representative on the committee. Decisions will be taken democratically. Until such a time as regular annual meetings can be held, voting will be by mail.

(6) The Committee will be elected every three years.

(7) A final Committee should be elected before the end of 1951—unless members agree that the present provisional body should have its life extended until 1953.

(8) The annual meeting should be held wherever there is an interesting jazz event at that time.

(9) One month's warning must be sent to members.

(10) A yearly subscription should be fixed to cover the expenses of the International.

See how they aired

An analysis of air-times allotted to dance bands during one year, from April 23, 1950, to April 21, 1951, on the BBC Light programme and London Home Service.

Compiled by **BILL BADLEY**

Place.	Band.	Ordinary Sessions.		Music While You Work.	
		Hrs. Mins.	Hrs. Mins.	Hrs. Mins.	Hrs. Mins.
1.	Stanley Black	50	30	—	—
2.	Geraldo	33	00	—	—
3.	Victor Silvester	27	50	3	30
4.	Cyril Stapleton	24	50	—	—
5.	Billy Cotton	22	00	—	—
6.	Lew Stone	21	55	—	—
7.	Edmundo Ros	20	20	—	—
8.	Oscar Rabin	18	05	3	30
9.	Harry Roy	17	10	—	—
10.	Ted Heath	15	45	—	—
11.	Joe Loss	14	35	—	—
12.	Lou Preager	14	00	—	—
13.	Syd Dean	13	25	7	00
14.	Johnny Paradise	13	20	—	—
15.	Eric Winstone	13	20	4	00
16.	Harry Leader	12	20	4	00
17.	Ken Mackintosh	10	35	—	—
18.	George Evans	9	10	—	—
17.	Freddy Randall	8	50	—	—
19.	Paul Adam	8	50	—	—
19.	Sid Phillips	8	45	—	—
20.	Harry Gold	8	30	1	30
20.	Billy Ternent	8	30	—	—
21.	Don Carlos	8	25	—	—
22.	Eddie Calvert	8	10	—	—
23.	Nat Temple	7	50	2	00
24.	The Squadronaires	7	30	—	—
25.	Ronnie Pleydell	7	20	—	—
26.	Felix King	7	20	3	30
26.	Sidney Lipton	5	45	—	—
27.	Reg Pursglove	5	40	0	30
28.	Vic Lewis	5	35	—	—
28.	Santiago	5	35	—	—
29.	Freddie Phillips	5	15	—	—
30.	Frank Weir	5	10	3	30
31.	Hermanos Deniz	5	05	—	—
31.	Jack Nathan	5	05	1	00
32.	Johnny Kerrison	4	55	—	—
33.	Ambrose	4	30	—	—
34.	Harold Geller	4	25	—	—
35.	Malcolm Mitchell Trio	4	20	2	00
36.	Cecil Norman	4	10	7	30
37.	Laurie Johnson	4	00	—	—
38.	Humphrey Lyttelton	3	50	—	—
39.	Maurice Winnick	3	40	—	—
39.	Leslie Baker	3	40	—	—
40.	Danny Levan Quartet	3	35	—	—
41.	Tito Burns	3	30	0	30
42.	Chappie D'Amato	3	20	—	—
43.	Howard Lucraft	3	15	—	—
44.	Ralph Sharon	3	00	1	00
44.	Teddy Foster	3	00	0	30
45.	Roberto Inglez	2	55	—	—
45.	Johnny Dankworth	2	55	—	—
47.	Roy Wallis	2	30	2	00
47.	Jack Simpson	2	30	3	00
47.	Ken Beaumont	2	30	2	30
47.	Jack White	2	30	11	30
47.	Ray Ellington	2	30	—	—
48.	Conde-Tyree	2	20	—	—
49.	Norman Griffiths	2	10	1	30
49.	Robin Richmond Trio	1	45	3	00
50.	Geoff Love Group	1	45	—	—
51.	Ian Stewart	1	40	5	30
52.	Eddie Carroll	1	35	—	—
52.	Hedley Ward Trio	1	35	—	—
53.	Frank Barron	1	30	1	30
53.	George Crow Blue	1	30	—	—
53.	Mariners	1	30	—	—
53.	Ralph Wilson	1	30	5	30
53.	Harry Parry	1	30	—	—
54.	Carroll Gibbons	1	25	—	—
54.	Graeme Bell's	1	25	—	—
54.	Australian Jazz Band	1	25	—	—
55.	Harry Robbins Quintet	1	20	—	—
55.	Ivor Mairants Guitar	1	15	—	—
57.	Frank Chacksfield	0	50	2	00
57.	Kenny Graham's	0	50	—	—
57.	Afro-Cubists	0	50	—	—
58.	Ronnie Selbey Trio	0	45	—	—
58.	Reg Wale Sextet	0	45	—	—
58.	Joe Saye Trio	0	45	—	—
59.	Laurie Lawrence	0	35	—	—
59.	Quartet	0	35	—	—
59.	Jack Parnell Quartet	0	35	—	—

Place	Band.	Ordinary Sessions.		Music While You Work.	
		Hrs. Mins.	Hrs. Mins.	Hrs. Mins.	Hrs. Mins.
60.	Waikiki Group	0	30	—	—
60.	Ivy Benson	0	30	—	—
60.	Nat Allen	0	30	5	30
60.	Reggie Goff's	0	30	—	—
60.	Waltztimes	0	30	—	—
61.	Dennis Moonan Octet	0	30	—	—
61.	Stephane Grappelly	0	25	—	—
61.	Crane River Jazz Band	0	25	—	—
61.	Mick Mulligan's	0	25	—	—
61.	Magnolia Jazz Band	0	25	—	—
61.	Joe Daniels Jazz	0	25	—	—
61.	Group	0	25	—	—
62.	Eric Silk and Southern	0	25	—	—
62.	Jazz Band	0	25	—	—
62.	Jimmy Leach	0	20	4	00
62.	Organolians	0	20	3	00
62.	Roland Peachey	0	20	3	00
62.	Pedro and the Cubanos	0	20	—	—
62.	Cyril Grantham	0	20	—	—
62.	Wally Rockett	0	20	—	—
62.	Joe Muddel Group	0	20	—	—
62.	Jackie Davis Group	0	20	—	—
62.	Norman Burns' Quintet	0	20	—	—
63.	George Chisholm Group	0	15	—	—
63.	Steve Race Bop Group	0	15	—	—
63.	RAF Quintet plus Two	0	15	—	—
63.	Piccadilly Sextet	0	15	—	—
63.	Eddie Palmer Trio	0	15	—	—
63.	Eddie Taylor Swing	0	15	—	—
63.	Group	0	15	—	—
63.	The Saints Jazz Band	0	15	—	—
63.	Danny Moss Group	0	15	—	—
63.	Jackie Brown Quartet	0	15	—	—
63.	Eddie Thompson	0	15	—	—
64.	Boogie Boys	0	10	—	—
64.	Freddie Gardner	0	10	—	—
64.	Quintet	0	10	—	—
64.	Mac McCombe Quintet	0	10	—	—
65.	Bill Savill	—	—	5	30
66.	Skyrockets	—	—	6	00
67.	Tommy Kinsman	—	—	4	00
68.	Phil Tate	—	—	2	00
69.	Bill Hawkins	—	—	1	30
69.	Dennis Cracknell	—	—	1	30
70.	Paul Fenoulhet	—	—	1	00
70.	Stan Atkins	—	—	1	00
70.	Charles Henesey	—	—	1	00
70.	Bob Bissetto	—	—	1	00
70.	Tommy Smith	—	—	1	00
70.	Al Flush	—	—	1	00
71.	Lou Simmons	—	—	0	30
71.	The Melodians	—	—	0	30
71.	Percy Pease	—	—	0	30
71.	Jack McCormick	—	—	0	30
71.	Hedley Ward Band	—	—	0	30
71.	Bill Gregson	—	—	0	30
71.	Eddie Shaw	—	—	0	30
71.	Sonny Rose	—	—	0	30
71.	Dick Denny	—	—	0	30
71.	Ted Astley	—	—	0	30
71.	Hal Graham	—	—	0	30

JACK BAVERSTOCK FINDS ANOTHER Poll-Winner Off Parade!

☆
SPRING was definitely in the air when we dropped in on Poll-Winning guitarist Ivor Mairants, this week.
 "I've got an electric mower—now I wonder if anyone has invented an electric roller too," said Ivor, as we caught him attacking the lawn at his new home. A very busy man these days, Ivor was wondering if maybe he should have a smaller lawn in future!
 ☆



BUT WHY DIDN'T WE SEE THEM ON TV?

MDA Secretary BILL SENSIER analyses the absence of dance music in TV programmes

DURING the past two and a half years—as "Scanner" has repeatedly pointed out—we have had only three bands presenting themselves on TV: Nat Allen, Geraldo, and the Squadronaires.

Youngman (twice), Harry Parry, Debroy Somers, Mantovani, Edmundo Ros and Harry Leader.

It has been said more than once that the reason we don't get more dance bands on vision is because they can't "present" themselves. The BBC apparently think that a bandleader cannot give a good account of himself and his band unless he has had endless rehearsals.

This simply is not good enough, and I can assure readers that the MDA will do all within its power to get this present policy reversed.

While we want to see all bands given adequate rehearsal time, I wonder if the BBC have ever taken the trouble to see the annual "Jazz Jamboree."

Why has TV altered its policy towards the dance bands? Let's take a look into the position a few years ago. In 1946, for a period of one month from June 12 to July 12, these bands and instrumentalists were presented: Charlie Kunz, BBC Revue Orchestra (Frank Cantell), Ivy Benson (twice), Billy Mayeri, Edmundo Ros (twice), Harry Roy, Carroll Gibbons, Troise, Eric Winstone, Oscar Rabin (twice), Ted Heath, Monia Lister, Ray Ventura (twice), Harry Parry, Blue Rockets, Stanley Andrews (twice), Evel Burns, Nat Allen, Stephane Grappelly, Ronnie Brohn, Debroy Somers, Leslie "Jiver" Hutchinson and Felix Mendelssohn.

There, up to twelve of our most prominent bands give a first-class account of themselves, and in most cases have to rush on and off the stage because of other engagements.

This annual event is remarkable for its presentation which, it should be noted, has to be kept within the limits imposed by Sunday performance restrictions. Why is it, then, that the Corporation cannot present a "perfect" television bandshow? They have all the facilities necessary and can allow the bands adequate rehearsal time; there is no excuse at all.

Twenty-seven in one month—and this was not unusual up to the end of 1949.

Since my remarks first appeared in these columns some of our national newspapers have taken an interest in this important question, and they are seeking the opinions of their readers to find out: "Do you want more Dance Bands on Television?"

Again, from January 6 to February 5, 1947, we had: two Jam Sessions (Duncan Whyte, Woolf Phillips, Kathleen Stobart, Nat Temple, Jock Cummings, Frank Deniz, Dick Katz, Cole-ridge Goode, Roy Marsh, Vic Lewis, Ken Thorne, Jimmy Skidmore, Ronnie Chamberlain, Reg Swaine, Frank Holmes, Reg Arnold and John Quest), Nat Allen (seven times), Geraldo (three times), Eric Robinson (ten times), Eugene Pini (twice),

I would therefore appeal to all readers to give this matter serious thought and then to write direct to me emphasising their thoughts very strongly—in order that we can present to the BBC both the views of the ordinary public and the followers of dance music.

Please address your letters to me at 116, Shaftesbury Avenue, W.1—not to the MELODY MAKER.

What the bandleaders say about it all . . .

AFTER writing the article on the right, **BILL SENSIER** asked six well-known bandleaders what they thought about the poor representation dance bands received on TV today. This is what they said:

Teddy Foster: "I deplore the fact that so few bands are presented on TV these days."

Lew Stone: "I feel that more bands should be given opportunities of vision broadcasts—but they must present a good show."

Mantovani: "Certainly more bands on vision, and they should be rehearsed similarly to plays."

Victor Silvester: "I think more bands could be given an opportunity—but their shows must be prepared by themselves and not by the BBC."

Johnny Dankworth: "Bandleaders should make themselves more presentable in the eyes of the BBC."

Sid Phillips: "There is plenty of scope for our bands on vision; all they want is the opportunity."

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 • SOMETHING TO REMEMBER YOU BY • LIZA •
 DANCING IN THE DARK • YOU'RE THE CREAM IN
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YOU AND YOUR BEAUTIFUL EYES
 (From Paramount's "At War with the Army")
I'LL ALWAYS LOVE YOU
LA RASPA
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LOST—one modern outlook . . .

OSCAR RABIN AND HIS BAND
11.15 p.m. 24/4/51

WHATEVER the past faults of this band may have been, corny arrangements and playing were not among them. In fact, this band is known for its youthful and modern outlook.

Alas, it was quite unnoticeable on this broadcast.

Exactly who are our bands trying to please—the public or the BBC? On this Rabin broadcast the modern arrangements, the solos and the band-within-a-band were all conspicuous by their absence. In their place we heard a show that all the lesser bands could produce equally well.

I would not quibble quite so much were it not for the fact that even the band numbers, once the Rabin showpieces, were as commercial as the pops.

Drummer Kenny Clare tried desperately hard to get things going; he even had a go in the signature tune, but a drummer alone can't do it. Marion Davis sang well in "Transatlantic Lullaby," and the band awoke for a while in "Pink Champagne."

I was saved from boredom by the rich-toned announcing of Harry Davis.

BILLY TERNENT AND HIS BAND
11.15 p.m. 27/4/51

SINCE Kenton came out with the statement that Guy Lombardo was his favourite band for dancing, it has become fashionable for certain musical personalities to sing the praises of similar bands in Britain—in much the same way as clever people are alleged to read pulp magazine fiction for relaxation.

I could, of course, do the same thing. I could say that Billy Ternent's band is pleasant, simple, too commercial, pleases the masses, is my favourite band for dancing—and leave it at that. But I wouldn't be telling the truth.

I found the band very boring, with its brass twiddly-bits, its over-emphasised staccatos and the same elementary type of arrangement used for all the numbers. I could easily cope with one or two numbers in this fashion, but after 45 minutes I felt like a dancing doll with a nervous tick.

Although trying to emulate Vaughn Monroe and Hal Kemp, this band lacks the beautiful tone of the former and the superb precision of the latter, particularly in the brass section.

"Why Can't You Behave" was an exception. It was played very sweetly, and "Charlie Me Boy" was put over with gusto. Furthermore, the tempos were good and the saxes got a good tone.

But what else can one say after that, when some other bands are always experimenting with new ideas, featuring first-class soloists, and doing all they can to lift up dance music and put over a programme containing good music and variety?

If Billy does please the public—and I have reason to think that he does—well and good; but I've lived through 1935 and I find 1951 musically far more interesting.

BILL BADLEY, representing the average listener, writes:—

This broadcast didn't impress me in the least. It is possible to play commercial dance music in a smooth, sophisticated and tasteful manner—but not, it seems, by this band. It bounced jumped and blasted its way

RADIO by MAURICE BURMAN

through 40 minutes of mounting monotony.

This was one of the rare occasions when the presentation would have been better in the hands of a BBC announcer. Billy was just not interesting enough.

"JAZZ CLUB"
6 p.m. 28/4/51

TRIBUTE this week was paid to Muggsy Armstrong, Bix Goodman, Duke Teagarden and Morton by the Freddy Randall band, playing numbers in the style of the great masters. It was done very well, both



Bandleader Billy Ternent—see Maurice Burman review on left.

musically and as regards production. Freddy gave imitations of the star trumpeters—and remained strictly Freddy. In the case of Bix, he should not have tried to improve on what Bix played, but should rather have played his choruses "as was."

The best imitation came from Bernie Stanton, who played quite convincingly in the Goodman style, with the rhythm section backing him well.

In fact, this was a good show,

spoiled only by someone trying to sing like Teagarden.

One last word: Freddy is a very good player. He now needs a lot of new phrases and ideas, and less tricks and effects, if he wishes to retain his position among our top Dixieland players.

"Jazz for Moderns" featured the Joe Muddel group, with Jack Nathan announcing the show and playing a number specially written by him for piano and bass. The group was much better this time than on its last broadcast, although I should still welcome a little more verve.

Good solos were taken by Aubrey Frank, Freddy Syer, Dave Wilkins, Bernie Fenton and Joe himself.

The main criticism I have with this band, and one which applies to most of these groups, is that the arrangers seem to find difficulty in getting away from accepted pop clichés.

BILL BADLEY says:—

Long-winded announcements spoiled this programme. It was sheer waste of time to precede each item by a potted biography of the particular jazzman who made it famous, or vice versa; and it made for boredom, too.

The excellent Freddy Randall band played with unbounded enthusiasm, and I thoroughly enjoyed their performance.

The Joe Muddel Group in "Jazz for Moderns" also pleased with some interesting and quite listenable music.

BONSER BARRACKED

Reviewing Paul Adam's recent broadcast, I said that the alto played a "beautiful, interesting, but curiously old-fashioned solo." Jackie Bonser, the alto in question, tells me that he played in this manner because the arrangement called for it.

He also tells me that whenever he now takes a solo, the boys encourage him with shouts of "beautiful," "interesting," "curious."

Other than by going down to the Milroy personally and hitting each shouter over the head with a mallet, there is little I can do about this.

BAR TO THE BAUBLE

goes to Freddy Randall for his playing, for the performance of his band, and for carrying out a good idea on his broadcast.

NEXT WEEK:

● "The Billy Cotton Band Show"—6.30 p.m., 6/5/51.

A question is posed by TV's methods of commissioning its band orchestrations

Isn't this a case for action by the Union?

IF you were surprised by my disclosures (this column April 7 and 21) of the extent to which TV relies on a single outside concern, the Melachrino Organisation, for its orchestras, and on Eric Robinson, who is associated with the Organisation, to conduct them, you may be even more astonished to learn that the use TV makes of the Melachrino office does not end here.

It extends even to orchestrations, concerning which the tie-up seems to be rather more complete.

Producers are not forced to engage their orchestras or conductors through the Melachrino Organisation. They may, if they like, approach and book them direct.

But they cannot do this when it comes to arrangers. Orchestrations—and this is confirmed by the BBC's Television Programme Organiser—have to be ordered through the Melachrino office. A producer may ask for a particular arranger if he happens to know of one he thinks would be especially suitable for his programme.

But it is left to the Melachrino office to contact and commission him. If he is unavailable, or for any other reason declines the commission, the producer is almost certain not to bother further and leave it to the Melachrino concern to find someone else of its own choosing.

Their business

In fairness, I must again point out that none of this implies anything against the Melachrino Organisation or any member thereof. The provision of music services is part of their business, and they have every right to accept any work any branch of the BBC may care to offer them.

But arrangers—in common with, as I pointed out in a previous article, musicians—are now

telling me that they, too, feel a publicly-owned institution such as the BBC should not favour any one concern with anything so nearly approaching a monopoly.

And, needless to say, they are right. TV should be an open market in which all sufficiently competent members of all the various professions it needs should have an opportunity to trade on equal terms.

Furthermore, anything approaching a closed shop in favour of any individual or particular group of individuals is against the interests of the viewing public, and not only because it tends to introduce sameness where variety is one of the first essentials.

There is also the matter of finance. It would be absurd to believe that the Melachrino Organisation works for nothing. But it does not charge any fee or commission to the arrangers (or, for that matter, the musicians) for any TV work it gives them. It pays the full union rate for the job, and sometimes more. How, then, does it make its profit? Obviously it can only be out of the BBC.

Obviously it can only be out of the BBC.



Remuneration

The Corporation refuses to reveal in what manner, or to what extent, it remunerates the Melachrino Organisation for its services. Some say that as far as orchestrations are concerned it pays a lump sum per period for any and all that may be wanted.

If this is so, and since it must be impossible accurately to estimate in advance the number of orchestrations that could be required during any given period, the Melachrino Organisation must be taking something of a gamble. In such circumstances it would not be human if it did not take good care to ensure that it would not be out of pocket even if it had to supply the absolute maximum number of orchestrations that could possibly be required.

The remedy

In which case it is not beyond the bounds of possibility that TV viewers are paying pretty handsomely to enable the BBC to get someone else to do a job it should be doing for itself.

What is the remedy for this anything but satisfactory state of affairs?

It has been suggested that the "MM" should invite its readers to write in strong protests. But I doubt whether this would have the desired result.

It therefore seems to me that it is up to the musicians and arrangers to take the necessary steps. Unlike televisioners, who have no organisation through which they can voice their complaints with the necessary unanimity and strength, and so have to take what TV is pleased to give them, most professions have their union or some other protective association.

Desirable

The Musicians' Union is quick enough to act when it thinks the interests of its members are at stake, even when those interests conflict with those of the public. Witness their recent comments on the question of American musicians at the Festival jazz concerts.

Surely it is even more desirable that the MU should act with equal promptitude and vigour in this matter of TV bands, conductors and arrangers where, although for different reasons, the interests of both the music profession and the public are identical.

'Melody Maker' Mailbag

I READ with frustrated horror of the MU's threat to prohibit the proposed use of American stars at the Festival jazz concerts.

Although I do not doubt the sincere motives of MU officials, I feel that in this case they would be acting contrary to the wishes of the vast majority of people whom they represent.

If they doubt this, why not hold a referendum, open only to MU members, on the question of whether or not American musicians should be allowed to play here, either in this specific instance or as a general rule?

I am confident that voting would be overwhelmingly in favour of admitting them!—Mike Butcher, Catford, London, S.E.6.

A BURMAN IN HIS BDNNET?

I WAS disgusted with Maurice Burman's criticism of the broadcast of Eric Silk's Southern Jazz Band in your issue of April 21.

Burman is so tied up with technical efficiency that he entirely misses the fact that to be a good technician is not everything.

This "Jazz Club" broadcast provided a very enjoyable 25 minutes to the average listener, many of whom condemn "Jazz for Moderns" as a most objectionable programme.

I would like to congratulate John Hooper on finding a band who play jazz in such a pleasing manner.

You should head Maurice Burman's column: "From the technical armchair" and transfer it to the technical page.—Frank H. Yeo, Streatham.

BROAD-MINDED JAZZ

MAY I express my thanks via the "MM" to John Hooper for his excellent production entitled "Three Ages of Jazz," broadcast in "Jazz Club," Saturday, April 21.

This, in my opinion, is the type of programme that is required to broaden the minds of some of our Dixieland jazz enthusiasts. Regarding traditional instrumentation, I would like to hear more about unorthodox front lines. Also let's have more popular numbers like "Jazz Club Stomp" arranged in the "Dixie" style.

I would also like to congratulate Humphrey Lyttelton and his band for always putting up an excellent show, no matter what they are called upon to play.

Thanking you for an excellent paper.—Ronald Selby, Wood Green, London.

MORE ABOUT ORGANS

I FEEL sure that the views I about cinema organs put forward by Trooper B.A.O.R. ("MM," 28/4/51) must be shared by thousands of others.

Listening to those sickly combinations of stops, the gushing crescendos, and that eternal tremulant is like being forced to eat an excess of artificial cream cakes.

Unfortunately the term "Theatre Organ" used by the BBC was only a change of name, but not of sound.

What an abuse of an instrument, which in its original form (the church organ), established such a fine musical tradition.—Michael Edwards, Bromley, Kent.

LATE-NIGHT MUSIC

MUCH as I enjoy the "MM," I have one or two pet grouses.

No. 1 is against the fetish of many critics, musicians and other authorities, that "late-night"—from 10.15 onwards—is the best time for the best bands to broadcast.

This has been the belief since the "good old musical days" of the 'thirties. And Maurice Burman stated it again in last week's "MM."

How right this would be if we all lived a "West End" life, sleeping well into the morning and living half-way through the night!

Unfortunately, such is not the case. "Country types" such as my friends and I are usually in bed before 10 p.m., to be up by 5 a.m. for work at the local factory (or farm) by 6 a.m.

Therefore, in my opinion, the best time for dance music on the air is 5.30 to 6.30 p.m., when the average workman is at the teatable.—R. A. Hand, Whitchurch, Hants.

'THE EARL' PROTESTS

THE music labelled as "authentic" New Orleans in "Jazz Club" (April 14) might have caused some comment in Storyville at the beginning of the century. It certainly caused a lot of comment at "The Earl of Derby," Forest Gate, E.7, at precisely 6.30 p.m. the same evening. Some of the vocabulary employed by its critics went back even earlier than Gennett Records.

And then a very casual Mr. Burman, described it as "pub-playing." It would get the "bird" at an amateur talent contest in any public bar.

If our hitherto excellent critic is suffering from a surfeit of banjos and wood blocks, he might find that the music provided in this particular "pub" (where, among other things, they have an electronic organ) is selected rather more intelligently than he suspects.

In fact, it might shake him to his very "Baubles."—A. W. Canty, West Ham, E.15.

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'Hullo? Georgia here; Yes, that's right—

Sweet Georgia Brown

... but why all the interest? Yes, I know I've made some records. And I've sung at the Stork Room; yes, of course. Well, I had two little spots in TV. But...

... it's all rather frightening. I've only been in the business for a short time. That's right. It was a practical joke that started it all—just before last Christmas.

When Larry Jason first heard me I was singing at a party—

for fun. He suggested I phoned Al Burnett to ask for an audition. I did—for fun. Next day I got the audition—and a three-month contract at Al's Stork Room.

And what an audition. There was no band; I just crossed my fingers, sang "Once In A While" and hoped for the best.

When I left the Stork that afternoon I'd changed my job and my name. Miss Lillian Klot the millinery assistant had become Miss Georgia Brown the singer.

I hadn't been at the Stork long when Richard Afton heard

I'm only 17..'

me. That was my second break. He gave me a spot in his "Top Hat" television programme and a month later I was on the screens again.

It's all been rather like that. So fast.

As soon as the Stork engagement finished I was off again with two weeks at the Embassy Club. And now they're talking about a Continental tour for me—Germany, Switzerland, France, Holland.

There always seems to be something new.

My first recording session was another experience. Going into the studio I had to pinch myself; only four months before, I'd been selling hats.

You'd like to hear more? Sure. Lunch some time? I'd love to. No, not today; I'm cooking my own. Huh? Well, why shouldn't I? Oh, you've seen the pin-up pictures, M'm, they don't exactly make me look a home girl. But I am, really; I knit, too. Oh—Ken told you.

What else did he say? I don't like perfume? Right. I don't drink? Right.

Well, that's just about the lot. Of course, you may like to know that I'm five-foot-six, got dark hair, brown eyes. And I play piano; like Rimsky-Korsakov, Dizzy Gillespie.

What do I think of my records? Don't know; I haven't heard them!



THIS GORGEOUS GEORGIA DOESN'T KNOCK ME DEAD

—says LAURIE HENSHAW in his 'Popular' Reviews

AS the accompanying photo shows, Georgia Brown is certainly sweet on the eyes. On the ears it is a slightly different story.

Georgia's undoubted visual attributes should prove a strong sales factor in, say, cabaret appearances, but her voice alone offers little to sustain interest.

Her first record (Decca F9656), just released, reveals that she is a singer of some promise. More than a feeling for the rhythmic idiom is necessary for an artiste of this type to attain recorded success, however. For instance, a distinctive style, gift for phrasing, conviction—and a good voice—often help.

To my mind these qualities are all lacking in the colourless "beat" treatment of "Sweet Georgia Brown." Even the enthusiastic support of Harry Gold and his Pieces of Eight fails to make the side register.

The torch-styling of "A Friend of Johnny's" and the use of echo-chamber effects faintly calls to mind the Peggy Lee classic, "Don't Smoke In Bed." There the comparison ends. In fairness, one can only say that Georgia delivers this song with more conviction than the first title. The orchestra on this side is Stanley Blackstra.

FRED ASTAIRE AND JANE POWELL

The "Liar Song"
JANE POWELL
Too Late Now
(M-G-M 376)

MARIE BENSON AND JOHNNY BRANDON

The "Liar Song"
Strangers
(Columbia DB2842)

IT is interesting to compare the American and British recordings of the "Liar Song" from the M-G-M film, "Wedding Bells" (it would require the best part of a page to write the full title).

In this stylised vocal idiom, Jane Powell and Fred Astaire are no match for Marie Benson and Johnny Brandon.

This particularly applies to the "blues" passage, which Marie handles with such feeling. Her voice is certainly more pleasing than that of Jane Powell, whose assumed Bowery accent impinges with distressing effect on the ears.

No insult is implied when I say that Johnny Brandon sings better than Fred Astaire. Johnny is infinitely a more "hip" character; and, in places, he sounds remarkably like Mel Tormé.

Norrie Paramor's use of alto sax to establish the mood of this song shows musical imagination, but the accompaniment as a whole lacks the attack of Johnny Green's backing to the State-side styling.

A fusion of the two versions

'MM' phones Miss G. B.

no pianist. I just crossed my fingers, sang "Once In A While" and hoped for the best. When I left the Stork that afternoon I'd changed my job and my name. Miss Lillian Klot the millinery assistant had become Miss Georgia Brown the singer.

RONNIE'S FLAMINGO FLIES TOO FAST!

RONNIE SCOTT QUARTET

***Flamingo (Anderson, Grouya) (Esquire P-7-143)

***September Song (Anderson, Weill) (Esquire P-7-142)

Scott (tnr.), with Tommy Pollard (pno.); Lennie Bush (bass); Tony Kinsey (drs.). Recorded 28/2/1951.

JUST why Ronnie Scott chose the slow "Flamingo" and "September Song" for a medium-paced improvisation (on the former) and a very up-tempo one (on the latter) is a question you will have to answer for yourself.

That is, if you think it needs answering.

Possibly you will argue that when musicians of Ronnie's calibre play, the tune matters much less than what they do with it. Looked at from this angle, I agree that these records are more than averagely good. The bass solo in "Flamingo" and drum spots in "September Song" may amount to no more than rather debatable attempts to introduce variety in the records. Also, I have heard Tommy Pollard play better piano solos. But Ronnie is his usual intriguing self. His bop improvising is not only technically good. It also has an originality that is most refreshing after the amount of copying one hears from so many modernists—American, as well as home-grown.

Nevertheless, tunes like "Flamingo" and "September Song" have found a place in the hearts of some of us through their melodic charm. And one can continue to feel this even through the most original improvisation, provided it does not destroy the fundamental character of the piece. But that is exactly what the tempo have done here, and all round I find it rather disconcerting, to say the least.

My mind keeps on hearing the original melody as an accompaniment to what Ronnie is playing, but it seems uncomfortable because the tempo doesn't fit right.

Maybe one should not allow this to influence oneself. But associations die hard, especially when they have been pleasant ones. Surely Ronnie could have found numbers which were less

likely to embarrass him and his listeners.

JAY-JAY JOHNSON BOPPERS

***Elysses (John Lewis) (Am. New Jazz 20)

***Fox Hunt (J. J. Johnson) (Am. New Jazz 23)

***Opus V (J. J. Johnson) (Am. New Jazz 21)

***Hilo (S. Rollins) (Am. New Jazz 22)

***Elorea (J. J. Johnson) (Am. New Jazz 601)

***Blue Mode (J. J. Johnson) (Am. New Jazz 603)

20-23—"Sonny" Rollins (tnr.); Kinny Dorham (tpt.); J. J. Johnson (tnb.); John Lewis (pno.); Leonard Gaskin (bass); Max Roach (drs.). Recorded circa 1948.

604, 603—"Sonny" Stitt (tnr.); Johnson (tnb.); Lewis (pno.); Nelson Boyd (bass); Roach (drs.). Recorded circa 1948.

THESE are all typical small combo bop sides, consisting mainly of the usual sequences of solos inset, in most cases, between the familiar unisons or occasional attempts at harmonisation.

Since they come from what is generally regarded as the period

by which bop had reached maturity—and taking into account the reputations of the artists—the sides are not as good as one might have expected. In fact, the best one can say of them is that they are very much in the nature of curate's eggs.

J. J. Johnson gets over the jumps in the rather frantic "Fox Hunt" with notable technical agility. But he does not show a great deal of imagination and is more interesting in the fast "Opus V" and more reposeful "Elorea."

Kinny Dorham has his best moments in the fast "Elysses" and the medium-paced "Hilo," though even he does little to conceal that this is really no more than a succession of not very inventive bop blues choruses.

"Sonny" Rollins is featured in

"Elysses," "Opus V" and "Hilo." He plays cleanly and with adequate tone, but somehow does not seem to have a great deal to say for himself.

John Lewis, the ex-Gillespie pianist, has his best solos in "Elysses," "Hilo" and the slowish, more pleasant, "Blue Mode." Max Roach plays nice, relaxed rhythm in "Elorea" and "Blue Mode," but does not help the other sides by being too busy and noisy in the accompaniments and tastelessly over-exuberant in his solos.

"Sonny" Stitt plays perhaps the best of all the solos and is well recorded. Which is more than can be said of almost any other part of these rather rough and noisy-surfaced records.

LOUIS ARMSTRONG

***That's What The Man Said (Willard Robison) (Am. Decca 76790)

LOUIS ARMSTRONG AND HIS ORCHESTRA

***C'est Si Bon (Bettl. Hornes, Seelen) (V by Louis Armstrong) (Am. Decca W76529) (Recorded 26/8/1950)

(Brunswick O4674—6s.)

76790—Armstrong (voc., tpt.) with the Sy Oliver Chorus; Billy Kyle (pno.); Everett Barksdale (gtr.); Joe Benjamin (bass); Johnny Blowers (drs.). Recorded 31/8/1950.

THE "Man" is that small but insistent voice we call conscience, and among the things it has said to Louis are:

No one could ever have a worried mind
If they'd just do good and be a little kind.
Add up every blessing 'neath the sun;
Thank the Lawd for each and every one.
When every plan we make seems to go amiss,
They'll all work out if you just remember this:
No matter where you go and what you do,
Be sure to take the Lawd along with you.

Yes, a spiritual. And no one who remembers Louis's delicious "Jonah And The Whale" and "Shadrack" with the Lyn Murray chorus (issued in 1938 on Decca F6835 and still available) will need to be reminded that songs of the spiritual type are right up Armstrong's street.

Maybe some will be a little disappointed to find that in this one about "What The Man Said" he plays trumpet only in the introduction. But they will soon forget that when they hear his singing.

Time is having its effect on his voice; the rough, gravel-edged quality has taken on more of a pebble-smooth texture. But Louis has lost none of his ingratiating good humour or unique style.

The Sy Oliver chorus sounds a bit "white" compared to the Lyn Murray coloured choir. But it does its fair share towards making "What The Man Said" a most effective presentation.

"C'est Si Bon" is a song that ought to have been wrong for Louis, especially as "his Orchestra" is a studio group and the arrangement is the sort of thing usually written for such combinations.

But it has turned out surprisingly right. What Louis doesn't get in the way of light sentiment and style into his singing of this tuneful little French number probably isn't worth commenting on. And when he comes to his trumpet chorus, he plays... well, just like Louis at his best. Need I say more?

Verses from "That's What The Man Said" reproduced by courtesy of Harms-Connolly, Ltd.

Edgar Jackson's Record Reviews

ONE FROM LEWIS

VIC LEWIS AND HIS ORCHESTRA

***Just One Of Those Things (Cole Porter) (V by Marian Williams) (Esquire P-7-134)

***Thinking Of You (Kaimar, Ruby) (Esquire P-7-137)

(Esquire 5-018—5s. 9d.)

Ronnie Chamberlain, Peter Howe (altos); Ronnie Scott, Peter Warner (tnrs.); Jimmy Simmonds (bar.); Ronnie Simmons, Stan Reynolds, Dave Usden, Terry Lewis (tpts.); Johnny Keating, Ken Goldie (tnbs.); Arthur Greenslade (pno.); Alan MacDonald (bass); Peter Coleman (drs.). Recorded 27/2/1951.

THE many who regretted that Vic Lewis found himself forced, by economic necessity, to abandon Progressive Jazz in favour of a more "commercial" policy, will find considerable compensation in these records.

Although the arrangements are designed to give precedence to the tunes, they are modern in character, skilfully written and grippingly effective, and the band plays them with an efficiency that often approaches brilliance.

"Just One Of Those Things" features vocalist Marian Williams



Marian

—a neat and stylish little singer whom I have for long considered one of our best.

Some grand trumpet playing by Stan Reynolds and nice tenor by Ronnie Scott add to the appeal of "Thinking Of You."

Eric Breeze

AND

George Chisholm

Britain's Favourite Trombonists

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B & H "IMPERIAL"

"I recommend the 'Imperial' Trombone to any player," says George Chisholm, the brilliant dance band trombonist, who depends on the 'Imperial' for his wonderful performances. He and Eric Breeze are two of the many leading players who have chosen 'Imperial'. You should follow their example! Ask your local dealer, or send the coupon today for full particulars and prices.

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MM 55.....

EVANS' NEWCASTLE DEBUT



George Evans looks satisfied as he is snapped by the "MM" with local vocalist June Barry and proprietor Alf Shepherd after his successful opening at the Oxford Galleries, Newcastle-on-Tyne, last Monday (30th). The band has exceptional amenities for its year's stay there—a large bandroom, with clothes racks and wash basins; a valet to keep the uniforms neat; a tape recorder and grand piano.

ACCIDENT ROBS WEBB PIANIST OF AN EYE

A TRAGIC accident has interrupted the career of Arthur Stafford, pianist with Freddy Webb and his Band at the Embassy Ballroom, Cambridge.

Falling in his home last week, Arthur smashed his spectacles. The glass splinters did serious optical damage, and on Monday Arthur was operated on for the removal of an eye.

While Arthur lay in Addenbrookes Hospital his colleagues rallied round, and Harry Bradford, manager of the Embassy Ballroom, is arranging a benefit dance for June 1.

The MELODY MAKER adds its sympathy to that of Arthur's many friends in the profession.

Reg Crammer, who recently returned from a cruise on the s.s. "Empress of Scotland," is temporarily filling the Webb vacancy.

Du Roy Direction changes direction

Du Roy Direction (Harry Royston and Jimmy Dugan) announce that they will shortly be transferring from their Long Acre address to larger premises at Suite 2, Cecil House, 41, Charing Cross-road, W.C.2 (Gerrard 1788).

The Agency's presentations of name bands throughout the country include Ted Heath and the Ray Ellington Quartet, on May 5 and May 14, respectively, at Oxford Town Hall.

On May 5 also, they have Kenny Baker and his outfit appearing at the Northgate Hall, Ipswich, where Nat Temple and his outfit follow on May 26.

They are booking Harry Gold and his Pieces of Eight at Bury St. Edmunds, on May 30, and also have name bands appearing regularly throughout the summer season at the Colchester Corn Exchange, where they have secured the resident summer berth for Denny Boyce and his Orchestra.

The Agency is also making all transport arrangements for bands.

FELDMAN'S

RADIO'S OUTSTANDING HITS

GIRLS WERE MADE TO TAKE CARE OF BOYS CAN'T WE TALK IT OVER

I DO, DO, DO LIKE YOU

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Former 'elephant girl' signs on with Foster
Preager sole agent

A GIRL who formerly rode elephants in Bertram Mills' Circus has been chosen as vocalist, from among hundreds of applicants, by bandleader Teddy Foster.

She is 21-year-old Muriel Maxwell from Chiswick. Apart from her experience with the circus, she has been a singer and dancer and is at present with a vocal quartet at the Madeline Club, W. She has broadcast in "Opportunity Knocks" and with Steve Race.

After hearing a record Muriel had made privately, Teddy immediately contracted her to join his band next week.

Teddy has now signed up solely with his boyhood friend, agent Alf Preager, who has rapidly negotiated for him a week of cine-Variety at the Ritz Cinema, Birkenhead, starting May 14. To undertake this, Teddy has been released from a broadcast arranged for May 16.



Bandleader Teddy Foster snapped by the "MM" with his new singer, Muriel Maxwell, of Chiswick, London.

Dutch bands queue for Edinburgh

DUTCH bands continue to fill the bill at the West End Restaurant, Edinburgh.

Currently appearing there is the Holland Quintet, to be followed on May 8 by the John Crispin Quintet. Then on May 28, comes Dick Elj, and a fortnight later Rita Reyes will renew acquaintances with West End audiences.

The Leedy Trio, featuring Dinah Kaye, is booked for August. Dinah will thus be returning to the city where she made her professional debut as a dance-band vocalist.

Trombonist wanted

The personnel of the band shows a few changes and now consists of: Pete Winslow, Fred Evans and Ian Cameron (tpts.), Ralph Jenner, Jack Colley and Jack Botterill (tmps.), Don Savage and Dennis Ackerman (altos), Dave Lindup and Lennie Wood (trns.), Bill Humphrey (bari.), Martin Gilboy (bass), Howard Roy (drs.), Ronnie Roullier (pno.) and Brian Clarke and Muriel Maxwell (vcls.).

As Jack Botterill is leaving shortly, Teddy seeks a new trombonist. Applicants should contact him at Cunningham 5412.

LOSS REHEARSES ROSE BRENNAN



This "MM" picture was taken in Manchester at Irish singer Rose Brennan's first rehearsal with Joe Loss and Howard Jones after flying from Ireland to dep for Elizabeth Batey.

RANDALL, SMART AGREE ON EXCHANGE OF VOCALISTS

FREDDY RANDALL and Harold Smart effect an unusual vocal switch this week. Jo Searle leaves the modernistic Quartet of organist Harold to join trumpeter Freddy, while the more "traditional"-sounding Randall band loses Judy Dean to the Smart group.

Daughter for Farrell

Vocalist Benny Farrell, freelancing and song-writing since he left Roberto Inglez some months ago, became a father last Friday (27th), when his wife presented him with a daughter.

Born in the Canadian Memorial Hospital at Taplow (Bucks), the new arrival will be named Amanda.

Stone returns

Judy Dean joins bassist Bill Samuels and drummer Rex Denby in the Smart Quartet, and will be going to Ireland with the group for a tour of one-nighters starting on June 25 at Dublin.

On the same night that Jo Searle joined Randall (Monday, 5th), bassist Ronnie Stone returned to the band. Ronnie left just before Christmas after a year with Freddy; now says: "I'm very happy to be back with the boys."

Roy Fox presents Contest awards

A crowd of well over a thousand flocked to the Wimbledon Palais on Tuesday last (1st) to hear eight semi-professional bands battle for the 1951 MELODY MAKER South London Dance Band Championship.

Veteran contestant Fred Hedley led his band to eventual victory in this closely fought event. A Lymington group—Ronnie Horler and his Music—achieved a very creditable second place, while Dick Keeble and his Keys Of Swing were third.

Roy Fox, making his first appearance at a MELODY MAKER contest, presented the prizes and congratulated all competing bands on the remarkably high playing standard. Full report and results will be published next week.

'JAZZ CLUB'

(Continued from page 1)

to the multitude of jazz lovers in this country.

"Rest assured our members will not let this latest BBC slight on jazz lovers pass without a vigorous protest."

Two West End musicians arrested on drug charge

TWO West End jazzmen, altoist Johnny Rogers and bassist Lennie Bush, were due to appear on remand at Marlborough-street court yesterday (3rd) on a charge of having in their possession a quantity of a substance resembling Indian hemp, suspected to have been stolen or unlawfully obtained.

The pair, charged under their full names—John O'Dell Rogers (25) and Leonard Walter Bush (24)—and described as musicians with no fixed abodes, were arrested in Golden-square.

Asking for a remand at the initial hearing, Det.-Sgt. Baldock stated that the police wished to have an analysis made of the substance found in the possession of the two men.

P.C. Etheridge, giving short evidence of arrest, said that he saw the accused sitting on a seat in Golden-square, W.1. Rogers was rolling a cigarette. He searched them and on each was found a packet of brown herbs.

Asked where they got the packets, Bush said "I don't want to tell you"; Rogers said "I don't want to say."

They were allowed bail.

Mantovani new MD of Hylton show

Mantovani is to take over from Charles Shadwell as musical-director of "Knights of Madness" at the Victoria Palace on Monday next (7th).

Charles is returning to West-cliff for another summer season on the Band Stand. Mantovani was approached by Jack Hylton to succeed him, and agreed provided he could bring a few of his usual lead musicians.

The orchestra consists of four violins, four saxes, five brass, bass, piano, electric Hammond organ and drums. The instrumentalists joining with Mantovani are: Stan Newsome (1st tpt.), Monty Montgomery (2nd tpt.), Bill Brown (tmb.) and Jack Golding and Sam Spurgin (vlns.).

Since the Noel Coward show, "Ace of Clubs," which he conducted at the Cambridge Theatre for eight months, came to an end in January, Mantovani has been carrying out private engagements, broadcasts and recordings.

He has made several Decca records with a special appeal to American taste featuring an unusual instrumentation and sound. He has also continued his composing activities.

Gold Pieces back to full strength

By Sunday evening the complement of the Harry Gold Pieces of Eight will be restored to its full strength. That evening they will be appearing at Luton.

Ernie Tomasso and Laurie Gold, both absent from the band through illness, will by then be fit enough to resume playing.

Few musical exhibitors at BIF

THE British Industries Fair, which opened in London and Birmingham on Monday last (April 30), has relatively few exhibitors showing products of direct interest to the dance music profession.

Those most likely to interest readers are concentrated, as last year, in the Musical Instruments and Radio section on the ground-floor at Olympia.

Among them were Selmer, who were attracting great attention with their Clavoline (Electronic Keyboard); Hohner, with their full range of Berkeley, Lincoln and Frisco dance- and brass-band instruments; Coppock, who showed portable gramophones, record players and instruments; Simon Sound Service, with a Simphonic tape recorder (priced around £60, inclusive); Winel, record cases and cabinets; and Wirek and M.S.S. Recording Co., both with recording apparatus including tape equipment.

Upstairs with the toys on the third floor, Lew Davis's Selcol Products are showing a selection of musical toys, the most novel of which is the new plastic ukulele, retailing at 22s. 6d.

Two Newcastle bands in Winstone concert

Two of Newcastle's leading semi-pro. bands will be appearing at the Eric Winstone concert to be held at the Newcastle Odeon this Sunday.

They are Fred Argent and his Band and Alan Nicholson and his Quartet.

It was originally intended to stage a competition among Newcastle semi-pro. bands, but owing to insufficient advance notice many bands have been unable to make arrangements to be present.

Nevertheless, the Argent and Nicholson groups will be given feature spots to show off their paces before a "home" audience during the Winstone Orchestra's programme.

RUMBA MEN WANTED

Rumba leader Jimmy Cummins urgently requires first-class alto and tenor saxists, doubling clarinet and flute. He also needs a top-line trumpet player. The musicians must be good readers, and interested in Latin-American music.

Jimmy may be contacted at the Dorchester Hotel, where he plays nightly, or at Gladstone 4338.

COLEMAN GIRLS OPEN IN DUBLIN



Blanche Coleman (third from right) and her girls, taken by the "MM" at the Embassy Ballroom, Dublin. With her are Mr Fitzpatrick (ballroom proprietor) and Mr Grey (manager). The girls received a terrific reception on their first Irish visit.

BEBOPS

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FREDDY MIRFIELD GETS 'CARONIA' BERTH

Two-band policy returns

FREDDY MIRFIELD, the drummer who jumped from amateur dance band leader to head of a solidly booked Variety outfit, entered a new sphere of activity when he sailed last week-end as second bandleader aboard the s.s. "Caronia."

Kenny Baker waxes 15th cent. music

POLL-winning trumpeter Kenny Baker joined contemporaries of the classical school last week to record 15th-Century-styled music for a play based on the life of James IV of Scotland.

John Swan, who composed the music, conducted the session, with Kenny playing C and Bb trumpets, accompanied by violin, viola, cello, harp, cor anglais, oboe and tympany.

The play—William Douglas Home's "Thistle And The Rose"—opened at Oxford on Monday, and is expected to move into the Vaudeville Theatre, Strand, later this month.

This surprising departure from the "halls" brings Freddy under "Caronia" bandmaster Reg Wale and the Geraldo office, which installs the liner's bands.

The "Caronia" recently returned from a world cruise for which only one dance band was employed. Now back on its regular Atlantic run, the ship has re-established its two-dance bands policy.

From Contests to stardom

Freddy Mirfield first came to public notice in "MM" contests. Going into Variety, he was an immediate success. In 1947 he played Spain and Portugal; the following year he concentrated on "home" dates and secured 52 weeks of solid bookings. And last summer Freddy's Garbage Men became his "Paris-ites" for a last-minute booking into a Brighton revue.

On the "Caronia," Freddy is leading Lee Lester (tpt.), Leon Campbell (alto, clt.), Freddie Scowan (pno., voc.), and Ron Paul (bass, voc.).

ALL ABOARD FOR ROTTERDAM!



The "MM" photographer laughed, too, when Ralph Sharon climbed aboard the engine before leaving for his Dutch tour last Friday. L. to r.: Fred Perry, Bert Howard, Rex Bennett, Mike Bryan, Terry Brown and June Ramar.



Freddy Mirfield and his "Baggage Men" board the s.s. "Caronia." Port to starboard are Freddy, Lee Lester, Leon Campbell, Freddie Scowan and Ron Paul.

George Harris tenor-4-trombone group booked for Orrell Park

THE new George Harris novelty group of tenor, four trombones, piano, bass and drums, has signed a summer contract at the Orrell Park Ballroom, Liverpool, and moves into this venue on May 12.

As reported in the "MM" dated February 5, the new group has been formed and extensively rehearsed by George Harris—tenor saxist with Geraldo and, later, Cyril Stapleton—in a sincere effort to discover the elusive "new sound."

The management of the Orrell Park Ballroom originally contacted Wally Rockett, MD at the London Celebrite Restaurant, when they decided to engage a London band.

Unable to accept the date himself, because of his flourishing London commitments, Wally—impressed by a number of commercial recordings of the "new sound"—suggested the Harris group.

His choice was quickly approved, and Wally has helped in all the background negotiations for installing George Harris into his first bandleading date.

HEATH'S TWELVE TRUMPETS TO BE BROADCAST

SURPRISING repercussions have followed Ted Heath's Decca recording, with 12 trumpets, of "All the King's Horses," photographed and described in last week's "MM."

A complete broadcast, in which Heath will feature the 12-trumpet section in a number of specialised arrangements, has already been fixed for next Wednesday (9th). The Stargazers will also be heard.

BBC dance music chief Jim Davidson told the "MM": "This idea, and the way Ted Heath carries it out on 'All the King's Horses,' is both brilliant and particularly appropriate to Festival year. The sound of heraldic trumpets is one peculiar to Britain, and not heard anywhere else in the world."

"That someone should find a way of applying it so cleverly to dance band scores is something that impresses me deeply and which, I am sure, the British public will want to hear."

Dan Donovan goes back to Erin—for good

THE Irish Mail boat to Dublin last week carried well-known Irish personality Dan Donovan back to his home country for good. Dan, who was vocalist with Henry Hall for over six years, holds what is believed to be a record of 6,000 broadcasts.

Negotiations are already in progress to sign him up for a series on Radio Eireann.

He had a pleasant surprise when he went into the Theatre Royal, Dublin, on Thursday, and met his old friend Jimmy Campbell. Jimmy played for Dan's first Irish engagement, which was top of the bill in the Theatre Royal. Rumour has it they may team up together again, to top the bill.

First TV crooner

"I've certainly been round a bit," he said. "I got my first start with Debroy Somers. I toured South Africa with Henry Hall, we made a film, 'Music Hath Charms.' I sang in television in 1934—as a matter of fact, Henry Hall's was the first band to be televised."

"I had my own orchestra in the Landsdowne, Berkeley-square, in London; I've broadcast for five years in 'Welsh Rarebit' (the only Irishman ever to appear on this programme), and ended up with my own programme, 'When Day Is Done.'"

Now Dan hopes to win the same popularity among his own people as he did for so many years in Britain.

K. FOR KITTEN



Sad moment in the life of a kitten. Owner Dinah Kaye is off to sing at the Flying Dutchman, Amsterdam, for a season. But reunions will occur each Monday as Dinah flies home to air with "The Tuneful Twenties."



"MM" shot of George Harris during a rehearsal of his band this week.

MRS. LEN MARSHALL ENTERS HOSPITAL

THE MELODY MAKER Dance Band Contest arranged for tonight at Lincoln has had to be postponed. Reason for this decision is that Mrs. Len Marshall, organiser of the contest, has been forced to enter a nursing-home for an operation.

In wishing Mrs. Marshall a speedy recovery, we extend apologies for any inconvenience caused to bands who had entered for this Lincolnshire District Championship, which, it is hoped, will be staged at a later date.

Dankworth signs girl singer, changes agent

THE Johnny Dankworth Seven, founding of the Wilcox Organisation, is about to switch agents. From June 1 the poll-topping combo will be booked by Harold Davison.

A series of one-nighters has already been fixed, taking the Seven up to July 23, when it commences a week at the Seaburn Hall, Sunderland. Three weeks at the West End Restaurant, Edinburgh, and three weeks in Ireland follow.

Vocalist Cleo Laine, who joined the Seven this week, will be featured in all these dates.

Charlie Ambrose dies

THE MELODY MAKER regrets to report the death of well-known Willesden drummer Charlie Ambrose. After working in his garden on April 18, he suffered a seizure and died of a heart attack almost immediately.

For the past four years Charlie filled the drum seat in Eddy Farquarson's band at the Bamba Social Club, Kilburn. He was 50.

DES WILLIAMS TO SOLO IN VARIETY

Vocalist and saxist Des Williams has now gone into Variety as a solo artist, and has several months of solid bookings ahead of him. He will, therefore, be unable to accept the offer made by Johnny Swinfen to open with him at Norwich for the summer.

Accompanying himself on piano, Des made his first appearance on the halls at Darlington's Royal Astoria. On May 14, he commences an extensive tour starting with a week in Dublin.

Consecutive bookings follow at Huddersfield, Scunthorpe, Newcastle, Guernsey and Coventry.

Des's personal management is now in the hands of George Elick.

Perez Prado to form U.S. band?

"Mambo king" Perez Prado, whose world-famous Mexican orchestra has never been allowed to perform in the United States, is himself in New York organising a band there.

Although full details are not available of Perez's New York plans, it is believed he will play dances and TV engagements as well as the theatre dates which have already been booked.

He is also expected to record for Victor with his new combination.

Three-star concert

Tito Burns and his Sextet, with Terry Devon; the Ray Ellington Quartet; and Johnny Dankworth's Seven, are all appearing this Sunday (6th) at the Civic Hall, Wolverhampton (8 p.m.). The concert is being presented by Harold Davison and Arthur House.

AWARD FOR 'MM's VIOLIN STAR



The "MM's" Poll-winning violinist Stephane Grappelly is here seen seated at the piano in his London flat just after receiving his Certificate of Success from Editor Pat Brand. An urgent operation prevented his appearance at the Empress Hall National Award Concert on April 15. He is now convalescing in Devon.

'FATS' WALLER'S GREATEST.

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AND HER TEARS FLOWED LIKE WINE
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EAGER BEAVER
OPUS IN PASTELS
PAINTED RHYTHM
SOUTHERN SCANDAL

GENE KRUPA
DISC JOCKEY JUMP
GYPSY MOOD
LEAVE US LEAP
WHAT'S THIS?

BY HECK
Arranged by
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TECHNICAL PAGE this week advises the aspiring vocalist

STYLE—you can learn it from records...

BEFORE I go on to talk of the practical aspects of style it might be as well to establish just what the word means in relation to popular singing.

I don't think that there is any doubt that it is a degree of personality infused into the voice, to make that voice recognisable quite apart from its actual tonal quality.

Thus, a vocalist can be downright bad when judged by the highest stylistic standards—so bad, in fact, that he is immediately recognisable. The fact remains that he has his own style. In this article, however, we need only concern ourselves with the best and we have to acknowledge right away that a good style is built on good taste.

The raw materials of a good style might be one or all of the following: original phrasing; correct inflections; good sense of rhythm or beat. All these elements can "sell" an indifferent voice, whereas (in popular songs, anyway) a good voice without style is not enough.

Generally speaking, style takes two forms in popular vocalism. More advanced singers like Billy Eckstine, Sarah Vaughan, and Nat Cole back up their great natural sense of beat with harmonic embellishments. Melodic stylists of the Frank Sinatra, Joe Stafford, Dick Haymes, Dinah Shore, Margaret Whiting category rely on individual interpretation of lyrics and keep fairly strictly to the actual melody.

Individualists

However, not all singers fall into these categories. There are the out-and-out individualists who are a law unto themselves, such as Nellie Lutcher, Louis Armstrong, and Rose Murphy. Not one of these has a good voice by legitimate standards, and yet all have reached the top. Consider what their voices would sound like if the all-important style were taken away.

Take the following rather banal phrase:—*Why, oh why, do I love you?*

A bad singer would make it sound plain silly. A competent singer could make it sound passably intelligent. But Sinatra would make it thrilling.

Why? Well, what it boils down to is that the best romantic vocalists have a strong dramatic sense. Try acting the phrase and see just how many different inflections you can give it. It can be a plaintive question; it can be

accusative (why, oh why, do I love you . . . you great big lug!); it can be rhetorical. It all depends on accents and emphasis, and those, of course, depend on your own imagination.

The secret of good melodic singing is, I think, the ability to take the lyric seriously for this enables one to act the sentiment contained, however hackneyed it may look on paper.

In addition to dramatic sense which enables a melodic vocalist to extract the last ounce out of a lyric, he also needs a good sense of rubato. This means, simply, the ability to play around with the rhythms. Moreover, he requires an appreciation of on-the-beat singing.

But what about the modern stylists whose effects stem from harmonic embellishment? This kind of singing depends on a natural and/or trained ear. This means an appreciation of "blue"

notes and a knowledge of chords. I should say that all the leading stylists in this field have a knowledge and love of jazz. Otherwise they just wouldn't be on that particular kick.

The big question that must loom in the minds of most aspiring vocalists is *can style be learned?* I believe that it can and

says Radio Critic MAURICE BURMAN

I could quote various of my own pupils. However, that might not be regarded as proof. Look at it this way, then. Did Sinatra have all the style for which he is now famous when he sang his first vocal? Did Eckstine? The answer is obviously no. It is equally obvious that the style of both was developed along the road to success. Therefore, given

reasonable aptitude, any vocalist can develop style.

It can be learned by emulating the example of others, and this doesn't necessarily mean other singers. Dinah Shore studied records of Tommy Dorsey and learned a lot from that trombonist's wonderful melodic phrasing.

The young vocalist should listen to the great blues singers and to great instrumentalists. Natural musical inclinations are a good guide. If you like the melody straight, listen to the commercial discs of any famous orchestra and hear the way the melody is phrased by the soloists. If you like jazz, listen to all the best and most modern examples.

All my students are expected to study 10 records—each of a different artiste. The students have to imitate these artistes as faithfully as possible and out of these attempts an individual style develops.

One of my suggestions for male singers is Dean Martin's "Have A Little Sympathy" on Capitol. For the girls, I recommend "I've Got It Bad And That Ain't Good," by the Woody Herman band, with

Mary Ann McCall taking the vocal.

Another of my methods is to play the melody of a tune over on the piano and then suggest embellishments to students. This helps to teach them the notes in the chords and is also excellent training for intonation.

Embellishment

I also suggest rhythmic embellishments on scales.

Pupils have to learn to vamp chords on the piano at least. This serves to acquaint them with the right keys for various numbers, and modulations. Further, it helps to turn them into musicians.

But the aspiring vocalist who has to study alone can go a long way by making a wide study of records. Anyone interested in the modern harmonic style should buy Eckstine's "Body And Soul," while Ella Fitzgerald's "Lady Be Good" and "Ricka Jicka Jack," by June Christie with Kenton are profitable examples of the art of rhythmic embellishment.

...but beware of becoming a carbon copyist!



'MM' Poll-Winner Alan Dean

warns Top Vocalist ALAN DEAN

AS a philosopher, Shakespeare had a gift for bringing home the bacon. There are very few of his sayings that can't be accurately applied to all kinds of circumstances—from the most momentous to the mundane.

I suppose singers of popular songs would come at the latter end of the scale, and, sure enough, Shakespeare had a few words to say to them. *To thine own self be true . . . thou canst not then be false to any man.*

Around 1947 I was singing with the newly reformed Ambrose orchestra. I had been conscious for a long time that there was something missing in my singing, but only in a vague way. I suppose to hear what's wrong with another singer, but it takes more of us can muster to put a finger on all our own weaknesses.

However, I made some records with Ambrose and did a lot of thinking. My performance seemed fairly competent by some standards . . . but. It was a big but. Nevertheless, an idea gradually formed itself in my mind.

I'd been a Sinatra fan ever since his first vocal was waxed and I'd developed a Sinatra complex. Not that I was a 100 per cent Sinatra copyist. I liked other people, too. I think my style was about 80 per cent, Frankie and the rest a blend of Haymes, Como, and Bob Eberly.

A habit

Now, copying is not a bad thing in itself. There are lots of things that can be learned off records—intonation, phrasing, and correct breathing places. It's when copying becomes a firmly established habit that the danger arises, and that's what had happened to me.

I'd got to the stage where I could only sing a number the way I imagined Sinatra doing it. All my own individuality was sunk beneath all the Sinatra phrases and mannerisms I'd ever heard. It didn't end at mannerisms, either. I'd been trying for years to sing with Sinatra's tone. The trouble was that we weren't using the same vocal chords nor any of the other things that help to produce a voice.

No two people are alike physically or mentally. Wasn't it rather ridiculous to sing with an artificial voice and just as ridiculous to try to adopt another person's style for keeps? All normal people are born with a voice and personality of their own. I decided to try to rediscover mine.

Developing

To start with, I did something about developing my own voice. I bought books on singing. I waded through a couple of massive tomes to find out what it was all about. I found them heavy going—chock-full of anatomy and physiology. But I did learn the correct principles of breathing and something about voice placement. The more modest booklets were the most helpful, however. One that I can recommend to readers is "The Singers' Handbook," which can be ordered at any bookshop and costs a few shillings. This is clear, concise, and contains only relevant and practical information.

I discovered that a voice is a wind instrument and works

mechanically in a similar way to a trumpet. The motivating power in both cases is wind; the actual sound is produced by that wind being forced through a gap between two membranes—the lips in the case of the trumpet, the vocal chords in singing.

There's more to it than that. The various cavities above the vocal chords have a function. They are resonating chambers in much the same way that the brass body of a trumpet acts as a resonator.

Where a person is born with a good natural voice, there is an adequate breath supply efficiently co-ordinated with flexible and well-controlled vocal chords and good resonant cavities. Less fortunate people have to use what they have to best possible advantage.

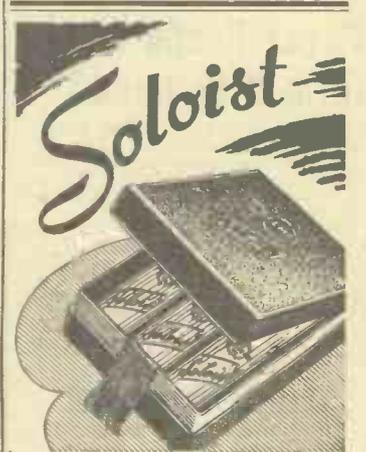
Music knowledge

I'm always trying to impress on aspiring dance band vocalists the importance of a working knowledge of music. They rarely take much notice, unfortunately. Personally, I just couldn't go on the air without knowing what makes a number "tick." The singer who knows something about the arrangement and can read the modulation into the vocal, fronts the mike with confidence and is much less likely to make mistakes. He doesn't qualify for stomach ulcers through worrying about coming in at the right place, anyway.

If I'm recording or broadcasting, I always ask for a vocal lead sheet. This gives the actual notes played four or more bars before the vocalist takes over and is a great help.

Getting back to the question of style, everything that Sinatra the individualist sings has a measure of creativeness. The interpretation couldn't be by anybody but Sinatra. The Sinatra copyist, however, has no real creativeness. He is a shadow and has no substance of his own. He is, in a sense, a voice without a living personality.

I decided that if I was an unsatisfactory singer as a copyist, trying to be original wasn't likely to make me much worse. For better or worse, I would sing like Alan Dean and interpret a song the way I felt it. So far, it has paid off.



"WHAT LANCASHIRE DOES TODAY..."

Remember the old saying and read what Bob Mitchell of Bill Hawkins Band, at the "Ritz," Bury, says:—

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These bands were so versatile!

1951 SOUTH YORKSHIRE DISTRICT CHAMPIONSHIP
Judges: Leslie Evans, Lad Busby
For the "MM": Jerry Dawson

THEATRE packed with over 1,500 fans, a more than full entry list of bands, at least four of which could be considered unlucky not to have taken the title—that was the setting for last Sunday's (29th) South Yorkshire Championship, presented by the Wilcox Organisation, at the Ritz Cinema, Doncaster.

In the sensationally close finish, the Rae Johnson Septet, from Oldham just scraped home in front of the Ted Needham Quartet from Sheffield and the Lewis Hill Quintet from Huddersfield—another Yorkshire triumph for a Lancashire band.

Another outstanding feature of the Contest was the amazing variety of instrumentation amongst the small bands. Several of the Quartets and Quintets departed from the conventional, and showed such enterprise that the task of the judges in finally separating them was an unenviable lot.

The handsome trophy was presented by Bert Wilcox, and the final 40-minutes of the evening's entertainment was provided by the Johnny Dankworth Seven—very much on its toes following the displays by the semi-pro. contestants.

All in all, a memorable evening, and one which gave further evidence that, despite the high standard reached in the past, this year's Area Finals and All-Britain promise to reach an unprecedented standard of musicianship.

RESULT

Winners: The Rae Johnson Septet. (Two Alts, Tenor, Trumpet, Piano, Bass, Drums.) All coms. to R. Johnson, 59, Greengate-street, Oldham.

Second: The Ted Needham Quartet. (Guitar, Piano, Bass, Drums.) All coms. to F. E. Needham, 32, Parkhead-road, Ecclesall, Sheffield.

Third: The Lewis Hill Quintet. (Tenor, Vibraphone, String Bass,

CONTEST RESULTS

Piano, Drums.) All coms. to L. Hill, 89, Roydhouse, Linthwaite, Huddersfield.

Individualist Awards for: Alto (Steve Cavanagh); Trumpet (Derrick Lawton), both from The Rae Johnson Septet; Piano (David Howitt); Guitar (Ted Needham), both from The Ted Needham Quartet; Tenor (Lewis Hill), Bass (Cyril Kidd), Drums (Derek Walton), Vibraphone (Roy Turner), all from The Lewis Hill Quintet; Trombone (Harold Coates), from Tommy Fisher and his Band.

Hon. Mentions for: Bass (Roe Clough), Drums (Rae Johnson), both from The Rae Johnson Septet; Drums (Len Briggs), of the Ted Needham Quartet; Alto (Alexandre Gordon), Trumpet (Edmund Hooole), both from Tommy Fisher and his Band; Tenor (Gordon Grieves), of the Arthur Frost Quintet; Trombone (Bob Gill), of The Don Currie Orchestra.

1951 ISLE OF ELY DISTRICT DANCE BAND CHAMPIONSHIP

Judges: Leslie Evans, Kenny Baker.
For the "MM": Tony Brown.

THE Isle of Ely District Dance Band Championship, held at the Corn Exchange, Wisbech, April 25, marked the first contest appearance this season of the Ron Burton Quartet—the group that earned a rave from Revell Terry when it won the same event last year. The Burton boys followed the modern and professional-sounding Mrs. Len Marshall Orchestra on to the stand, and few fans present could have fancied its chance after such a capable performance.

However, the Wisbech quartet proceeded to give a show that in enterprise and originality would have done credit to any profes-

sional outfit in the country. It played very intelligently in the modern idiom, but this wasn't all. Its basic instrumentation—alto doubling clarinet, piano, bass, and drums—was bolstered by some very unusual doubles, and these were handled and catered for in arrangements in an astonishingly able manner.

The audience were treated to the unusual spectacle of the pianist hurriedly taking up a tenor sax and then a flute to play just a few bars; the drummer hastily bucking on a piano-accordion; the bassist taking up a baritone to complete a three-strong sax team for an intro.—and all these changes made slickly with no loss of musical interest.

There was a roar of approval when the Ron Burton Quartet were declared the winners, and there was a heartening round of applause for Mrs. Len Marshall when Kenny Baker presented her with the runners-up bannerette. The Harry Pilkington Quintet from Lincoln was placed third and carried off individual awards for guitar and accordion, but five individual prizes and two hon. mentions went to the Burton band, while the clarinetist and pianist were named as the best musicians of the evening.

Link music between contesting bands was provided by Fred Cross and his Blue Diamonds Orchestra, and the promotion was in the hands of Norman G. Jacobs.

RESULT

Winners: The Ron Burton Quartet. (Alto, Bass, Piano, Drums.) All coms. to: G. W. R. Stevens, 9, Bridge-street, Wisbech.

Second: The Len Marshall Dance Orchestra. (Two Tenors, two Alts, Trumpet, Piano, Bass, Drums.) All coms. to: Mrs. L. Marshall, "Arcadia," 1, Hallam-grove, Western-avenue, Lincoln.

Third: The Harry Pilkington Quintet. (Guitar, Accordion, Piano, Bass, Drums.) (All coms. to: Dan Morgan Orchestras, 17, Swan-street, Spalding.

Individualist Awards for: Alto (Derek Cubitt), Clarinet (Derek Cubitt), Piano (Ron Burton), Bass (Ivan Dunbabin), Drums (George Stevens), all from The Ron Burton Quartet; Tenor (Leslie Robinson), Trumpet (Dennis Wheeler), both from The Len Marshall Dance Orchestra; Guitar (Dan Morgan), Accordion (Peter Pettit), both from The Harry Pilkington Quintet.

Hon. Mentions for: Tenor (Ron Burton), Accordion (George Stevens), both from The Ron Burton Quartet; Alto (Arthur Simpson), Bass (Laurie Clay), Drums (Vernon Lee), all from The Len Marshall Dance Orchestra; Piano (Johnny Johnson), from The Harry Pilkington Quintet.

Outstanding Musicians: Clarinet (Derek Cubitt), Piano (Ron Burton), both from The Ron Burton Quartet.

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CONTEST CLIPPINGS

MAN with two interests and a gratifying degree of success in both is guitarist Dan Morgan, of the Harry Pilkington Quintet.

Not only did Dan get an individual award at two separate "MM" contests last week; he also sold his first short story a couple of weeks ago.

Prior to service with the RAMC, Dan played for a short period with Big Bill Campbell and now churns out scientific fiction between gigs.

UNLUCKIEST band last week at Wisbech contest was the Skymasters Dance Orchestra from Ely.

Their dash to get to the event was halted 20 miles away by a burst tyre. A desperate search for alternative transport finally brought a taxi to the rescue. But their troubles weren't ended.

Five members of the band piled in with instruments and left the unfortunate bassist and his instrument on the running-board.

Reluctantly, it was decided that he must be left behind and the Skymasters rushed off to play at their first contest a man short.

THERE will be no representative from Northern Ireland in this year's All-British Championship. Of the six bands which originally entered for the Northern Ireland Championship, scheduled to take place at the Plaza Ballroom, Belfast, on Thursday of last week (26th), one only presented itself before the adjudicators and, in consequence, the MELODY MAKER representative present had no option but to declare "no contest."

What could be the reason? Were the bands afraid to compete with each other, or were they afraid to compete with English bands in the later stages of the championship?

By their action these bands threw away the golden opportunity of having their merits assessed by one of the country's leading instrumentalists, as Kenny Baker flew specially to Belfast for this event.

Organiser: Mrs. Len Marshall, "Arcadia," 1, Hallam Grove, Western Avenue, Lincoln. (Phone: Lincoln 20362.)

SWINDON.—Sunday, May 13 (7.30 p.m.—10 p.m.) at the Empire Theatre.—The 1951 Wiltshire District Championship. Supporting attraction: The Johnny Dankworth Seven. Prices of admission, 5/-, 4/-, 3/-, 2/-. Tickets obtainable in advance from Box Office, Empire Theatre.

Organisers: The Wilcox Organisation Ltd., 4, Earham Street, London W.C.2. (Phone: Temple Bar 1762.)

TOTTENHAM.—Wednesday, May 16 (7 p.m.—10 p.m.) at the Royal Dance Hall.—The 1951 North London District Championship. "House" Band: Ivor Kirchin and His Band. Price of admission, 2/6.

Organiser: H. J. Richardson, Royal Dance Hall, Mecca Dancing, High Road, Tottenham, London, N.17. (Phone: Tottenham 4179.)

HIGH WYCOMBE.—Friday, May 18 (7.30 p.m.—midnight) at the Town Hall.—The 1951 Buckinghamshire District Championship.

Organiser: Mr. Eric Wakefield, 7, Church Street, High Wycombe, Bucks. (Phone: High Wycombe 1815.)

MANCHESTER.—Tuesday, May 22 (7 p.m.—midnight) at the Plaza Ballroom, Oxford Street.—The 1951 Manchester and District Championship.

Organiser: Mr. T. J. McGrath, The Plaza, Oxford Street, Manchester 1. (Phone: Central 7441.)

NOTTINGHAM.—Friday, May 25 (7.30 p.m.—11 p.m.) at the Astoria Ballroom.—The 1951 Nottinghamshire District Championship. Supporting attraction: The Johnny Dankworth Seven. Price of admission, 3/-. Tickets obtainable in advance from Box Office, Astoria Ballroom.

Organisers: The Wilcox Organisation, Ltd. (See Swindon, above.)

CHATHAM.—Sunday May 27 (7.30—10.30 p.m.) at the Empire Theatre.—The 1951 Kent District Championship. Supporting attraction: The Johnny Dankworth Seven. Prices of admission, 5/-, 4/-, 3/-, 2/-. Tickets obtainable in advance from the Box Office, Empire Theatre.

Organisers: The Wilcox Organisation, Ltd. (See Swindon, above.)

CHESTER.—Friday, June 1 (7.30 p.m.—11.30 p.m.) at the Corn Exchange.—The 1951 Essex District Championship. Supporting attraction: The Johnny Dankworth Seven. Price of admission, 3/-. Tickets obtainable in advance from Box Office, Corn Exchange.

Organisers: The Wilcox Organisation, Ltd. (See Swindon, above.)

SPALDING.—Friday, June 15 (8 p.m.—1 a.m.) at the Corn Exchange, Spalding.—The 1951 Fen Country District Championship.

Organiser: Mr. D. A. Franklin, Spalding Festival of Britain Committee, c/o, "Spalding Guardian," 20, Station Street, Spalding (Phone: Spalding 2040.)

BOGNOR REGIS.—Thursday, July 26 (8 p.m.—1 a.m.) at the Rex Ballroom.—The 1951 South Coast District Championship.

Organiser: Mr. B. Stone, 35, Link's Avenue, Morden, Surrey. (Phone: Liberty 3469 or 8176.)

Rules and entry form for the above contests are available from the respective organisers. Early application in each case is advised.

Contests are also fixed for Weston-super-Mare and Newcastles. Full details will be given in later issues of MELODY MAKER.

JAZZ REVIEWS BY MAX JONES

Two more masterpieces by Mr. Morton!

JELLY ROLL MORTON'S RED HOT PEPPERS
Black Bottom Stomp/Grandpa's Spells
(H.M.V. B10048—6s. 4jd.)

George Mitchell (cornet); Kid Ory (tmb.); Omer Simeon (clt.); Morton (pno.); John St. Cyr (bjo.); John Lindsay (bass); Andrew Hilaire (drs.). Recorded Chicago, September 15 and December 16, 1926, respectively.

THE NFJO have already brought about the release of two records from Morton's best Chicago sessions. They are "Doctor Jazz"/"Jelly Roll Blues" (reviewed 10/12/49) and "Cannon Ball Blues"/"Steamboat Stomp" (9/12/50).

The last title was available here before the war on HMV's special list, and the "Black Bottom" side of this new release was issued here long ago on HMV B5164.

The latter has properly become a favourite performance wherever jazz records are collected; most musicians and collectors interested in New Orleans style already have or know the record, and most of our local bands carry the tune in their repertoire. It is good to have this classic once again in catalogue.

Collectors will hate to see "Black Bottom Stomp" separated from its lifelong companion, "The Chant"—described by Blesh as that "incredible masterpiece." Apparently, "Grandpa's Spells" was issued in preference because it was well-voted for in the Federation's poll. The important thing is that we have two first-class sides.

These are both typical Morton stomp compositions, based on the march and rag formula. "Black Bottom Stomp" opens with a broken-up strain played fairly straight. Then a modulation to the Trio, introduced by the band and improvised upon in succession by Simeon, Morton, Mitchell and St. Cyr.

Finally, it is played ensemble and repeated with even greater urge. Led by muted cornet, the Peppers achieve that ensemble unity and thoroughly easy swing that come only from confident, experienced jazz craftsmen.

Jelly's touch is evident everywhere in the side. In addition to



Edward "Kid" Ory, who played fine jazz trombone on the 1926 Red Hot Peppers sides reviewed here this week, is still an active tailgate man today. Ed O'Shaughnessy, of California, took this photo of Ory at the Beverly Cavern, when the band played there just before its opening at the ill-fated Kid Ory's club. The Kid is currently back at the Beverly Cavern in Los Angeles, and apparently doing well.

the tune and arrangement, which bear the Morton hall-mark (although the Trio section—20 bars long, with the break in the seventh and eighth bars—is not the usual construction), his direction can be felt in the style and volume of playing, the contrasts in tension, and the kind of drive attained as the band stomps the last choruses. "Black Bottom" is certainly one of his greatest band successes.

Variation

"Grandpa's Spells" is slower, but still a stomp, more dependent on melodic variation for its appeal. The clue to its name seems to lie in the description given in the "Morton's Blues and Stomps for Piano" publication, which says: "One of Morton's fastest and dizziest stomps to which he has given an appropriate title."

Again it has varied themes

COLLECTORS' CORNER PRESENTS The truth about TEDDY BUNN...

IT seems only a few years ago that Negro guitarist Teddy Bunn was topping the annual magazine polls, and was one of the most talked about players on both sides of the Atlantic. But in recent years, except for a false announcement of his death, his name has been very much out of the news.

However, your correspondent has recently been renewing, by letters, a friendship with Teddy

By PETER TANNER

which began back in 1938, when Bunn was a member of the famous Spirits of Rhythm, then playing at Nick's in Greenwich Village.

During the war years Teddy migrated to the West Coast and has remained there ever since. Not for him the bright lights and commercial price of fame. Teddy has been quite content to play with small groups, and thereby earn enough to keep himself and his wife in comparative comfort.

Even though Teddy once played for a short while with the Ellington band, he dislikes large outfits and is very much more at home in a trio or in a group such as The Spirits of Rhythm, which, combining instrumental and vocal talent, were such a success in the middle 'thirties at the old Onyx Club.

The Spirits of Rhythm were revived in 1945 when, under the supervision of Leonard Feather, Teddy assembled a six-piece rhythm group in the Hollywood studios of the Black and White Recording Company. With vocals shared by Teddy, the late Leo Watson and drummer George Vann, six sides were recorded and released later that year.

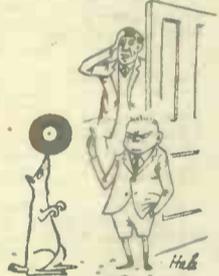
Since going to California, Teddy has changed entirely to electric guitar, which he himself prefers but which some feel tends to lessen the character of his playing, and make it appear rather mechanical.

In the last few years, Teddy has been playing mostly with Edgar Hayes and his Stardusters, in Riverside, a couple of hundred miles from Los Angeles, and also doing night club and café work in San Francisco and Sacramento.

Edgar Hayes, who is a fine though somewhat florid pianist, will be remembered for his recordings on Brunswick in the 'thirties. With Teddy Bunn on guitar, Curtis Counce on bass, Bryant Allen on drums, and, of course, Edgar himself at the piano, the Stardusters have recorded a number of sides for the Exclusive label, including a two-part "Blues At Dawn" and "Edgar's Blues."

At the time of writing, Teddy is back with Edgar Hayes at the Somerset House in Riverside, after a successful engagement at Sacramento with his own Trio. The personnel is the same as on the records except that Frank Buckner has replaced Bryant Allen on drums.

Other recording activities of



Les Phythian writes more about Mezzrow-Bechet

FOLLOWING the Mezzrow-Bechet listing printed in a recent CORNER (27/1/51), reader Frank Dutton, of Maidenhead, wrote querying the accuracy of the matrix numbers given for titles "Where Am I?" and "Funky Butt."

He pointed out, quite rightly, that at the time of release these sides were said to have been wrongly labelled and numbered—local King Jazz having apparently followed the example of the French Royal Jazz concern in reversing the labels.

I was, of course, well aware of this rumour at the time the listing was compiled, but, in default of any definite evidence to support such a suggestion, decided to take what seemed to be the sensible course of assigning the respective matrix numbers on which there had been the largest measure of agreement during considerable research and numerous inquiries.

However, Frank's well-intentioned letter seems to add to the confusion. For instance, he says: "Apparently 'Where Am I?' is the 12-bar blues side opening with the grand piano of Sam Price," and adds: "Incidentally, Mezzrow apparently does the 'vocal' honours on the 'Where Am I?' side. His 'I hear you, Pops Foster' is a masterpiece of understatement—Pops' bass almost jumps out of the grooves, on my already well-worn copy!"

But this agrees with the way in which KJE 3 is labelled—at least the copy in my possession! If a labelling error has occurred, then surely the side with Mezz's vocal interjection to Pops Foster ought rightly to be "Funky Butt"?

Can anybody sort out this tangle, quoting some reliable source as to which side is actually which?

(three this time, including a normal 16-bar Trio section) and a strong rag flavour. The solos are clean and assured but the record's strength lies in its tunefulness, diversity and easy rhythm. It lacks the exhilarating drive of the reverse, but has the same organised sound, a polish that marks off the Mortons from the free-style New Orleans records. Unfortunately, the last ensemble is poorly recorded.

As Johnny St. Cyr recalled, there was more variety in Morton's records than in most others. And it is the variety that attracts us to his records, often in preference to hotter jazz renderings.

At first, the arranged passages may jar on ears used to absolutely pure New Orleans (which, to borrow a Lyttelton phrase, is sometimes bordering on the shambles). But, ultimately, the ordered and individual sound becomes half the charm of a Morton disc.

As Johnny St. Cyr recalled, there was more variety in Morton's records than in most others. And it is the variety that attracts us to his records, often in preference to hotter jazz renderings.

An Exception

Jelly was an exceptional band director who imposed his musical beliefs on the bandsmen while leaving them free to play their own stuff in breaks and solos.

Sometimes, as we can hear from the music, there was closer collaboration. Omer Simeon, quoted in Alan Lomax's "Mister Jelly Roll" books, says: "We used to spend maybe three hours rehearsing four sides and in that time he'd give us the effects he wanted, like the background behind a solo—he would run that over on the piano with one finger and the guys would get together and harmonise it."

The solos—they were ad lib. Of course, Jelly had his ideas and sometimes we'd listen to them and sometimes, together with our own, we'd make some-

thing better. For me, I'd do whatever he wanted."

You can hear that Simeon fitted Morton's picture of the perfect recording musician. And most of the others presumably co-operated to some extent with Jelly in his "tricks" and whims.

"Such was his (Morton's) grasp of form," writes Rudl Blesh, of these Peppers sessions, "and so communicative was his inspiration, that these men, playing freely in the most flexible of frameworks, could realise almost to a complete degree Morton's idea of jazz, their own ideas, and untold possibilities of the music itself. By such unorthodox means, Morton and the Red Hot Peppers engraved on wax, in three short days, ten of the authentic masterpieces of classic jazz."

JELLY ROLL MORTON
Grandpa's Spells/Kansas City Stomps
Jelly Roll Blues/Big Fat Ham
Stratford Munch Shreveport Stomp
(Jazz Collector L37, L50 and L80—7s. 6d.)

Recorded Richmond, Indiana, 1923/4

SIX of Jelly's early piano solos from Gennett, mostly rags and stomps, show his method of slight but constant improvisation, his reliable taste, and his knack of "orchestral" thinking.

The first record was issued last year and somehow escaped review. It is very instructive to have it alongside the band version.

All the same themes are there, starting with the "Darktown Strutters" one, continuing with the "Glad Rag Doll" strain, and then into the Trio with a crash effect executed by striking the bass open-handed.

As with the majority of his solos, "Spells" has a construction which clearly served as a model for the band arrangement that followed.

Orchestral

"Kansas City Stomps," again, paves the way for the orchestral version. It is highly syncopated stuff, full of ragtime phrases and, as always with Morton, full of surprising breaks, pauses and displaced accents. The contrasting themes build up to Jelly's beloved stomp chorus. I like this coupling very much indeed.

"Big Fat Ham," though slightly less attractive, has the same logical development of material. It resembles the earlier band arrangement on Paramount, but sounds rather better as a solo.

The backing was the number, said to have been written in 1905, which made Jelly's name throughout the South, West Coast and Mid-West before 1920. It was copyrighted by Melrose in 1915, and the published version is much like this recording. Here, too you can compare the beautiful piano solo with the band recording on HMV.

The last coupling is a much poorer dubbing and cannot, therefore, be recommended so warmly. The tunes are well worth having, though "Shreveport"—an intricate rag—is, of course, available by the Trio on B9220. Morton plays pretty well everything that he and Simeon played on the later disc, and he displays fine form on the long, fast runs.

These may not be Morton's greatest solo work, but all are imaginative, full-sounding piano music, buoyed up by Jelly's peculiar hard-hitting rhythms.

I shouldn't like to be without any one of them, but my first choice is L37.

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Promotion and relegation for Scottish broadcasting bands

THE allocation of Scottish Home Service dance band broadcasts has been completely revised. A system whereby the best of the bands will get more airings, and consequently an opportunity to develop a radio technique, is to be instituted by producer Donald McLean.

DUBLIN JIMMY CAMPBELL RETURNS TO THEATRE ROYAL

ON Sunday last (29th) Jimmy Campbell took over leadership of the stage and pit orchestra at the Theatre Royal, Dublin, in succession to saxist-leader Peter Rose, whose contract had expired on Saturday.

Until 1944 Jimmy had held down this berth for nine years. Since leaving Ireland he has appeared each summer with Lawrence Wright's "On With The Show" at the North Pier, Blackpool, and also conducted for the recent Josef Locke radio series, "Hear My Song."

During the past few years he has broadcast solo on many occasions—not as a violinist but as a siffleur. His new contract at the Theatre Royal is for an indefinite period.

Until recently there were 24 bands considered suitable for broadcasting. Now the number has been reduced to ten. And as long as they maintain a higher standard of playing than any band held in reserve by the BBC, these ten will get regular airings next winter.

The present list of ten includes the bands of Bill Lambert, Maurice Little, Billy McGregor, Lindsay Rennie, Bert Tobias, Donald Cunningham, Norman Harris, George Scott Henderson, and Bunny Holliday. A tenth has still to be selected.

Bands dropped from the old broadcasting list have been advised of the new system, and told that if they wish to be included on a reserve file of "suitable bands" they may make a BBC studio recording.

Each of the ten bands selected for regular broadcasts will have its performances on the air compared with that file of recordings. In the event of a recording sounding better than a live broadcast, the bands will be switched, the "dropped" band taking its place on the file of recordings.



BERT TOBIAS
One-time tenor saxist with Oscar Rabin, Bert Tobias now leads his own band at the Locarno Ballroom, Glasgow, and has been chosen by the BBC as one of Scotland's "Top Ten" for regional broadcasting purposes.

ORGANTONES FOR HENRY HALL'S BLACKPOOL SHOW

THE nature of the musical accompaniment for Henry Hall's Blackpool summer show, which this year will be staged on the Central Pier, has long been a talking point in northern musical circles.

The MELODY MAKER is now able to announce that this coastal plum has gone to Allan Young and his Organtones, who commence a 16-week season on June 16.

The Organtones will remain in the present formation of Allan himself playing Hammond organ, saxes and clarinet, etc., Derek Newall (pno., acc.), Sam Skirrow (bass) and Bob Shaw (drs.).

Vocalist will be Valerie Morris, daughter of comedian Dave Morris who will be presenting his usual opposition show on Blackpool's South Pier.

In addition to providing the accompaniment for the artists in the show, of whom comedian Al Read is the big attraction, the Organtones' contract also calls for the group to do a stage spot of its own.

BOWKER ANDREWS

(Continued from page 1)

he was associated with such shows as "Itma," "Bandwagon," "Kentucky Minstrels" and "Music Hall." He moved to the Record Programmes Department, and in 1946 was appointed Variety Producer, Northern Region, stationed in Manchester.

He was responsible for the introduction and production of "Gracie's Working Party," Norman Evans' "Over the Garden Wall," Dave Morris's "Club Night," and the programme which in recent months was the top Variety show in the country, "Variety Fanfare."

He was a great fighter on behalf of the dance-band profession in the North, and up to the middle of last year his "Music Goes Round," "Band of the Week" and "Afternoon Dance" programmes were heard with envy by bands and musicians in other regions.

Bowker was directly responsible for the pressure which induced Jim Davidson to give the region a break in 1949 when "Northern Band of the Week" ran for 10 weeks in the Light programme.

He had, in recent weeks, been a great protagonist for the Northern bands in their battle to regain Regional broadcasting status, and for a showing in the Light Programme dance-band space.

He leaves a widow and invalid daughter, to whom we tender our deepest sympathy.

HULL

BRASS MEN CHANGE

Ernie Watson (tpt.) and Harry Chatterton (tmb.), two of Hull's most prominent musicians, are shortly to leave the Newington Orchestra. On Whit Saturday, they commence a twenty-week engagement with Ceres Harper at the Spa Royal Hall, Bridlington.

Ernie is to be first trumpet and Harry is to lead the trombone section. Their departure will leave vacancies in the Newington Orchestra yet to be filled. The Ceres Harper Orchestra is expected to be fourteen strong and will play for dancing at the Spa six nights weekly. They will also be featured at Sunday evening concerts.

ISLE OF MAN

After being resident each winter at the Strand Palais de Danse, Douglas, for over twenty years, bandleader Harold Moorhouse is now promoting his own dances.

Fronting his former Palais outfit, Harold is now playing at the regular Saturday-night dances organised by himself in the Colinson's Café Ballroom, Duke Street.

SOUTH COAST PLUM FOR DON McINTOSH FOUR

Opening at Whitsun, the Don McIntosh Quartet has been booked by Billy Forrest for a 21-week season at the Devon Coast Country Club, Paignton. To precede this booking, the quartet is appearing this week (commencing April 30) at the Blue Bell Hotel, Scunthorpe, augmented by vocalist Terry da Costa.

During the past twelve months the quartet has been heard in several Northern radio spots, including "Variety Fanfare," "Star Spot" and "Workers' Playtime." A versatile group, able frequently to ring the changes, the quartet consists of leader Don McIntosh (tr., clt., acc., pno.), Fred Archer (alto, clt., pno., acc.), George Pears (bass, drs., voc.) and Ron Moore (gtrs.).

DONCASTER

LEN BOOTE MOVES

With the approach of summer, drummer-leader Len Boote has again moved from the Corporation's Baths Ballroom, Doncaster, to the Town Hall, where the band will continue to play for dancing.

Two changes have recently taken place in his line-up through altoist Les Sowerby and pianist George Blackshaw, both of whom have been with Len for four years, having each taken over an hotel.

Colin Axon has moved from second tenor to lead alto, and Bob Wearmouth has taken over the piano chair. With Len on drums, the rest of the boys are Eric Mellor and Harry Fevre (tpts.), Jeff Newman (tmb.), Les Hempall (alto), Bill King (tr.), Art Clark (bass) and vocalist Kay McKinley.

BEN TAKES OVER

On May 5, drummer-leader Ben Boyd, recently returned from South America, opens at the Kingsland Ballroom, Birkenhead.

There he will lead Pete Matthews (pno.), Wally Robinson and Bill White (saxes), Norman White (tpt.) and Ted Bennett (bass). Ben was previously at the Rialto Ballroom and the Marlborough Club in Liverpool.

PROVINCIAL PARS

HAPPIEST MAN in Dublin at the moment is Paddy Malone, Secretary of the Irish Federation of Musicians, who reports that there is now a Patrick J. Malone, junr.

THE MARCHION OF DONEGAL, President of the NFJO, was the Guest of Honour at Nottingham Rhythm Club's 10th Anniversary dance at the Odeon Ballroom last Saturday (28th). Music was provided by Humphrey Lyttelton and his Band, the Little John Jazzmen and Eric Lovell's Revivalists.

BILL MCGREGOR and his Gaybirds are broadcasting from Glasgow's Barrowland next Friday (May 11) in the Scottish Home Service (10.15 p.m.). Also Billy is fortnightly supplying a trio to provide lunch-time dancing for Littlewood's Pools employees, the group consisting of Charlie Young (alto), his wife, May (pno.), and Frank Duffy on drums.

VICTORY of Jack Stevenson and his Bobcats in the Glasgow "M.M.T. Contest" last week was a personal feather-in-the-cap for alto-clarinet teacher Derek Hawkins. Three of the group—Danny Stevenson (alto, clt.), Colin Meiklem (tr.) and Archie McArthur (alto)—are pupils of Derek's, and during the few weeks preceding the contest he coached the whole band. Danny took the individual award in his class and Collin received an honourable mention.

BUNNY HOLLIDAY and his Band, who broadcast from Broomhill Tennis Club, Glasgow, three weeks ago, are opening in Crossmyloof Ice Rink tonight (May 4) for their second successive summer dancing season there.

EDDIE STREVENSON, tenor and violin, is leaving Sammy Ash at Streatham Locarno today to join Ronnie Munro for the summer season at Butlin's, Ayr.

DAVE EGERTON, leader at the Plaza Ballroom, Manchester, is in urgent need of a bass player to start immediately. JERRY DAWSON.

GENERAL POST IN EDINBURGH

AFTER nine years at the Excelsior Ballroom, Edinburgh, Roy Lambert (alto, clt.) has left to take over leadership of a new outfit at Paulena's Ballroom, where he succeeds Ian Hay.

DUBLIN

BIRTHDAY WEEK AT THE CRYSTAL

Last week the Crystal Ballroom, Dublin, was three years old. To celebrate, proprietor Bill Fuller recruited four bands—one from every province in Ireland. The bands played in conjunction with Johnny Devlin's resident Crystal Band.

The week began on April 23, with Mick Delahunty and his Band from the South of Ireland, who have just completed a dual engagement in London. Tuesday saw Des Fretwell from Galway on the dais, and Wednesday brought in Billy Brown and his Band from Cork.

Thursday was the boxing enthusiasts' night, when ex-fly-weight champion Rinty Monaghan arrived from Belfast with his band, and the East of Ireland was represented by Jack Barrett and his Band on Friday.

It was the first time any ballroom has had this number of provincial bands to play for critical Dublin patrons.

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BUTLIN'S INSTAL GEORGE BIRCH AT SKEGNESS

GEORGE BIRCH and his Band who complete a successful season at the Samson and Hercules Ballroom, Norwich, at Whitsun, will be spending the summer at Butlin's Holiday Camp, Skegness.

They leave Norwich on Whit Monday and open at Skegness on June 2. George will be altering his instrumentation to extend the musical scope of his outfit.

His band at present consists of five saxes, one trumpet, three rhythm and girl vocalist, but will be revised to comprise two trumpets, one trombone, two altos, one tenor, one baritone and three rhythm.

Most of the present boys will be retained. As a vocalist is not required, George has to part with Joan Anderson after a long association, but she will include various private engagements for him among her freelance activities.

George Birch is accustomed to playing for holiday camp crowds, as he spent the summer of 1949 at Fliley with Mantovani, who has, incidentally, negotiated his booking at Skegness.

LIVERPOOL

NORMAN WOODS LEAVES ORRELL PARK

A Spring surprise for Liverpool dancers came this week with the announcement that Norman Woods and his Orchestra will be leaving the Orrell Park Ballroom on May 11, where they will be succeeded by George Harris and his Band (see page 7).

Opening at Orrell Park on September 30 last year, Norman had spent the summer (and a previous season) at Prestatyn Holiday Camp with a larger band. Before his present engagement he played at Orrell Park for 19 months. Last year he succeeded Gene Mayo and his Orchestra.

At the end of this month Norman concludes a winter season of dates for Littlewood's. With a small group, he brings lunch-time dance music, in turn, to each of the ten Littlewood football pools establishments, employing thousands of workers, scattered over Merseyside.

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