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EVERY FRIDAY - 6d.

LES BROWN AND BAND FLY IN FOR USAF ONE-NIGHT STAND

—but the Melody
Maker was there

A FOUR-ENGINED American transport plane carrying Les Brown and his 17-piece Band of Renown touched down at Burtonwood USAF Camp at 10.34 a.m. on Friday.

That night the band, which was voted top by American disc-jockeys, was in London, and the following day played two concerts for U.S. troops.

On Sunday, their business here completed, Les and the band flew on to Germany to complete their 18-day tour.

During his few hours in London, Les Brown was interviewed and photographed by MELODY MAKER staff men, who later travelled North for the two concerts. (See centre pages).

Talk with Heath

Les and the band will not return to England on this trip. Their concerts for U.S. servicemen in Germany take them up to Sunday. On Monday they will be in Paris, and on Tuesday will return via the Azores to New York. On Wednesday they rehearse for their opening the following day at the Capitol Theatre.

The band started its tour on May 6 in Newfoundland, and on the night before its arrival at Burtonwood played to troops in Greenland.

First thing Les Brown did on arriving in London was to telephone Ted Heath. The two leaders expressed a desire to meet and discuss their bands, but Ted's engagements made an immediate meeting impossible.



This special "Melody Maker" picture shows Les Brown and members of his band pausing for a chat and a "hot dog" during rehearsal at Burtonwood on Saturday. L. to r. are Les Brown, pianist Geoff Clarkson, saxist Butch Stone, trombonist Ray Sims, trumpeter Wes Hensel, saxist Abe Aarons, trumpeter Don Paladino and bassist Ray Leatherwood.

Pixie Roberts in crash as Bell Band holidays

GRAEME BELL clarinettist Pixie Roberts had a harrow escape from serious injury when the car in which he was travelling from London to Newhaven skidded on a corner and somersaulted several times, ending upside down. In spite of the severity of the crash both Pixie and a doctor friend with whom he was travelling escaped with only a few bruises. They were en route to France for a vacation, and after the crash Roberts thumbed a lift into Newhaven and was able to catch the boat on time.

All members of the Graeme Bell outfit are on holiday for five weeks. Graeme is in Normandy studying history whilst his wife, novelist Elizabeth Galloway, writes a new book.

Roger Bell and his wife are studying art in Paris; Lou Silbereisen and Pixie Roberts are now in Italy; and Johnny Sangster and his wife are touring the British Isles and France.

Bud Baker and his wife are also on French soil, Ade Monsbourg has gone to Scotland, but Deryck Bentley, unable to get away since his wife has just presented him with a daughter, has invested in a movie camera, and intends to spend his holiday recording the Festival of Britain.

Frank Hagley to MD Judy Garland, then Red Skelton

Frank Hagley, popular conductor of the Birmingham Hippodrome Orchestra, begins a four-week provincial tour as musical director with Judy Garland on May 21.

Frank will be conducting the resident pit orchestras at Glasgow, Edinburgh, Manchester and Liverpool, with the addition of five hand-picked musicians—namely, Wally Dancy (alto), Sid Woods (tnr.), Eddie Blundell (tpt.), Dick Boothroyd (tmb.), and Geoff Lofts (drs.).

Frank Hagley leaves Judy at Liverpool on June 25 for another important post—that of conductor of the Skyrockets Orchestra at the London Palladium during the absence of Woolf Phillips on a three weeks' holiday. He will MD the Red Skelton show.

Stoloff plays again after 18 weeks

After an illness of 18 weeks, trombonist Rube Stoloff is now fit enough to undertake a few gigs.

Rube was playing on tour with Billy Cotton when his health broke down and he was forced to undergo a long period of hospital treatment.

Kenny Kaye gives Orchid notice

KENNY KAYE and his Band, who have been resident at the Orchid Room, W., for nine months, have handed in their resignation to the management.

This follows discussions between Kenny Kaye and the Musicians' Union.

Kenny Baker summoned before MU

KENNY BAKER has been summoned before the Central London Committee of the Musicians' Union as a result of his recording the background music for the play, "The Thistle And The Rose," which opened at London's Vaudeville Theatre on Tuesday.

In a letter to the trumpet-leader, MU assistant secretary Harry Francis states that unless immediate action is taken to have the recordings withdrawn from use, Kenny Baker "may expect the strongest possible action from the Union."

'Union are right'

As we close for press, the recordings are still in use.

Baker told the "MM": "I was given to understand by Mr. Donald Swann, who composed the music for the play and organised the recording session, that everything had been straightened out with the Union."

"I have already requested Messrs. Linnit and Dunfee, Ltd., who are presenting the play, to withdraw the recordings from use, and I shall, of course, place all the facts at the disposal of the MU, who are taking the right course in this matter."

Donald Swann, in a letter to Baker, has said: "I need hardly say that I take full responsibility for doing this, that is, for inviting you."

Harry Francis's letter to Baker states: "For some years past this Union has been fighting against the menace of the use of recorded music where 'live' "

(Continued on page 2)

GERALDO STARTS BANDSTAND TURNING



Lew Stone fixes Pigalle personnel

For his resident engagement at the new Pigalle Restaurant, Piccadilly, W., which opens on May 24, musical-director Lew Stone will be fronting a nine-piece band consisting of top-flight musicians specially chosen for their adaptability and all doubling extensively.

The complete personnel, which starts rehearsing next week, will be: Joe Crossman (1st alto), Ernie Lockett (2nd alto), Sid Manikin (tnr.), Tony Osborne and Charles Evans (tpts.), Eddie Jepson (tmb.), Norman Burns (drs.), Colin Beaton (pno.) and Benny Wright (bass).

Make sure of your 'MM'

The current scarcity of newsprint makes it impossible completely to fulfil the ever-growing demand for the MELODY MAKER. In order to ensure receiving your copy every week it is essential to place a regular order with your newsagent.

On Wednesday (9th) Geraldo inaugurated the BBC's Festival series, "Evolving Bandstand." This "MM" photo shows him with producer John Hooper (centre) and disc-jockey Wilfred Thomas.

DIANA COUPLAND LEAVES GRANTHAM

After several very successful months, singer Diana Coupland leaves Cyril Grantham's Orchestra at the Dorchester Hotel on Saturday (26th). This is because Diana is heavily booked with radio work—in addition to "Top Score" she now features in "Black Magic."

Succeeding her at the Dorchester will be Jill Page. For the past six months Jill has been with Bernard Hilda and his Orchestra at the Club des Champs Elysées in Paris.

RONNIE HEASMAN JOINS WINSTONE

Trumpet Ronnie Heasman, late of Oscar Rabin's Orchestra, has joined Eric Winstone. He takes the place of Bill Metcalf, who has gone over to Cyril Stapleton.

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PARIS NEWSLETTER

from Henry Kahn

NEWS FROM THE STATES tells of Josephine Baker's new plan to turn her French country home in the Dordogne into Europe's tip-top jazz centre for tired business men.

Her plan is to turn her country property into an hotel and cabaret. A swimming pool is now being sunk.

Josephine herself will do the honours. There will be a cabaret every evening, and some of the biggest names in jazz entertainment will be invited. Naturally, success will depend upon the tired business men. Most of them will be U.S. butter and egg men. The fans will find it expensive, I'm afraid.

I UNDERSTAND that a big name will soon be associated with a new cabaret opening at Knocke in Belgium. Charles Delaunay was asked to procure the services of a well-known American musician for the season. Name will be announced later.

DJANGO REINHARDT, who is still playing at the Club St. Germain, has taken up painting. He will be giving an exhibition of his brushwork before long.

PIERRE MICHELET, the well-known bass player, has won the competition launched during the Salon du Jazz for a new composition. The new number, called "Jackie," named after his fiancée, will be published, recorded and played over the radio.

An Italian named Cerri Livio won the second prize with a slow number, and a Belgian, Franey Boland, won the third prize with a piano piece.

I was told that compositions poured in from every country but Britain.

The Assistant Secretary of the MU joins issue with Ernest Borneman over his recent article on American jazzmen and the Festival

Borneman is wrong—our musicians are second to none!



HAVING read Ernest Borneman's article entitled "A mare's nest of trouble!" ("MM," 5/5/51), I feel bound to write, not in defence of the British musician, or his union's policy, but in protest against these now familiar expressions of contempt for the ability of the British jazz musician.

Before dealing with Mr. Borneman's references to the Musicians' Union let us examine some of his earlier statements.

Reporting on the NFJO committee meetings, where the importation of American musicians for the Royal Festival Hall jazz concerts has been discussed, he writes: "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 enough of a lift to make the visitors play decent music."

I have several acquaintances among the NFJO committee members, but I have never suspected

says MU official
HARRY FRANCIS

their low opinion of British rhythm sections.

However, on the subject of rhythm sections, opinion was evidently divided. Not so on British drummers. I again quote Mr. Borneman. "Everyone," he writes, "on the other hand, admitted that there was practically no first-rate drummer in this country."

It was good to learn that the policy suggested through these opinions was finally voted down, but it is none the less disturbing to know that such opinions were expressed. Any experienced British "front-liner" today could choose a rhythm section from among his compatriots which would possess those qualities that some members of the NFJO committee would have us believe are exclusively American—and there are dozens of such sections, not all the members of which are based in London!

We Union officials usually endeavour to avoid entering into aesthetic arguments, and consequently I would hesitate to quote

names from among the many musicians of my acquaintance; but my qualifications for expressing opinions on such matters probably equal those of Mr. Borneman.

Equal ability

I could, without effort, submit a list of British drummers of equal ability to anyone in America; and some of these would not even be from amongst those whom Mr. Borneman and his NFJO friends might regard as approaching the standard of their contemporaries from across the Atlantic!

It is high time that the many excellent British jazz musicians were honoured in their own country, and the form of music they play allowed to develop along new lines quite independently of the American influence. The best of British musicians, and there are many of them, are quite capable of producing new ideas in jazz when it is made perfectly clear to them that these are expected from them.

'Unfair and untrue'

Furthermore, if some of the younger men will rely upon hard work and practice to develop their technique, and approach their task with a healthy outlook, instead of resorting to the "weed"—another American im-

portation—they will surely get somewhere other than gaol!

Now, about the so-called problem posed by the Union's opposition to the importation of foreign musicians without reciprocal exchange...

It was completely unfair and untrue for Mr. Borneman to suggest that the Union announced its decision to oppose the appearance here of the Americans after the Festival authorities had indicated their desire that the jazz concerts should feature the world's greatest jazz musicians.

'Real reason'

As long ago as September 29, 1950, the NFJO were informed officially by the Union that it would feel bound to oppose the importation of American musicians for the Festival jazz concerts. The Federation nevertheless went ahead with their plans; and, if they will pardon my saying so, they made their biggest mistake on the occasion when their representatives were asked by the Festival authorities whether they could guarantee the success of the jazz concerts if the Americans did not appear. They answered "No"—and now even the Festival authorities believe it!

This is the real reason why, as Mr. Borneman rightly states, it has "become extremely doubtful whether the original idea of holding an all-British jazz festival would still be acceptable to the Festival committee."

Needless to say, the Union's representatives have long since informed both the representatives of the Festival committee and the Ministry of Labour that a successful all-British jazz festival concert would be possible. But then we are misguided enough to have faith in the abilities of our own countrymen!

We in the Musicians' Union—all 28,000 of us—may be old-fashioned, but we are very concerned for the welfare of the British music profession. We think that it can "deliver the goods" without help from America.

Improvements

We are even more concerned about the development of employment for British musicians; the improvement of rates of pay and conditions of service; the fight against the public use of recorded music; and—believe it or not—so far as jazz is concerned, the development of something quite new, even though it might not conform to the American tradition.

We believe that in the title "British Festival," the first word is the operative one, and, as already stated, we believe that the concert by British jazz musicians could be successfully presented in the Royal Festival Hall; and we do not think that because we have acted in accordance with these beliefs "relations between the Union and the public have worsened still further"—to quote Mr. Borneman again.

Finally, and this will cause screams of derision in certain quarters, we think that British musicianship, whether in the symphony orchestra or in jazz, is second to none!

BAKER & MU

(Continued from page 1)

musicians should be employed, and we find it most deplorable that a member of the Union, and a prominent musician, should allow his abilities to be used in a manner detrimental to the welfare of his fellow members."

Francis makes it clear that the Union was approached by composer Donald Swann and Mr. Philips Algar, of Messrs. Linnit and Dumfee, Ltd., before the session.

"We were compelled to inform them," he states, "that we could not give them our consent for the recording to take place."

THE FESTIVAL SENSATION

ALL THE WORLD IS COMING TO LONDON

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ONE NIGHT STAND

TWO years of loyal service to the United Nations Educational, Scientific and Cultural Organisation have convinced me that, although education and science may gain by organised support, art certainly doesn't.

Artists in distress may feel that official support will help them to drive the wolf from the door; but once the wolf has been driven away, the creative spirit usually goes with it.

The British film is a supreme example of an art which has been carefully propped up by quota Acts for years now and hasn't improved an iota in the process. Of course, there are those in the film industry who believe that the trouble doesn't lie with the quota system as such, but simply with the fact that the quota isn't high enough and isn't accompanied by other elements that may be required to make a completely planned economy of it.

But this view is balanced by others in the industry who are convinced that the quota is already too high and that too much Government interference has already ruined the chances of survival.

None of this would be of immediate interest to dance musicians if it were not for the fact that the British Songwriters' Guild is now pleading for precisely the same kind of quota regulations

A weekly commentary by ERNEST BORNEMAN

which have proved futile in the case of the film industry.

Admittedly the economics of the BBC and the film trade have little in common; but the Guild's plea for a sliding quota with an ultimate peak of 40-45 per cent. points at the same fallacy which has already revealed itself as such in the case of the film industry: the belief that public taste can be changed, for better or for worse, by restrictive legislation.

A trend

Having put myself in print often enough with attacks of various degrees of libellousness on the quality of current American songs, I need not say here that I think American lyric writers are superior or inferior to their British colleagues.

What one must say, however, is that a trend has been established by America which runs counter to the "simple, melodious and cheerful form of composition," to quote the Guild's statement to the Beveridge Committee, "in which this country excels."

Some British songs may be better by traditional British standards than most of the current crop of American ones—but the public has had its say, and the vote has gone in favour of the American type of song.

What I mean by that is not the weepy ballad, nor the gay nonsense song, nor even the standard moon-June tune, but the kind of rhythmic phrasing that comes right out of the dance music idiom and is not carried over from the days of beer-garden and musical-hall times.

Too many of the British pop songs smack of another era, few of them have any kind of lift.

An object lesson in this was served up by the BBC on May 7 when it gave Hoagy Carmichael half an hour of its precious Monday evening time. Here was everything that is good in American song-writing: the direct connection to jazz, the sort of beat that lends itself to a dance arrangement, the ironic lyrics that kid themselves when they become aware of getting a bit too sentimental.

There isn't anyone else except Johnny Mercer who has that kind of quality among current American songwriters, and therefore I don't wish to generalise in any comparison between American and British songs.

But there is one fact that does divide them: a much higher percentage of American songwriters comes right out of dance music; a great many of them are either practising dance musicians or have served an apprenticeship in a dance band; few of the really popular ones have come to song-writing via light music, operetta or musical hall; and it is that background which enables them to write stuff that may not be better but certainly lends itself better to dance music treatment and therefore captures the public ear without need of quota restrictions or other forms of legislative support.

Object lesson

On the same evening that it gave us Hoagy's programme, the BBC served us with an object lesson on three other aspects of popular music. Right after Hoagy's half hour, there was a two-way exchange of transatlantic family favourites. And in spite of my friend Ernie Anderson's remarks in last week's "MM," I felt that the difference in beat, bite and lift between the two groups of bands just couldn't be resolved in favour of this side of the Atlantic.

Even musicians to whom I wouldn't have given a penny when I was living in the USA sounded to me like Gabriel's

Ad-libbing by RIFF

King's Lynn, Norfolk, Chamber of Commerce is complaining to the police about the activities of wandering street musicians. Chief complaints are: (a) The noise interferes with work, and (b) the musicians know only "Music, Music, Music" and "Twelfth Street Rag." (News item.)

It is clear that in King's Lynn Worthy shopmen don't begin To appreciate the music of the jazzman.

To repair this grave omission Send an NFJO mission (Make a note for next week's meeting, Jimmy Asman!)

trumpet when heard in direct juxtaposition with even the best of Britain's current bands.

Much of this was confirmed half an hour later when we heard Charles Chilton's Negro Anthology, "The Glory Road," in which Josie White gave his usual imitation of a Negro folk singer, while everyone else sounded like an imitation of an imitation of what a Negro sounds like to George Mitchell's choir.

My heart is all on Charles Chilton's side. "The Glory Road," in principle, is exactly the kind of programme I have been clamouring for. But why, in heaven's name, must we have choral arrangements, the Freddie Phillips Sextet and Bennie Lee, all of them good and competent folk, in a programme which would have been twice as good with Josh alone, and three times as good with discs of all the good Negro folk material already available on record?

Needle-time

I know the answer—needle-time! But why needle-time?

From there to the next item on that memorable Monday night was a mere 45 minutes—or 75 minutes from the end of the Hoagy programme—but what a decline in terms of popular music! Here we had another edition of "Starlight Hour" which had some good gags, as usual, in Sid Collin's script. But all the rest might just as well have been recorded twenty years ago.

The tunes, the arrangements, the style of the vocals, the harmonic structure of the group singing, even the interspersed comedy was right out of Victorian music hall. Not that there is anything wrong with Victorian music hall if you treat it as the Players' Theatre does—but why offer it on the air in the guise of a 1951 popular song programme?

There are enough talented people in the British dance music world. There's hardly a day that you don't meet someone who is just as good as one of the better-known Americans. And yet the promoters, and that includes the BBC, seem totally disinclined to avail themselves of the British talent that lies idle.

What is the use of the Songwriters' Guild clamouring for legislative protection if the few programmes that do feature British songs make so little effort to put themselves on a contemporary plane where they can honestly compete with the best in American songs?

What is the use of putting folk-song programmes on the air if they end up wrapped in a Tin Pan Alley cloak of choral arrangements? What is the use of a band whose ensemble discipline excels that of most American bands if the music that comes out has no real lift?

And what's the use of cultivating dance band pianists who can play Chopin if they can't swing the rhythm section of a band? There are others who can't play either Chopin or anything else prior to Jelly Roll—but they can play jazz.

The real guilt for what's wrong with British dance music doesn't lie with the sidemen—it lies with the promoters, the producers, the unions and guilds, and even the band leaders: all those who strive for an illusory ideal of music for the home market while ignoring the musical standards that have been freely established by competition in the international market.



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In Wren surroundings

TED HEATH, Roberto Inglez, George Melachrino, Eric Robinson, Peter Yorke and Sidney Torch are among the famous figures of the profession who will be heard at a special outdoor series of Festival concerts being staged in the precincts of Kensington Palace, London, during June and July.

Sponsored by the Ministry of Works, these concerts—the first of their kind to be given in Kensington Gardens—will take place on Saturdays and Sundays from 7 to 9 p.m. in the historic Orangery, which was designed by Sir Christopher Wren in the seventeenth century.

Charges for seats at each event will be 3s. 6d. under cover in the Orangery, and 2s. 6d. (uncovered) in the adjoining garden enclosures.

Full Heath line-up

The MELODY MAKER understands that Ted Heath and his Music, who appear on Sunday, June 10, will play selections from their normal extensive library of arrangements, and also feature vocalists Lita Roza, Dennis Lotis and Dickie Valentine.

The remaining orchestral concert dates are as follows: Tom Jenkins, with Dorothy Bond (June 9); Peter Yorke (16th); Mark Lubbock, with Ann

FESTIVAL LEADERS INSPECT SITE



Bandleaders Jan Wildeman (left) and Nat Allen snapped by the "MM" in front of the unique Festival dancing pavilion, where their bands will share musical honours. The Pavilion opens on May 24.

Dan Donovan in own Irish radio spot

SINCE his return to Dublin two weeks ago, vocalist Dan Donovan has fixed up a series of broadcasts from Radio Eireann. His programme, written, announced, and sung by himself, will take the air in June.

A further programme with the Radio Eireann Light Orchestra (conductor, Dermot O'Hara) is also being discussed.

Move number two was to organise a booking at the Theatre Royal, Dublin, for which Dan is rehearsing this week. He is to have a spot of his own with Jimmy Campbell and the Orchestra, and will also appear in sketches.

Squads, Rabin, Baker to visit N.W.

This week-end the Squadronaires pay yet another visit to towns in the N.W., opening at the Theatre Royal, Bolton, this Sunday (20th) with a concert.

On Monday (21st) they will appear at Grafton Rooms, Liverpool, and then play one night at each of the following: the Parr Hall, Warrington, Sale Lido, Municipal Hall, Keighley, Victoria Hall, Halifax, and Spa, Scarborough.

Oscar Rabin and his Band will also be in the district next week-end with an appearance at the Imperial Ballroom, Nelson, on Friday (25th), Higher Broughton Assembly Rooms, Manchester (26th), and Theatre Royal, Bolton (27th).

Also on the 25th, the Kenny Baker Sextet will make its first public appearance in the district when it plays for dancing at the Coronation Ballroom, Belle Vue, Manchester.

All these dates have been booked by Brand Lane's, who will in future represent Kenny Baker for all his appearances in Lancashire, Yorkshire and Cheshire.

Kirchin trumpet to form double-act

Trumpet player Johnny O'Rourke will be leaving Ivor Kirchin's Band at the Royal, Tottenham, next week, to team up with his wife, Dulcie, in a singing-and-dancing double-act for the summer season at a seaside resort.

Dulcie sang and danced in "Annie Get Your Gun," and Johnny is an experienced tap-dancer. Ivor requires a replacement, and invites applicants to write to him at the Royal.

Ivor has also lost lead-alto Alan Boorman and bassist Arthur Diment. Arthur has returned to bandleader Melfi and Alan is freelancing.

The new bassist is Bruce Swain, who played for guitarist-leader Sam Gelsley at the Tudor Close, Brighton, last summer.

Ronnie Cain has taken over on lead alto. He has been with Al Collins and Howard Baker.

Skyrockets call in Phillips, Byfield

TWO additional musical stars joined the Skyrockets for the opening of the Danny Kaye season at the London Palladium last week. They are guitarist Freddy Phillips and baritone saxist Biff Byfield.

Freddy has cancelled some of his many outside dates to make it possible for him to spend these eight weeks under the Woolf Phillips baton.

Biff Byfield has been with the orchestra on several previous occasions, and does all the Skyrockets' broadcasts.

'MM' Poll Stars at Charity Concert

Outstanding musical fare for a special charity concert at the Ritz Cinema, Edgware, Middlesex, features an all-star group of MELODY MAKER Poll Winners, including Jack Parnell, Johnny Dankworth, Victor Feldman and Ronnie Scott.

The concert, in aid of the Edgware Branch of the British Legion, takes place on Sunday, May 27, and commences at 1.45 p.m.

Nat Temple and his Orchestra will provide accompaniment to an impressive list of artists, who include Adelaide Hall, Harold Berens, and many other stars of stage and radio.

WHO'S WHERE

(Week commencing May 21)

- Kenny BAKER and Band**
Monday: Carlisle
Friday: Manchester
Saturday: Warrington
Sunday: Henley
- Tito BURNS and Sextet**
Wednesday: Bristol
Thursday: Exmouth
Friday: Southsea
Saturday: Amesbury
Sunday: Southend
- Johnny DANKWORTH Seven**
Monday: Glasgow
Tuesday: Stockton
Wednesday: Conningsby
Thursday: Warrington
Friday: Nottingham
Saturday: Dorking
Sunday: Chatham
- DEEP RIVER BOYS**
Week: Empire, Sheffield
- Teddy FOSTER and Orchestra**
Monday: Birmingham
Tuesday: Bolton
Wednesday: Whitehaven
Thursday: Barrow
Friday: Crewe
Saturday: Walthamstow
- Harry GOLD and Pieces of Eight**
Monday: Chorlton
Tuesday: Rawtenstall
Wednesday: Castleford
Thursday: Burslem
Friday: Warrington
Saturday: Fleetwood
Sunday: Wirral
- Red INGLE and Frantic Four**
Week: Empire, Leeds
- Vic LEWIS and Orchestra**
Friday: Bognor Regis
Saturday: Sldmouth
Sunday: Kettering
- Nellie LUTCHER**
Week: Empire, Liverpool
- Rose MURPHY**
Week: Empire, Nottingham
- Jack PARNELL and Music Makers**
Season: Prince of Wales Theatre, London
- Freddy RANDALL and Band**
Monday: Buckingham
Tuesday: Leeds
Friday: Southsea
Saturday: Bedworth
- TANNER SISTERS**
Week: Empire, Shepherd's Bush.

FELIX FIGHTING FIT FOR TOUR



Bandleader Felix Mendelssohn demonstrates to his 20-stone stage manager Tubby West that he is fighting fit after his many weeks in hospital. Felix is out on the road again fronting his Serenaders, with a big itinerary for many weeks ahead.

6 BANDS TO PLAY N. LONDON MU BALL

Six bands are booked to appear at the fourth annual ball of the North London branch of the Musicians' Union—among them, the Leslie Evans Orchestra.

The ball, to be held at Hornsey Town Hall on May 29, will also feature the Celestino Quartet and the bands of Reg Abbs, Eric Fraser, Alan Kirby and Norman Sage.

PETER ROSE HOME FROM DUBLIN

Bandleader-saxist Peter Rose, who concluded his contract at the Theatre Royal, Dublin, on April 28, has returned to London. Pete is negotiating for an extremely big job—not in England—for later in the summer. In the interim he wishes to fix up, preferably in Town, with his band.

Trumpet, alto wanted

Norman Percival, who is shortly taking a six-piece dance band to Karachi, India, is in urgent need of a trumpet player and an alto saxist doubling clarinet. Applicants should ring Norman at Maida Vale 4565.

CONTEST-WINNING TROMBONIST JOINS FOSTER

SUCCESSSES at several MELODY MAKER dance-band contests have led to a big professional offer for semi-pro trombonist Jimmy Wannell, who plays with Fred Hedley and his Band.

After 18 months with Fred Hedley Jimmy joins Teddy Foster on Monday next (21st). A clerk in the Post Office Savings Bank, Jimmy has won the individual award in every contest he has entered with Fred, including the 1950 All-Britain.

He follows many other musicians who have graduated into the big-time from veteran contestant Fred's band during the past 15 years. Among them have been Derek Hawkins, Bob Lloyd and Dennis Shirley.

Blue Rockets to one-night in Scotland

The Blue Rockets, who follow Eric Winstone into Green's Playhouse, Glasgow, on May 21, for three weeks, are to carry out a series of one-night stands in Scotland.

Commencing Sunday, June 10, they will appear at Aberdeen (concert on Sunday, dance on Monday); the Eldorado, Leith; Falkirk Ice Rink; Kirkcaldy and Ayr.

Harry Gold, who opens at Green's on June 11 for two weeks, will also follow with a week of one-night stands.

George Scott-Wood will tenant Green's from June 25 for three weeks.

Cyril Billings to lead 10W 6-piece

While Streatham Ice Rink closes for the summer months, Cyril Billings, drummer with resident-leader Stan Pearse, is leading his own six-piece band at the Bembridge Chalet Hotel at Bembridge, Isle of Wight. He opened on May 12 for a four-and-a-half months' stay.

Working under the pseudonym of Cyrilo, he will lead alto tenor, trumpet and piano. Cyril has played in the Isle of Wight for the past four summers, at Bembridge in 1949 and '50, and at Brambles Chine Holiday Camp in 1947 and '48. This will be his first venture as a leader.

Cyril led the original RAF Swing Sextet, before it was taken over by Buddy Featherstonhaugh, and claims that it was the first uniformed Service band to appear on the London stage.

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'THREE MINDS' GO ON RECORD



Flanking Joe Saye in this "MM" photograph are bassist Laurence Anthony (left) and guitarist Johnny Wiltshire, who complete Joe's Trio. Picture was taken at the group's Melodisc session, which produced among other sides "Pink Champagne" and "Three Minds," released this month.

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More BEAT, please, in our rhythm sections

THERE was a time, in the 'thirties, when most British bandleaders set wrong tempos for the majority of their numbers. They were notorious for their "British conservative beat," as the Americans used to call it.

Ambrose and Lew Stone were the exceptions, and they reaped a just reward.

Today, our bandleaders have learned that the right tempo for a number establishes a foundation for a good beat.

Having got that far, it would now appear that they consider their duty done and leave the rest to the rhythm section. In fact, in my experience as a drummer, I only met one bandleader who actually worried about the beat. The rest were only concerned with getting the correct tempo and watching that it did not change.

The lack of beat or drive from our rhythm sections today is noticeable, and in no small measure contributes to the public's apathy to dance music.

Bandleaders ought to pay more attention to this point; their bands might become more popular if they did. A quiet, subtle beat should be kept going in the commercials and a forceful, driving beat in the band numbers.

But I don't blame the leaders entirely. Among our rhythm sections there has grown an illusion that because a band is commercial the beat is unimportant, and while the members of the section will drive very strongly when they are out playing at a jazz club, they leave it all behind when they get back to the band.

This is a bad thing. The remedy is obvious. Whatever they are playing, they must do their best to infuse a beat into it.

Listen to any American rhythm section accompanying a commercial singer, and nine times out of ten you'll find a very decided lift. If they can do it, we can

★
HOAGY CARMICHAEL
7.30 p.m. 7/5/51

THE Old Music Master himself dropped in for a chat and sang some of his own songs, with the Skyrockets Quartet and the Stanley Black Orchestra helping to keep him awake. He appeared to be so utterly sleepy in his conversation that I arose from my usual hard chair and reclined on the couch in case of accidents.

Hoagy is first a composer, then a personality and, some way behind that, a singer, and then a long way behind that, a pianist. But add everything up, and you have a very good jazz artist indeed.

He puts more personality, warmth and style into that shaggy-dog voice of his than do many top-notch singers. Even if you forget what a prolific composer he is, you can't help liking and admiring him for his very human and simple approach towards music in general. He also generates a compelling beat all the time (bandleaders and rhythm sections please note).

He used a potted version of his stage show on this broadcast, and was ably supported by the Skyrockets Quartet.

says Radio Critic MAURICE BURMAN

numbers which it accompanied, seemed to be inspired, and has certainly never before played such good virtue, down-to-earth dance music.

Although Hoagy sang solidly for 30 minutes, my interest did not diminish one bit, in spite of the mock somnolence of his conversation, and I could have gone on listening for another half-hour. Once again, I pat the massive back of the BBC, and congratulate it for a fine programme in the jazz idiom.

★
"TRANSATLANTIC FAMILY FAVOURITES"
8 p.m. 7/5/51

FRANKLIN ENGLEMAN accompanied in London, and bandleader Skitch Henderson in New

York, a two-way exchange of requests between the two countries.

I suppose I'm a simple soul at heart, because I never fail to be amazed when I hear a chap in London talking to a guy in New York (do you think radio has come to stay?).

This programme was a grand idea, the compères were good, the reception was clear, and choice of bands and tunes pleasant.

Incidentally, Skitch said that Ted Heath was popular in the States, and asked to be remembered to Geraldo.

★
"YOUR MUSIC CLUB" JAZZING THE CLASSICS
6.15 p.m. 8/5/51

THEY'VE gone and done it again. Last week they dis-

cussed the influence of jazz on the concerto and said there wasn't any. This week, they opened up by apologising for using the word "jazz," when they meant "pop tunes and classics."

Why didn't they say what they meant in the first place and keep the good name of jazz out of it?

Trevor Hardy, the conductor, was against the habit of taking melodies from straight works and converting them into pop tunes, whilst Nat Temple was in favour of it. There was a great deal of muddled talking, which ended in a hopeless equivocation.

When Nat played the Miller version of "Brahm's Cradle Song," Trevor made the most self-condemning statement of all by saying that he was very much against it, not only because to him it was nauseating, but because some people who had not heard the original first might prefer the Miller version.

To that, I can only reply that it either says an awful lot for Miller or very little for Brahms. Nat's defence was that, providing you kept to the reasonable harmonies and treated the melody decently, he saw only good in it, because it gave people a chance to hear parts of the works of the Masters—and he favoured a bit of filching here and there.

For a longhair, Trevor was broadminded and he liked Tatum's "Humoresque" and Goodman's "Caprice Viennoise."

Musically, the programme was enjoyable and interesting, in that one heard the original version of a work played by a symphony orchestra and then the snuffed one played by a dance band.

I am against using melodies from the classics, not on moral or snobbish grounds, but simply because dance music composers should write in their own idiom—and, of course, there's always the little thing about originality. But it must be emphasised that commercial dance music composers have nothing to do with jazz, especially those who "borrow" music. They are as big a nuisance to jazz as they are to the classics.

★
"THE WORLD IN RHYTHM"
STANLEY BLACK AND THE AUGMENTED DANCE ORCHESTRA
11.15 p.m. 11/5/51

DANCE music from all over the world formed the basis of this original and musically entertaining programme. This was good radio stuff—we heard the

Cartoon by WALLER



music of 11 different countries, including a beautiful pastoral dance from Peru and a lovely Russian dance by Khachaturian.

This versatile orchestra leaped about the world, playing the different types of music most convincingly and sometimes movingly, as when, for example, it reached Peru.

Curiously enough, it landed with a nasty thump in New Orleans and played the blues poorly. The trumpet player was sharp, and no one will convince me that this was done to please readers of "Collectors' Corner."

Although we heard the music of Latin America four times, we did not hear the music of Western Europe at all. This is a show that can, and should, be retained as a series, but not at the expense of the usual dance music.

★
BILL BADLEY, representing the average listener, writes:—

This was an extremely interesting programme—for lovers of good light music. The truth of the matter is, however, that to the dance fan it was not in the least interesting—apart from a couple of items.

BURMAN IN THE LIONS' OR PORCUPINES' DEN

GIVING a record recital last Friday, at the London Jazz Record Society, the British Citadel of New Orleans, I expected a heap of barracking and heckling.

Instead, I received courtesy, intelligent listening and fair play from an audience that had among its members of the Crane River, Eric Silk, Lyttelton and other bands.

The amateurs can surely show some of our professionals a thing or two on how to take criticisms.

BURMAN'S BAUBLE

goes to Hoagy Carmichael for keeping the jazz people in mind in spite of his great commercial success.

NEXT WEEK

- Jack Dearlove—3.15 p.m., 19/5/51.
- "Jazz for Moderns"—5.30 p.m., 19/5/51.

The "MM" has breakfast with Bing



WHEN Paramount's cameraman dropped in on the Crosby household, he found the Old Groaner at breakfast—and grasped firmly in the Crosby hand was a copy of the "MM."

The issue Bing was reading?—The one in which we paid tribute to his 20 years. In show business with a "Spotlight on Bing" feature.

This sort of band does liven up TV

LAST Friday we had a change from the usual TV orchestra when Jack Nathan and his band appeared as the accompanying unit in Richard Afton's "It's Fun To Dance."

With Eric Robinson on holiday, a substitute conductor would have been necessary, anyway. But the fact that we had also a new band, and Jack Nathan's at that, was the result of pure (but fortunate) chance.

Jack's band is resident at London's Coconut Grove niterie, and who should turn up there one day to help produce the floor show, but the dance

TV by 'SCANNER'

producer for all Richard Afton's TV programmes, Leslie Roberts.

This gave Leslie a chance to find out that the Nathan band has all that it takes to accompany a cabaret, and he recommended it as soon as he heard that a band was required for "It's Fun To Dance."

The engagement, however, meant more than just a break for Jack and his men. They went through the show with an ease and competence that proved two things I have for long claimed in support of my argument that more bands should be given a chance on TV

good, as played by the Nathan band.

Jack was unable to see some of the acts—Spanish dancer Pepita Amorez and the Boscoe Holder team, for instance; they were performing on a special set at the opposite end of the studio. Yet the accompaniments were never once out of tempo with the artistes despite the frequent changes of tempo.

Rather more intriguing, at any rate to this critic's ears, was the pep with which the Nathan band played and the modern character it managed to get even into pit arrangements.

This is exactly what is wanted to liven up the musical side of TV variety. I hope we shall now be hearing much more of it.

★
LIME GROVE is one appendix short. It belonged to Acting Variety Director Ronnie Waldman, but was removed last Saturday. Ronnie, in clinic, reported to be "progressing favourably."

★
NEXT dance band feature show—first since the Squadronaires' on April 9—is scheduled for Monday, June 4. Producer will be Richard Afton. At time of going to press, band is still not fixed.

A modern band

One is that there is no better accompanying unit for a light entertainment programme than a good modern dance band; the other, that the belief that only a conductor who has had experience of TV can cope with its peculiarities is just a myth.

For it wasn't as though "It's Fun To Dance" was an unusually easy show to accompany.

It consisted of a sequence of dancing acts, linked together by the rather weak idea of two people visiting a dancing academy.

Although the continuity was written by Dennis Goodwin and Bob Monkhouse, it didn't have even a glimmering of the wit of their "Calling All Forces" script, which helped to make this sound-radio programme one of the Sunday highspots. Also it was anything but well put over by Bob Monkhouse—whose over-forced efforts to be funny left at least one viewer very unamused.

Dancing acts

The dancing acts included the Butlin's American Square Dancing Team, dressed up in Wild and Woolly West costumes, and interesting if only because they gave viewers a glimpse of what looks like taking the place of Olde Tyme dancing as the next ballroom craze; the acrobatic Courtneys; and Boscoe Holder and his West Indian Dancers, who provided the most exciting and best moments of the programme.

A couple of the arrangements—"Play, Orchestra, Play" and "Dreamy Afternoon" (for the Grandison Clark Dancers' opening and later ballet sequences respectively)—were by Jack himself. The others were pit orchestra scores belonging to the artists. But even these sounded

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Britain's Top Tunes

THIS list of the 20 best-selling songs for the week ended May 12 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

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

This twelve-piece string section has a one man line-up!

AVID Bing Crosby enthusiasts who automatically snapped up "It's Been A Long, Long Time"/"Whose Dream Are You?" when the disc was issued here in April, 1946, may have been dimly aware that electric-plectrum guitar was prominently featured in the accompaniments.

Similarly, the same guitar was heard on Bing's "Pretending"/"Gotta Get Me Somebody to Love" and "Drifting and Dreaming," released respectively in September, 1947, and November, 1948, and on the Andrews Sisters' "Rumours Are Flying," issued here in February, 1947.

The 'New Sound'

Close inspection of these various Brunswick sides would have revealed that a label credit was given to Les Paul and his Trio; but how many among the general public then knew—or even cared—that Les was the featured guitarist on the recordings is anybody's guess.

Today, it is a very different story. The release on Capitol of Les Paul's unique "New Sound" recordings have won this 35-year-old, Wisconsin-born guitarist a tremendous public following. Now, hardly a week passes without one of Les's much-dubbed guitar specialties being heard on "Housewives' Choice" and other BBC record-request programmes. Indeed, one such effort, "Mockin' Bird Hill," currently heads Capitol's list of best-sellers.

Although a comparative new-

Laurie Henshaw writes on LES PAUL

comer to British listeners, Les first found prominence in the U.S. in 1937, when he formed a trio, then consisting of two guitars and bass, which was featured with bandleader Fred Waring.

The story goes that the Trio had unavailingly tried to audition for Paul Whiteman when they met Fred Waring in a hallway. They unpacked their instruments and literally "jammed" in the passage. The "audition" was successful; they stayed with Waring four years.

Then, came a bad break. Les was "electrocuted" by his guitar amplifier and had to spend a year in hospital. Upon recovering, he returned to a musical director's job he had previously held at a radio station in Chicago. But Les yearned to "start picking" again, so he re-formed a Trio, and was just making fresh headway, this time in Los Angeles, when his U.S. Army papers arrived.

Decca contract

Demobbed in 1944, he guested with radio-singer Andy Russell and, the year following, appeared on the Rudy Vallee and Burns and Allen shows.

The late Jack Kapp of American Decca then snapped him up for recording dates which, apart from the accompanying assignments with Crosby and the Andrews Sisters, included sessions by Les's own Trio of guitar, bass and piano.

The Trio's sides (released here on Brunswick) of "Begin The

Beguine" / "Dream Dust" (03728) and "Blue Skies" / "Dark Eyes" (03756) found a ready sale among the musically minded—and, more particularly, the guitar-playing element—of the record-buying public. But that was all.

Capitol 'hits'

Les Paul soon realised that he would have to produce something startling if he wanted to become a "commercial" proposition.

To this end he devised and perfected his "New Sound" technique, which directly resulted in his present contract with Capitol. "Lover," the first multi-guitar recording attempt, issued here in July, 1949, created only a mild stir; but when "Nola" (backed by "Jealous") was released exactly a year later, the public became Les Paul conscious.

Subsequent fast sellers were "Little Rock Getaway" (an original by pianist Joe Sullivan)/

"Tennessee Waltz," "Mockin' Bird Hill," and now "How High The Moon."

There is, however, one significant factor about these hit recordings. Fretted-instrument students who think that Les Paul has made the electric-plectrum guitar a commercial proposition should pause to consider that, with the exception of "Nola" and "Little Rock Getaway," the titles that fall into the best-selling bracket all feature vocal effects by Les's wife, Mary Ford.

It seems, therefore, that Mary—who also plays guitar and often accompanies Les—deserves some credit for her husband's recorded success.

JATP sides

A study of Les Paul's style over the past decade has convinced me that he is not a jazz player in the true sense of the term. His improvisation and rhythmical feeling in no way match that of, say, Negro guitarist Teddy Bunn. None would deny, however, that Les is en rapport with the swing idiom and possesses a phenomenal technique, which owes a great deal to the influence of Django Reinhardt. Some consider Paul's playing in



the Jazz at the Philharmonic "Blues" a good example of jazz improvisation; but although Les's single-string phrases "swing," a close analysis reveals that this specimen of his guitar-istry is marred by traces of the musical clichés that permeate many of his performances. Nevertheless, his innate musicianship and instrumental command earn him a rightful place among the gallery of guitar "greats."

LATEST DISC FROM THE MULTI-MAN

LES PAUL

How High The Moon
What Is This Thing Called Love?
(Capitol CL13505)

HOW long Les Paul can sustain interest with his multi-dubbed guitar recordings remains to be seen; but there's no doubt he has produced a winner with this intriguing version of "How High

The Moon." And, unlike most of his previous efforts, this side should appeal strongly to the swing element, which requires something more than the novelty stylings of "pop" tunes that have so obviously registered with the juke-box element in the States, and the British lay public.

In the first place, "How High" is something of a jazz standard; and it lends itself admirably to

Les's effective beat treatment. The forceful attack of Paul's playing is, in fact, the most stimulating feature of the performance. It must be admitted that, without this driving, toe-twitching rhythm, the recording would be little better than the "mixture as before," plus the added ingredient of an above-average chord progression.

Incidentally, it is worth noting that Les incorporates the riff motif used by former Benny Goodman and Glenn Miller pianist Mel Powell as the basis of his "composition," "My Guy's Come Back."

The imaginative use of "vocal effects" by Mary Ford heightens the appeal of a sparkling performance.

How was this recording actually made? We know, of course, that the familiar repeat-dubbing method must have been employed, but some of the tonal effects produced by Les Paul suggest that he has developed this recording technique a stage further. At all events, beyond revealing that there are 12 guitar and nine vocal parts on this side, and that Les works out his trick formula with the aid of a tape-recorder at home, Capitol refuses to divulge information it obviously regards as "top secret."

"What Is This Thing Called Love?" should have afforded Les Paul equal opportunity to produce something musically worthwhile. But unfortunately his arrangement fails to exploit either the melodic beauty or rhythmical potentialities of this Cole Porter "classic."

The Afro-Cubists bow on wax —doing the Mango Walk!



GRAHAM, HUNTER

KENNY GRAHAM'S AFRO-CUBISTS

***Mango Walk (from "The Caribbean Suite") (Graham) (Esquire M-7-130)

***Pina Colada (Charlie Ventura, Roy Kral) (Esquire M-7-131) (Esquire 10-127—8s. 6d.)

Graham (tnr.); Jo Hunter (tpt.); Jack Honeyborne (pno.); Roy Plummer (str.); Cliff Ball (bass); Dickie Devere (drs.); Leonardo (maracas); Bob Caxton (conga drum); "Ginger" Johnson (bongoes). Recorded 10/2/1951.

WITH these two sides, Kenny Graham and his Afro-Cubists make their record debut. Deserving of a part-share in the congratulations due for their release is Esquire Records chief, Carlo Krahmer. Once again, Carlo has had the enterprise to step in where a combine company feared (apparently) to tread.

Some weeks ago, the Afro-Cubists did a test for Parlophone. The session was not entirely satisfactory, and Kenny Graham understood there was to be a re-make. But it never happened. Tired of waiting, Kenny decided to try elsewhere, and saw Carlo

EDGAR JACKSON'S RECORD REVIEWS

The result is that the Cubists now have a two-year contract with Esquire, and we shall henceforth be getting records by them more or less regularly.

This is indeed good news for all the more sincere and knowledgeable devotees of Latin-American jazz. For, whatever technical weaknesses his band may have, Kenny Graham is one of the very few here who have realised that Afro-Cuban jazz goes considerably farther than the "Saucy Samba" type of tune—the sort usually played by the conventional dance band, helped out with bongoes, a couple of bits of wood knocked together, and somebody shaking a can of peas.

Folk music

Kenny looks on it as the folk music it is. He retains its basic rhythm and other fundamental characteristics, using them in a manner which gives a wider insight into the music than one would be likely to find even in the dance halls of its "home" countries. He goes out for his ideas into the streets, the market places, and if at times the picture he draws of them seems to be a little on the sophisticated side, it can be excused on the grounds of poetic licence.

Kenny knows the Latin-American scene, and also has an imagination of his own. Even if it does at times tend to make him a little over-anxious, it is something to be commended in these days of plagiarism and always playing down to the public.

You will find most of this amply revealed in these first Kenny Graham records. Most of you will know exactly what to expect from having heard the Cubists playing the numbers in their jazz broadcasts. For others, I should add that "Mango Walk" is a typical piece of

Esq. gets another

TITO BURNS AND HIS SEXTET

***Johnny Come Lately (Billy Strayhorn) (Esquire P-7-144)

***East Of Suez (Lou Stein) (Esquire P-7-145) (Esquire 10-126—6s. 6d.)

144.—Burns (accordion); Jimmy Chester (alto, Bari.); Rex Morris (tnr.); Leon Calvert (tpt.); Ronnie Price (pno.); Johnny Hawksworth (bass); Derek Price (drs.). Recorded 8/3/1951.

145.—As above, plus Terry Devon (instrumental voice). Same date.

TITO BURNS is another who has gone over to the Esquire label, on which he has been promised a better break than Decca gave him.

And it seems he is already getting it. First, there is the recording. Not that I have anything but the highest praise for the Decca recording as a rule. But it didn't come off with Tito.

Not the least interesting feature

of Tito's combo is the big-band effect it achieves when his accordion is properly balanced with the rest of the front-line. As I pointed out when reviewing Tito's "Lullaby In Rhythm" and "Sloppy Joe," it didn't come off in the Decca studios. But it has with Esquire.

In addition, Tito's enterprise is evident in the numbers he plays and in the way he plays them, and Esquire say they intend to do justice to this, too.

They have certainly made a fair start. Both "Johnny Come Lately" and "East Of Suez" are sides which should appeal to modern jazz fans.

Tito takes the former slightly faster than Duke Ellington did in his record of the number, and doesn't quite manage to get the Ellington swing into it. Otherwise it is a good enough sample of the Burns Sextet.

Terry pleases

More interesting, however, is "East Of Suez." An Afro-Cuban novelty originally recorded by Charlie Ventura (though his record was never issued here), it features the voice of Terry Devon used "instrumentally." Terry opens the side taking the top line in harmony with the rest of the front-line, and in addition to blending well shows that she knows how to please in the pop idiom.

Tito has hit on a tempo which seems to have suited both the tune and the band, and despite the changes of measure, the side reads more easily than does "Johnny."

Possibly you may feel that neither record is quite such an imaginative arrangement as was the afore-mentioned "Lullaby In Rhythm." But even so, both should please those who have become enthusiasts for Tito Burns and his modern-styled jazz.

Cab waxes for BFN

CAB KAYE, whose band is the first British unit to play a civilian engagement in post-war Germany, has recorded four solo broadcasts for transmission on the British Forces Network.

Accompanying him on these vocal recordings is modern-style pianist Tommy Pollard, who is currently with the band.

In addition, the full Kaye band, which opened at Hamburg's Faun Casino on May 5, has three "live" broadcasts this month.

After their opening at the Faun, the band played a session for Hamburg's No. 1 Rhythm Club. The session lasted till 5 a.m., and said Cab afterwards: "With that enthusiasm it was worth every minute."



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Name bands and non-Unionists

ACCORDING to Tunbridge Wells Council, name bands are appearing at the Council's Assembly Hall on contracts not containing the clause which the MU requires its members to insert in agreements with promoters.

The clause stipulates a Union relief group and makes promoters responsible for payment of full fees to the band should MU action arise from the engagement of non-Unionists.

Malcolm Mitchell 3 open successful out-of-town tour

The Malcolm Mitchell Trio, now in the throes of a series of highly successful out-of-town engagements, commences a two weeks' booking at Bentall's Restaurant, Kingston-on-Thames, next Monday (21st).

This contract calls for afternoon appearances only; the boys are filling in their evenings with a number of dates in London and the outer suburbs.

The Mitchell tour started on Wednesday, May 9, at the Grafton Rooms, Liverpool. They repeated their success the following evening at the Victoria Ballroom, Nottingham, and the day after at Nottingham's Yacht Club. On Saturday night they moved over to the City Hall, Sheffield.

STAN WEIGHTMAN JOINS LEEDS MUSIC

Stan Weightman has joined the exploitation staff of Leeds Music under Bill Phillips, and will be pleased to greet all old friends in his new environment.

WHITE BEAR TRIO

Three famous West End names constitute the Trio which is playing at the newly opened White Bear Inn in Piccadilly, W.

Led by violinist Danny Levan, the Trio is completed by accordionist Gerald Crossman and singer-guitarist Don Emsley.

Another acquisition for leader Danny is a son, born to his wife, Jackie, on May 8.

The Council first objected to the clause when it appeared in a contract from Harry Gold, and decided in April not to sign any contracts containing "this closed shop clause."

Gold cancels
As a result, Harry Gold cancelled his Whit Monday booking for the Assembly Hall.

Since then, the Council has been told that one agent agreed to drop the clause from his contracts.

On Monday, the Vic Lewis orchestra appeared at the hall.

Tunbridge Wells Entertainments Manager, Mr. R. J. Powell, told the MELODY MAKER: "I received a message that Vic Lewis would like to come to the Assembly Hall on Whit Monday. There was no 'closed shop' clause in the contract."

Asked about Monday's relief band, Mr. Powell said: "As far as I know, the Ajax relief band is non-Union."

'Struck out'
The Squadronaires are due to appear at the Tunbridge Wells hall tomorrow (19th). Referring to them, Mr. Powell said that the clause had originally been in their contract, but had been struck out.

Commented Vic Lewis: "I did not personally see my contract for the Assembly Hall, and I certainly did not know the supporting band was non-Union."

"I am a staunch Union supporter, and would always obey any instructions from the MU. They gave me none on this occasion."

"The contract came to my manager through an agent."

MU warns
MU Assistant Secretary Harry Francis declared: "Agents who agree to delete the clause from the dance band leaders' contracts, or refuse to insert it, would be well advised to give more serious consideration to the matter before adopting either course."

"Union members must not be forced to break the rules they have agreed by signed declaration to observe."

"To describe the protective clause as a 'closed shop' clause is quite incorrect."

The first American band to visit this country in seven years

A Week with Les and his

On Friday last week, Les Brown and his orchestra came into Britain—but not to play for British Forces. Here, however, was for U.S. Forces only. Here, however, was the first of this unique event.



"Come now; I'm 39." Les Brown disputes a statement that he looks like a college boy, and it goes on tape. Mike Nevard holds the microphone; Laurie Henshaw gets ready to ask a question.



Dave Pell coaxes plaintive passages from his oboe.



Power-centre of the Band. Jack Sperling and the brass team during rehearsal.

Steak & quips with the sidemen

AT 30 minutes past midnight on Saturday, Laurie Henshaw was transcribing Les Brown's taped voice into shorthand, Jack Marshall was developing photos of the American bandleader, and I was travelling by train to Manchester, wondering why they called a sleeper a sleeper (writes Mike Nevard).

A mad car rush by Tony Brown, fourth man in the Les Brown coverage, had got me to the station. By 10 a.m., with Provincial Editor Jerry Dawson, I was approaching the USAF base at Burtonwood, where Les Brown and his Band were to fulfil their only English engagements.

Rehearsal call had been for 1 o'clock. But at 1.40 disorder reigned in the hangar, where the band was gathered. No leader.

Then in came Les Brown; brusque, business-like—a sheaf of scores in his hand.

Break for coffee

A few minutes later we heard the band. At first it was odd little fill-ins for the Bob Hope broadcast. A blast of brass; a whoosh of perfectly blended reeds. Then we heard the band really blowing. Powerful, inspiring noise.

While this was going on we were joined by a large, prosperous-looking man in a grey suit. An exchange of formalities proved him to be Al Armer, Brown orchestra manager.

"Oh, I've been over here before," he said. "Came over in 1925 with Paul Whiteman. I was playing then; bass and tuba. Gave up about 15 years ago."

Just then the band broke for coffee. "Say, it's colder here than it was in Greenland," said a voice. I turned. It was trombonist Ray Sims, brother of tenorman "Zoot."

'Eating again?'

"I never take my trombone home," Ray told me. "No, sir. I keep my music to working hours. I know I ought to practise, but then I've got the wife and kids at home. Got a wood-shop, too. Make a lot of furniture."

"My own furniture? Oh, I bought that." "Stumpy" Brown walked by with a large cream bun in his hand.

"Eating again," said someone. Saxist Marty Berman strolled over. "Say, could you give our regards to Denny Dennis?"

"Yes, Marty and I were with him in Tommy Dorsey's band," cut in trombonist Dick Noel.

Messages from Home

The Messages From Home Department got busier. Trombonist Bob Pring passed on regards to a Doctor Harrison in Bovey Tracey, from Conrad Gozzo. Conrad, who came over here with Sam Donohue's U.S. Navy band during the war, is now with Jerry Gray in the "Club 15" radio show.

And via saxist Abe Aaron came regards from Los Angeles musician, Sid Zaid, to former Canadian colleagues Bob Farnon, Max Goldberg and Bruce Campbell.

I might have got more messages, but it was show-time.

After the show, we got together again at the NCOs' Club where, with Bob Hope, Marilyn Maxwell and Jerry Desmond, we were entertained to dinner.

Fighting through a steak equal to about four weekly meat rations, I asked Bob Pring what was new in the States.

Lombardo still there

"Well, things are picking up a bit now," he said. "The big bands are coming back again. Ray Anthony has just recorded a pretty good side, 'Sky Coach.' He's dropped his usual Millerish style for it and gone on to a Basie kick."

"There's a wonderful little group down on the West Coast, too. It's led by Dave Brubeck, and sounds a bit like the Miles Davis set-up that made

(Please turn to page 9)



The band "takes ten" and Les Brown takes a hot dog. He is joined at the lunch wagon by Geoff Clarkson, Butch Stone and Ray Sims, three of the band's featured sidemen.

Blasting brass, e—but exciting and

is MIKE NEVARD

ON Saturday, Les Brown and his orchestra played two concerts in England—one of them for broadcast to America. Their audiences were mainly U.S. Servicemen; few Englishmen heard the first American name-band to play in this country for seven years.

In all, the band played 21 numbers. And they proved, if nothing else, that the Brown brass blows louder and stronger than any of our own dance crews. So loud that they can hold their own against the explosive cymbal work of drummer Jack Sperling.



Stumpy Brown. Eating again!

Impressive ensemble

Most impressive thing about the band was, in fact, its ensemble playing. The saxes had a strong, smooth sound. They were well balanced and the scoring for them made possible new and unusual tone blends, most striking of which was produced by an oboe scored in with the other reeds.

The oboe was particularly prominent in "Slaughter On Tenth Avenue," in which it played parts originally written for soprano sax. Dave Pell handled the instrument, and his solo work on it was as interesting as his belting tenor.

"Slaughter" also provided spots for the band's other prominent soloists. Tony Rizzi's guitar was used to pleasing effect behind the oboe, and Ray Sims produced an interesting solo from his battered trombone.

Coloured sections

Pianist Geoff Clarkson and trumpeter Don Paladino had their moments in "I've Got My Love To Keep Me Warm," and there was some particularly crashing percussion in "Billboard March."

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... years arrived last Friday. And a Melody Maker mobile team spends ...

...-end Brown Band

His Band of Renown flew ... fans. His 48-hour visit ... ver, is the 'MM's account ... ent.



The Brown band rehearses in a hangar at the Burtonwood USAF base—"this garage," Bob Hope called it—for its NBC broadcast on Saturday afternoon. Here, the "MM" cameraman has caught saxists (l. to r.) Dave Pell, Sal Libero, Abe Aaron and Marty Berman.



When the band really blew, the sound hung in the steel roof of the airfield "concert hall." Here are seven of the chief sound-producers—(l. to r.) trombonists Sims, Noel, Pring and Brown, and trumpeters Hensel, Paladino and Fowler.

Modify our music? No, sir!—says LES BROWN

LES BROWN

Brooks was with me for three years during the war. Fortunately, he is now recovering from a stroke, and will be playing trumpet again quite soon. He does not have a band any more.

"Incidentally, his wife of about three years' standing is the girl bandleader, Ina Ray Hutton. Ina has been doing very well in television lately.

Lunceford inspired

"A comparative newcomer to the band is guitar-player Tony Rizzi. He is featured quite a bit on our later recordings. At least one a month is released in the States, but you probably get only one every three or four months here. We've changed now from American Columbia to the Coral label. Maybe you'll be hearing them later."

"Have any U.S. leaders influenced the 'Band of Renown's' style?"

"If the band's beat owes anything to anyone," said Les, "it is probably to Jimmie Lunceford. Lunceford's records are not like ours today, but you can hear the evolution and derivation right through.

Imitation

"We certainly favour the Lunceford two-beat for dancing; it's better suited to the dance medium than the Kenton four-beat style.

"The bite of Ellington we like too; the precision of Miller—not the style; and when we go into four-beat, the drive of Goodman. I guess really we owe our present sound to a combination of styles. We don't aim to copy any one band.

"Have we influenced anyone? It has been written in the States that Ray Anthony now and then sounds like our band. And Ziggy Elman's 'Cheek to Cheek' [issued here on M-G-M 295] is something in the style of 'Love To Keep Me Warm.'

"But this doesn't bother me any. You know what they say—imitation is the greatest form of flattery."

Legitimate tastes

A few questions about Les's tastes in the field of legitimate music ("I get just as big a boot from Beethoven as from Stravinsky, Milhaud and your William Walton") revealed his musical versatility.

"While in California," he recalled, "I conducted a 75-strong symphony orchestra in an hour's TV show, and over half the programme was devoted to longhair music. I have also conducted the Denver Symphony; and I have a guest conductorship coming up at the Los Angeles Festival next year. I am really looking forward to that."

With such activities as these taking up much of his spare time, Les can give little attention to hobbies.

"I like taking colour movies though," he said, "and get chances to combine this with my work. On this trip I hope to shoot 1,500 feet of film."

"Only yesterday, we were flying through a fjord in Greenland. It went about 60 miles inland and there were big mountains on either side. They looked so close you felt you reach out of the window and touch them. It sure looked like hazardous flying. But it was a nice spot for pictures. I need a bit of luck



Pianist Geoff Clarkson and guitarist Tony Rizzi exchange smiles while Ray Leatherwood glances at his bass parts. "Ray's a Texan. And he'll tell you about it!" says Les.



Band manager Al Armer "comes between" Bob Hope and Brown comedy man Butch Stone.

Renascence

"Now there's a sort of Renascence. New bands are coming up and the musical quality is consequently improving. Running an outfit of our size is more of an economic proposition now."

The conversation turned to the part the arranger plays in the modern, big-band set-up.

Les thought carefully for a moment, then said: "I haven't really decided yet which is more important—the arrangement or performance. I guess it's a fifty-fifty proposition. Good performers have got to have a good arranger, and vice versa. But I will add this: if you've got first-rate musicians, a brilliant arrangement can tip the fortunes of a band. For the record, 'Love To Keep Me Warm' was scored by Skip Martin."

3 lead trumpets

Les himself was responsible for a lot of arranging in the early days of his band, and while not at the head of his own band was often penning scores for other combinations.

A lot of this freelance scoring went on a record. Did he remember any titles?

"No. Most of it was way back in '37. They would have been on my royalty sheets, but I don't comb them too closely. I just look at the amount on the end of the page.

"It also helps to have a com-

Band of Renown

Saxes: Sal Libero (former Miller, Beneke), Abe Aaron (Teagarden, Heidt), Butch Stone (Teagarden, Clinton), Dave Pell (Pastor, Sherwood, Crosby), Marty Berman (Dorsey).

Trumpets: Wes Hensel (Barnet, Raeburn), Don Paladino (Shaw, Kenton), Bob Fowler (Raeburn), Bob Higgins (Heidt, Donohue, Sherwood).

Trombones: Dick Noel (Dorsey, James, Crosby, Raeburn, Sherwood), Ray Sims (Sherwood, Goodman), Bob Pring (Beneke, Pastor), Stumpy Brown.

Rhythm: pianist Geoff Clarkson (Hackett), bassist Ray Leatherwood, guitarist Tony Rizzi (James, Heidt), drummer Jack Sperling.

Vocalists: Lucy Ann Polk, Ray Kellogg.

pretty tough book, so we need three lead men.

"Of the four trombones, Ray Sims does practically all the solo work. Ray is a man with a big heart and big tone, and he plays just that way.

"Bass trombone is handled by my kid brother, Stumpy. He does the rhythm vocals and shares some of the comedy stuff with baritone-saxist Butch Stone. Dick Noel, another fine member of the trombone team, is married to my girl vocalist, Lucy Ann Polk.

"Your readers will probably be interested to know that Randy

Explosive cymbals

inspiring

WARD'S verdict

In "Leap Frog," the band's opening theme, Les himself took up the alto he rarely uses these days, adding his efforts to those of the jumping sax section.

"Stumpy" Brown, Les's kid brother, substituted his tartan uniform jacket (each section had a different colour) for a green-striped "zoot" suit with exaggerated accessories to indulge in a hilarious comedy routine. Partnering him in this was "Butch" Stone, who won his own comedy honours in a Phil Harris-Tony Pastor-styled vocal of "A Good Man Is Hard To Find."

"Bizet Has His Day," a rather stereotyped hand-clapper from 1944, featured simple and effective ensembles.

The bass, guitar, piano trio, set aside like a separate unit, came into its own when a microphone went dead. With Jack Sperling, they set up an impromptu accompaniment to an ad lib dance routine by Bob Hope. And the number, "Tea For Two," ended with the remaining 13 coming in for a collective climax.

Tired smile

Actually, 10 of the band's numbers were accompaniments to either Bob Hope or Marilyn Maxwell.

Les Brown, the only other star "up there out front," showed himself to be an unusually meticulous conductor, transforming every accent on the scores to his expressive hands. Occasionally he broke into a pleasant smile—either for his audience or his band. But mostly, his face carried a tired, sorry smile.



Les Brown pauses during his Savoy interview to take a light from agent Alf Preager, who presented Teddy Foster's band at Burtonwood on the night Les appeared there.

taking them, though. I'm no expert. I don't know one lens from another.

"My main hobby is reading. Mostly bee-ographies and historical novels.

"In fact, we titled 'Sentimental Journey' after an English book written in the 18th century."

Les signed off the interview by answering a few questions about Doris Day, former singer with his band.

"Doris was first with us from 1940 until around the middle of 1941, when she left to marry Al Jordan, a trombone player with Jimmy Dorsey. She was divorced after about a couple of years, and returned to us in 1943. Three years later she went on her own to make records and go into movies—but I guess that is all past history now."

"She is one of the few girls that has a combination of looks, singing and acting ability."

"We think she is really great."

"Doris was first with us from

BE MY LOVE

from the M-G-M film "THE TOAST OF NEW ORLEANS"

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TECHNICAL PAGE TAKES YOU TO

A rehearsal with the Ray Ellington Quartet

WHEN we were ushered into the hall of Dick Katz's flat, the subdued but unmistakable sound of the Ray Ellington Quartet came from behind a closed door on our left. As we stood there, the music petered away and urgent mutterings arose.

The Quartet was at rehearsal. Rather diffidently we pushed open the door and inserted ourselves in a corner. This wasn't particularly easy, because Ray and Len Harrison's bass took up almost all the available space. The atmosphere was vitiated by the rich, sickly fumes of the last inch of a cigar that Dick was wearing and the cigarette that was burning itself away in an ashtray.

Quietly the photographer set up his gear. By the time it was ready the Quartet was again in full swing. Ray, typewritten words in hand, and perched on the arm of a chair with admonishing finger raised, was plainly urging the rest of the boys to "Please Keep Off The Grass."

Suddenly the camera flashed and the startled group turned round.

"Oh, there you are!" exclaimed Ray.

Some Questions

After greetings had been exchanged, we made it plain that, far from coming along to break up a rehearsal, we wanted to study just what made this particular outfit tick. That suited the Quartet fine. They played and we listened until the cheering cups arrived, and then weighed in with the dozens of questions inspired by the music.

I'd always imagined that finding numbers for the group's distinctive style would be difficult. I was wrong. Ray pointed out that the Quartet treats each engagement on its merits. Most of them are straight dancing sessions. In these circumstances, not every number can be a comedy specialty, and the outfit plays for dancers, and even carries a metronome specially calibrated with correct dancing tempos.

But it is possible to give each and every number the distinctive Ray Ellington sound by adapting current "pops."

I asked how the Quartet fared



The hands of Dick Katz—"as a general rule, he keeps away from the bottom of the keyboard. . ."

Described by Technical Editor

TONY BROWN

at ordinary dances. Obviously, they depended a great deal on efficient amplification. What was the general standard of equipment? This evoked howls of disgust.

"Frankly," said Ray, "the standard is terrible. There are exceptions, of course. In both the Hull and Sheffield City Halls the amplification is first class, and a man is delegated to 'mix' the controls for the whole evening."

But trouble is often found at the small privately owned places. Some of the gear that professional bands are expected to work with is heart-breaking. What is needed by the owners of these halls is a long-term policy, not a short-sighted preoccupation with immediate expense. With better amplification, better results would be obtained from all visiting bands, and this would ultimately benefit the owner by drawing bigger crowds.

Treatment of numbers follows a fairly set routine. First question to be answered is: Is it an instrumental, or a vocal? A vocal number means that the whole arrangement will be written around Ray. He has a preference for sharp keys on account of the extra brightness that they offer. In an instrumental, the aim is to get the fullest possible sound out of the combination. In effect, this means playing over the widest possible register, with the bass playing down at the bottom, the guitar in the middle, and the piano on top. This is, of course, only a general rule, and is modified where called for.

Does the Quartet work from fully written arrangements? "Most of our numbers are memorised—though in the early stages of rehearsal we work from skeleton arrangements."

Incidentally, this ties up with the three hours' daily practice that the group puts in whenever possible. Paradoxical though it may seem, the effect of spontaneity that the Ellington four create stems from meticulous rehearsal.

"The hours we spend getting note-perfect are well worth while," says Ray. "When we get on the stand we have no purely musical worries and can concentrate on selling the act."

Treatment

But after the boys have decided on the treatment of a particular number and worked out the key for a vocal if there is one, Dick goes to work on some kind of a brief guide. It is just that. Perhaps there is an intro, then a few bars written out as chord symbols, and then, maybe, some musical notation if some special effect has been thought desirable. This is as far as it goes.

There is, naturally, a very good

reason. Dick Katz puts it this way: "If I sat down and worked out the arrangement, it would obviously contain my own ideas and musical slant. But we work as a group and endeavour to develop, as it were, a composite musical personality, quite apart from the comedy stuff."

The keynote, then, of Dick's skeleton parts is flexibility. The actual arrangement that is heard out on the job has grown out of these through the first couple or so rehearsals.

When the guide first goes up, the band have already discussed the number and, such being their musical understanding, are then capable of playing their individual parts as the inspiration drives them.

After the first run through come the modifications. Maybe it is Ray suggesting a few bars of bowed bass instead of pizzicato, or Laurie Deniz with a suggested chord change. Sometimes the number grows after an arrangement has been worked out through some deviation played on the stand, such as a phrase played by Dick and answered promptly and with great musical effect by Laurie. "That's good! Keep it in," enthuse the others, and that's the way it goes.

The boys have been together for long enough now to be able to sense and anticipate these little musical quirks, and this happy state of affairs means that the ideas of every member of the team are utilised to the full. On their travels in this country and on the Continent, the quartet are frequently asked what is the most suitable style for a trio or quartet. Remarks Ray: "I suppose the answer to that depends on the combined taste of the particular musicians in a group. But as they ask us, and as we strive for versatility, I can only say that there is no one suitable style. The more style can be varied to suit the numbers played, the more successful the group is likely to be."

Equipment?—A howl of disgust! As a general rule, Dick keeps away from the bottom of the piano keyboard. Interjects Len Harrison: "If he plays down there, he's likely to double the notes I'm playing."

When the bass is bowed in waltzes, Laurie Deniz turns up his tone control to give more "top" so that the rhythm cuts through adequately. Laurie also points out that a change of style from one member of the quartet means an automatic change from the others. Each instrumentalist must be prepared to be a front-line man, and then to fall back naturally to his rhythmic role. It often happens that the bassist is the only man playing rhythm and he, of course, must be capable of doing this successfully for a few bars and then bowing a few bars immediately afterwards.

The bowed bass

But every member of the group was at pains to emphasise that it is impossible to do more than generalise, because their roles were constantly interchanging from phrase to phrase.

Equally, they insisted that it was of the utmost importance that each knew what he was playing within certain limits. In a small group, uncertainty of any kind is immediately noticeable. With so much going on, split-second timing is essential. Take the example of Ray himself moving



ing from the drums to the mike. This is so timed and worked out musically that the interest is sustained.

Ray had his own personal problem when the outfit was formed. Most of his experience had been with big bands, and he had to adapt himself to small-group drumming without losing beat.

"And beat," says Ray with great conviction, "is something that just can't be learned. A drummer can be technically above reproach and have no beat at all."

Filling-in

But while he cannot advise how to create beat where none is present naturally, Ray has strong opinions about that most beat-nullifying mistake—injudicious and over-enthusiastic filling-in, often by more than one person at the same time. Says Ray: "The King Cole Trio is one of the best models to study in this respect. Everything is done subtly and with great musical taste, and yet the whole rides wonderfully."

He adds that the bass drum is very important. "A well-placed accent from the bass drum can mean everything—but unfortunately you just can't work out where to insert it!"

Setting-up is of the utmost importance. Dick Katz, for example, whose work is supplementary in a sense to the other boys, just has to hear what they are doing. It is just as important that they hear him. If they don't, internal balance can't possibly be achieved.

Both Ray and Dick have often judged MELODY MAKER contests. "We've often heard groups which work on the same lines as our own, and many of these have been excellent. However, nearly always their performance has been spoiled by bad placing of the mike, with the consequence that the best efforts of the bassist and pianist just haven't got across."

Guitarists might be interested to learn that Laurie Deniz now uses his thumb for playing rhythm on his amplified instrument, and Dick Katz comments that he is the most satisfying guitarist for amplified rhythm that he's played with. Laurie uses a speaker separate from his amplifier nowadays. "There is much less likelihood of feedback and vibration when using full volume." He keeps the tone fairly thin for clarity and carrying power.

He is experimenting, too, with thinner gauge strings, and modestly confesses that he has to keep a watchful eye on a rather too heavy right hand. "This," he says ruefully, "comes from years of playing with rumba bands where a heavy acoustic rhythm was expected."

There is one aspect of the outfit which, on the face of it, might seem to have nothing to do with music.

"In fact," remarks Ray, "I hesitate to mention it at all."

This was the busy scene when we entered the Katz home. The Quartet were hard at work—left to right: maestro Ray, Dick Katz (with cigar), new bassist Len Harrison, and Laurie Deniz.

CONTEST FIXTURES

HIGH WYCOMBE.—Tonight, 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, 3s. Tickets obtainable in advance from Box Office, Astoria Ballroom.

Organisers: The Wilcox Organisation, Ltd., 4, Earlham-st., London, W.C.2.

CHATHAM.—Sunday, May 27 (7 p.m.—10.30 p.m.), at the Empire Theatre.—The 1951 Kent District Championship. Supporting attraction: The Johnny Dankworth Seven. Prices of admission: 5s., 4s., 3s., 2s. Tickets obtainable in advance from the Box Office, Empire Theatre.

Organisers: The Wilcox Organisation, Ltd. (See Nottingham.)

COLCHESTER.—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, 3s. 6d. Tickets obtainable in advance from Box Office, Corn Exchange.

Organisers: The Wilcox Organisation, Ltd. (See Nottingham.)

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.)

GLASGOW.—Tuesday, June 26 (7.30 p.m.—1 a.m.), at the Locarno, Sauchiehall-street.—The 1951 Glasgow and West Scotland District Championship, Section "A."

Organiser: Mr. E. H. Benwell, Manager, Locarno, Sauchiehall-street, Glasgow, O.2 (Phone: Douglas 0992-3.)

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 Bognor Regis, Weston-super-Mare and Newcastle. Full details will be given in later issues of MELODY MAKER.

CONTEST RESULT

NEWBURY QUARTET ARE WILTSHIRE WINNERS

1951 WILTSHIRE DISTRICT DANCE BAND CHAMPIONSHIP

Judges: Alan Franks and Leslie Evans. For the "MM": Tony Brown.

THE Wiltshire District Dance Band Championship, held at the Empire Theatre, Swindon, on Sunday, May 13, drew, for reasons not yet ascertained, only four competing bands. One local theory put forward was that the redoubtable Johnny Stiles Band was expected to put in an appearance, and this, in the eyes of some, would have made the result of the contest a foregone conclusion.

But whatever truth there might be in this, Johnny himself would be the first to declare that no contest is won until it is fought. As it happened, the Stiles Band was unable to take part in this event, nor was the experienced Johnny Moss aggregation from the same town. It seems, then, that several other reputable but less confident bands in Swindon and the outlying districts missed a chance of qualifying to represent Wiltshire in the Area Finals.

It was unfortunate that the pianist of the Brian Dean Quar-

tet was prevented from appearing by some unforeseen circumstance. Having travelled from Stroud, the rest of the boys were eager to put on some sort of a show. Eventually they did their spot with a pianist from one of the other bands. This sporting gesture was greatly appreciated by the crowd, which showed its sympathy when the ruling was given that the Stroud band was not eligible for the contest proper.

A great reception

Honours of the evening were carried off by the Rhythm Quartet from Newbury, while the Carl Lovell Quartet and Ron Boyce and his Melody Makers were placed second and third respectively.

The Johnny Dankworth Seven got a great reception and went on to play a programme in which the quality of the music was bolstered by the offerings of Frank Holder and the band's new acquisition, Cleo Laine.

Between contesting bands, Leslie Adams once again proved that he has no peer in this field by keeping the audience in high humour without forgetting that

he was primarily there to compete a dance-band contest.

Active behind the scenes were Bert Wilcox and indefatigable Jimmy Bell, of the Wilcox Organisation, promoters of the contest.

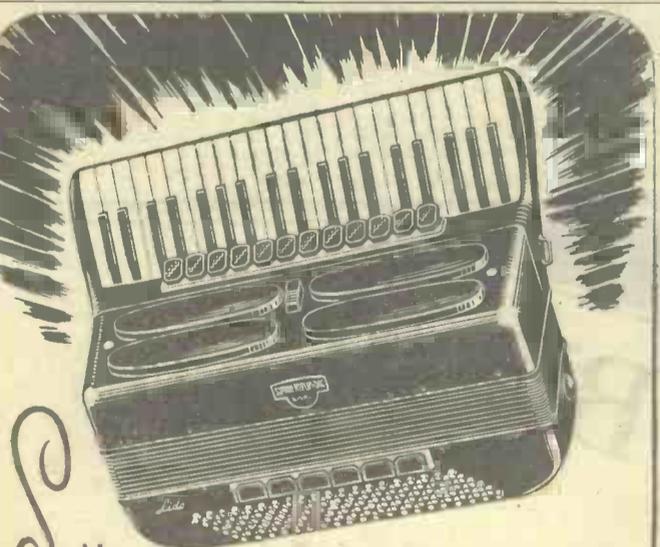
Winners:
THE RHYTHM QUARTET
(Accordion, piano, bass and drums.) All coms. to F. Newport, 22, Westbourne-terrace, Newbury, Berks.

Second:
THE CARL LOVELL QUARTET
(Alto, piano, bass and drums.) All coms. to Carl Lovell, 483, Bath-road, Bristol 4.

Third:
RON BOYCE AND HIS MELODY MAKERS
(Alto, tenor, piano, bass and drums.) All coms. to Ron Boyce, 15, Epney-rd., Lower Tuffley, Glos.

Individualist Awards for: Alto (Carl Lovell); drums (Peter Olds)—both of the Carl Lovell Quartet; piano (Ray Dyson); bass (Ron Bateman); accordion (Fred Newport)—all of the Rhythm Quartet.

Hon. Mentions for: Piano (Jimmy Cook), of the Carl Lovell Quartet; drums (Dennis Raymond) of the Rhythm Quartet.



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MELODY MAKER MAILBAG

I AGREED wholeheartedly with Maurice Burman's criticism of "Walk Together Chillun" ("MM" 31/3/51), and had hoped that the BBC might make some improvement when I saw the announcement of the series "The Glory Road."

But that hope was short-lived. If anything, the programme (May 7, Light) was worse; the impression one had was that coloured people provide a missionaries' paradise, for the programme was almost entirely religious and thus not representative as an anthology should be.

Apart from the ubiquity of the choir, the "plantation" arrangements, complete with banjos, gave credence to "nigger minstrels" and other musical (and racial) atrocities.

My advice to Charles Chilton would be, falling an attempt to develop a greater sense of human dignity, to return to horse operas. —Julian Pilling, Brierfield, Lancs.

OR IS IT GOOD JAZZ?

IN view of Maurice Burman's many articles in the past, and the one in your issue dated April 14 in particular, I naturally knew what to expect in his review of my band which played on "Jazz Club" (14/4/51).

With monotonous regularity, Maurice Burman loves to state that "musically outrageous things" take place each week, and that these things are merely what "good musicians do when they want to have fun." We have never on any occasion been told in technical musical terms what leads to these violent conclusions.

Surely it is hardly sufficient to declare that a certain thing is "corny." This is rather a silly word, considerably overworked by the juvenile element, and hardly becomes one who claims to be criticising from a serious musical standpoint.

It may or may not have been unfortunate for us to have followed "so many bad bands," but it is not extremely remarkable that in the opinion of Maurice Burman all the bands and all the musicians are bad all the time?

Mr. Burman has really got the "progress" bug badly. He must be conscious of the fact that progress does not always mean improvement, otherwise classical orchestras would not still be playing Beethoven, which Maurice would probably term "period stuff." Possibly he considers they should streamline it a bit with a few pop chords and vibraphone solos. No one can improve on Beethoven by adding vibes and bongos to "bring it up to date," and thank goodness there are no critics in the classical field screaming for someone to try!

It has always been, and always will be, my ambition that my band should not copy any other group, either old or new, but it is also my definite intention that it shall not conform to the ideas of people like Maurice Burman.

In this I am confident that I have the support of every genuine enthusiast in the country.—Eric Silk (Eric Silk and his Southern Jazzband), Ilford, Essex.

LES BROWN

(Continued from page 6)

those sides like 'Jeru' and 'Godechild.' Keep an ear open for it."

Trumpeter Bob Higgins joined in. "I should think the band making the most regular money in the U.S. right now is Horace Heidt's," he said. "And then, of course, there's Lombardo. He's still there."

While we were talking, a U.S. Air Force sergeant came over to talk to Les Brown.

"That's Gus Brandon," Bob Fring told me. "He used to play tenor with Les's first band. His 1936-7 college band, the Blue Devils."

Dixie lets up

A leg-pull came Bob's way when Ron Hall and his Band, playing at the Club, gave out with "Moonlight Serenade." Bob was for a while with Tex Beneke's band.

Before we left for the evening show, a large, fat sergeant sang a vigorous "Caldonia" and "Mr. Five By Five," throwing in a cartwheel for good measure.

On the way over to the evening show, Geoff Clarkson told me that the Dixieland revival was showing the first signs of a let-up in the States.

The show was over, the day drawing to a close. We were in the Officers' Club. And Teddy Foster's band was playing for dancing.

"Nice sound there," remarked one of the boys.

One-nighters

Then there came a spontaneous laugh from all round the table. "Note for note," a voice said. "It's flatter," remarked another.

While the Foster band played several Brown specialties, Ray Sims leaned across.

"Are these boys on one-nighters?" he asked. I told him they were.

"Tough," said Ray. "We get plenty, too. Often have to travel three or four hundred miles between dates. Of course, we have our own cars. Les buys three or four at the beginning of a tour, and then when we've finished he sells them again." He stifled a yawn.

Yes, everyone was very tired by now. So, at 2 o'clock, the party broke up.

Leaving the Club, I glanced back at the tired face of the boys who had stuck it out. In eight hours, they would be on their way to Germany.

MAX JONES REVIEWS TWELVE SIDES BY THE BELL BAND

It sounds like the Watters machine —running on three cylinders!

GRAEME BELL AND HIS AUSTRALIAN JAZZ BAND

Square Dance/Darktown Strutters Ball
Baby, Won't You Please Come Home.
Birmingham Bertha
Canal Street Blues/Wolverine Blues
(Nixa BY1101, BY1103, BY1105-6s)
Recorded Paris, 1948

Flat Foot/Win'n' Boy Blues
Snake That Thing/Daddy Do
(Tempo A77 and A90—6s, 6d.)
Recorded Melbourne, 1949/50,
respectively

High Society/Black and White Rag
(Parlophone R3390—5s. 4d.)
Recorded London, 1951

Roger Bell (tpt.); Don Roberts (clt. and tnr.); Ade Monsborough (tmb. clt. and tpt.); Graeme Bell (pno.); Jack Varney (bjo.); Lou Silbereisen (bass); Russ Murphy (drs.). Bud Baker replaces Varney for A77 and 90. and R3390; Deryck Bentley (tmb.); and Johnny Sangster (drs.) for A90 and R3390 (Monsborough plays tpt.); "Black And White Rag" is played by rhythm section only.



Lazy Ade Monsborough pictured at work

AN almost indigestible quantity of Bell records has lately been released. Fortunately they represent different periods of the band's progress, and with their changing line-ups offer a fair variety of sounds.

The 1948 Paris sides, made for Pacific and issued on the new Nixa label, have freshness and a light, litty swing. They contain flashes of really good group playing. And there is a pervading heartiness which was then one of the band's strongest assets.

Though I could never share the overwhelming enthusiasm with which so many Europeans greeted the Bells, I could—and still can—recognise merit in many of these Pacific titles.

Besides efficient teamwork, the band boasted a dependable rhythm section (with Varney and Murphy outstanding), which shone in "revivalist" company. This department has clearly suffered from the loss of Varney and Murphy, though it has not completely foundered.

On the other side of the picture, the Bells lacked that potency which enables a group or individual suddenly to illuminate the music with bursts of what I can only (and lamely) term explosive jazz feeling. There's was a restrained jazz spirit, but in its moderation their playing revealed

elements of originality and style.

Even in one-trumpet days the band inclined at times towards a stolidity that stemmed from San Francisco rather than New Orleans. The weightiness is hardly felt in the Nixas. But it is evident on such 1949 sides as "Sobbin' Blues" and "Wolverine" (reviewed by S. T. on 28/4/51), and the subsequent addition of a trumpet—which lends needed power—has inevitably emphasised the West Coast trait.

This Nixa "Wolverine," which sports some slightly raw intonation, sounds altogether more flexible. The solos are adequate, if unexciting, and the final ensemble passages, executed by trumpet and two clarinets, are in the band's most tightly knit vein. This one has a chase chorus scattered by Roger Bell and Lazy Ade. The ideas may be right, but the tones are far from mellow and it is not a refrain I shall cherish.

An easy tempo

Played at a nice easy tempo, "Canal Street" displays a relaxed beat and some quiet ensembles. The opening choruses and solos lack fire, although both Monsborough and Roger Bell play tuneful, clear-cut phrases. Bell's trumpet, in this and one or two other sides, is too "white" and pretty for my taste—not even red enough for Nichols', one listener claimed. The series of band choruses really makes the side, despite the fact that Bell's soft, clipped lead is nearly submerged by the two active clarinets. It is one of the better records.

"Bertha" has the particular virtue of being a seldom-heard tune that is not without appeal. Most of the soloists are paraded, and Don Roberts squeezes out (as he does throughout this session) some deliberate Pee Wee nuances.

This one, too, ends with a trumpet-clarinets tear-up based on a strong, rolling beat.

The slow tempo of "Baby" finds out weaknesses, it seems. The playing lacks the assurance of the other titles, and it is not a record I want to hear again. Roger Bell gives his Antipodean Teagarden touch to the vocal. It is a little less dull than the rest of the record.

"Darktown" complete with verse, is undistinguished, but a good deal livelier. The rhythm has the same unhurried swing (Lou Silbereisen is on string bass, as on most of the real swingers). Lazy Ade sticks to trombone from start to finish.

Finest side

The coupling is, I think, the finest side. A Bell creation which has an affinity with "Bugle Call Rag," it is taken medium fast and brightly played all the way. It depends scarcely at all on solos—at which the group is relatively weak—but scores with the clarinets and - trumpet ensembles, slightly and skilfully modified to hold the ear and climb in tension. The resilient drumming is once more a powerful factor in the success of the music.

There are two clarinet solos—the first by "Dixie" Roberts (as he is labelled), the other by Monsborough who whispers in Dodds fashion, though without his roundness of tone.

Tempo A77 takes us forward a year or more. Unhappily the recording (or dubbing) is so poor on my copy that it is impossible to judge or enjoy the rendering of Armstrong's tune, "Flat Foot." Of the soloists, Graeme's piano and Roberts's tenor sax seem to offer most.

Greater feeling for slow playing

COLLECTORS' CORNER

Edited by Max Jones and Sinclair Traill



Continuing the BRIAN RUST-NICO DAVIES Guide to Ted Lewis

THIS week we print the second part of the Ted Lewis Guide. The personnel of the first batch of records below was given in our issue of 28/4/51.

Chicago, November 26, 1926.
Wistful And Blue (142962)
(Brunies 32) Co 844-D

February 6, 1927.
Lily (143443) (Brunies very prominent but no solo)
..... Co 895-D, CoE 4449

March 23, 1927.
The Darktown Strutters' Ball (143708) (Klein 16) Co 1084-D

April 21, 1927.
Memphis Blues (143997)
(Klein 12, Brunies 12)
..... Co 1050-D, CoE 4609

Frankie And Johnny (143998)
(Brunies 8) .. Co 1017-D, OK 41582

April 27, 1927.
One Sweet Letter From You
(144053) (Brunies 12)
..... Co 988-D, CoE 4705

HERE a number of changes take place. Dick Reynolds is replaced by Frank Ross, who in turn seems to have been replaced by Jack Aaronson at the piano. Don Murray (alto, bar, and clt.) is added. Exactly when all these changes took place is not known, although Murray is to be heard, but does not take a solo, on "Cobble-Stones" (145588, 26/1/28).

February 1, 1928.
Start Up The Band (145606)
(Klein 8) Co 1391-D

March 21, 1928.
Oh! Baby (145794) (Murray 8 alto, 16 clt.) Co 1391-D

March 22, 1928.
Hello, Montreal (145797)
(Brunies 8, Murray 8 alto, 24 clt.) Co 1346-D

A Good Man Is Hard To Find (145798) (Klein and Murray prominent in the ensemble work throughout, but no solos) Co 1428-D

I Ain't Got Nobody (145799)
(Murray 8 clt., and behind vocal) Co 1428-D, OK 41587

April 3, 1928.
June Blues (145954) (Murray 12 clt., audible throughout) Co 1525-D

July 16, 1928.
Shim-Me-Sha-Wabble (146642) (Brunies 12, Klein 12, Murray 12 clt.) Co 1573-D

Clarinet Marmalade (146643) (Klein 12, Murray 12 clt., Brunies 12, 12) .. Co 1573-D

July 18, 1928.
In My Little Dream Boat (146742) (Murray 16 bar, 8 clt.) Co 1999-D, CoE CB5

November 11, 1928.
Limehouse Blues (147416) (Brunies 32) .. Co 1789-D, CoE 5330, OK 41582

November 13, 1928.
Glad Rag Doll (147423) (Murray 8 barl. (verse), 8 clt., Brunies 8) Co 1709-D, CoE 5268

December 6, 1928.
Allah's Holiday (147700) (Murray 16 clt.) (rejected) CoE 5330

Hollywood, May 26, 1929.
Muggsy Spanier (cornet) replaces Walter Kahn. Maybe, Who Knows? (148562) (Klein 24, Murray 8 clt.) Co 1854-D, CoE 5540

Hollywood, May 30, 1929.
Don Murray leaves the band and died soon after. Sam Shapiro (vln.) added. Lewisada Blues (148568) (Klein 16, Spanier 16, Brunies 12) Co 1916-D, CoE 5608

August 21, 1929.
Frank Teschmaker (clt.) added for this session only. (Note: Lady Luck (148932) was not recorded at this session, which explains why Teschmaker is not present.)

Farewell Blues (148930) (Spanier 12) Co 2029-D, OK 41580

Wabash Blues (148931) (Tesch 12, Spanier 12) (ditto) OK 41579

December 23, 1929.
You've Got That Thing (149613) (Spanier 24, Brunies 8) Co 2088-D

(to be continued)

Personal Preference

For the New Collector

JIMMY LUNCEFORD AND HIS ORCHESTRA

Baby, Won't You Please Come Home/Blue Blazes
(Parlophone R2673)

Eddie Tomkins Sy Oliver, Paul Webster (tpts.); Elmer Crumley, Russell Bowles, James Young (tmb.); Willie Smith, Earl Carruthers, Joe Thomas, Dan Grissom, Ted Buckner (saxes); Edwin Wilcox (pno.); Al Norris (gtr.); Moses Allen (bass); James Crawford (drs.).

JUST because this is a large band don't pass it up, for if you have the ears to hear you will find some wonderfully relaxed jazz during most of the numbers they tackle.

Relaxation is the band's keynote, plus an extraordinary high standard of musicianship. Compare any of the recordings by this group with those by any of the better large white groups of the same period (1939-40), and you will see just what I mean by being relaxed.

The band had a battery of arrangers (within the band) and nobody was afraid to experiment. There was also a battery of fine soloists and vocalists always ready to interpret the arrangements to the most perfect degree possible.

The opening of "Baby" will perhaps come as a shock to you, for it comes right out of the Dixieland stable and is a strange start to a side which has many surprises. Joe Thomas on tenor is really in the jazz groove with his solos, and as a vocalist he is well up to standard. Don't miss Willie Smith's lead in to the vocal, it is unusual and outstanding.

The backing is one of Sy Oliver's special arrangements, and it really goes, with Crawford laying down a wonderful beat. The ensembles sound good and hot and what solos there are fit into the picture with perfect ease.

It is a moot point as to who is (or was) the best alto-sax player, and I don't suppose it really matters very much anyway, but I am certain when listening to Willie Smith on this side that there was never a hotter player anywhere.

You are certain to grow to like this if you try.—S. T.

is demonstrated on "Win'n' Boy" than on "Baby, Won't You Please Come Home." I wish I could hear it properly.

With A90 we come to the two trumpets and a pair of promising numbers labelled back to front on my copy.

"Daddy Do" (credited to Watters on the Tempo label, to Fred Longshaw on Watters's Jazz Man version) is a pleasant, out-of-the-run tune which has been more mercifully recorded than A77. With three brass plus tuba, the Bells manage to sound like the Watters machine running on three cylinders. The lightness has gone from the music, but a fugitive sourness remains.

Fancy lyrics

The backing comes off better. Solo passages are only competent but the swing is less ponderous. In fact, "Shake That Thing" is a hard number to fall down on, and the Bells doll it up with fresh, fancy lyrics about "Derry Baxter, the cakewalk king," and "Now see Rex Harris with his Van Dyke chin." Reasonably clean for this song.

One side of the new Parlophone is a straight, formal presentation of George Botsford's "Black And White Rag" of 1908.

Graeme plays the solo very capably, exactly as written and with the correct four-square rhythm and inflexible syncopation of true ragtime. He is backed by the kind of "woodwork" so often associated with piano solos.

"Black And White" was recorded, faster, by Wally Rose—Lu Watters's pianist—and of the two I prefer Graeme's—recording and other things considered.

The tune is not a top-grade rag, although it has contrasting strains that range from trivial to pretty good.

I generally like rags to be piano music and nothing else. In this case, though, the rhythm does not destroy the period atmosphere that hangs about all genuine ragtime.

Pumping beat

Jazz enthusiasts are not especially likely to go for this stuff which has, as Charles Wilford once noted, "at its best a permanent musical worth, the same perfection in miniature that is to be found in a minuet by a minor composer of the eighteenth century."

The band is back for "High Society," complete with tuba and the pumping beat common to most of the West Coast revival groups.

About the only surprise on this is the clarinet solo, which breaks away from tradition from the first bar but fails to maintain the standard. Compared with "Square Dance," for instance, this shows a loss of feeling with little or no gain in finesse. Only the clarinetist sounds more proficient.

The final choruses batter along with the rhythmic subtlety of a massed brass bands' performance. Not the Bells at their best.



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JAZZ FOR LISTENING.—A Conway Hall Concert, organised by the Humphrey Lyttelton Club, on Friday, May 25. (See Club advert. above). LONDON JAZZ CLUB, 100, Oxford-st. W.1. "Monday and Saturday Night Jazz." Humphrey Lyttelton's Band. Membership 3/6, s.a.e.—4, Earham Street, W.C.2.

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Charles Shadwell opens his Southend season

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Here in Latin-American mood are Maurice Little's Ork. L. to r.: Neville Houghton (pno.); Maurice Little (maracas); Stan Rimmer (bass); Jimmy Millar (claves); George Hill (chocolas); John Ainslie (acc.) and George Watt (bongoes).

RELINQUISHING to Mantovani his baton as MD of the Victoria Palace Crazy Gang show, Charles Shadwell with his orchestra opened for the summer season at the Cliffs Bandstand, Southend, on Saturday, May 12. This year the band features two pianists: Shadwell

stalwart Ken Phillips, who has been accompanying the Bob Hope show, and Mervyn Saunders, who, as "Radio's Voice of Romance," will share the vocal limelight with young soprano Jean Anderson.

Last season this orchestra gave Southend its first broadcast series, but it is not yet known whether it will be doing further broadcasts this summer.

Ben Oakley and his Orchestra, who have been appearing each Sunday in the Sun Lounge on Southend Pier-Head a mile out to sea, have also started their daily sessions.

YOUNKMAN'S SECOND SEASON AT MIDDLETON TOWER HOLIDAY CAMP

FOR the Whitsun opening of the holiday season on the North West coast, Younkman and his Orchestra travelled to Middleton Tower Holiday Camp, Morecambe, where they will remain until September. Nat first appeared at the camp last summer, and he was signed for the 1951 season before leaving last autumn.

Douglas opens 3rd Southport season

Last Saturday (May 12), Leslie Douglas and his Orchestra, following their spell at the Aquarium, Brighton, opened their third season at the Floral Hall, Southport, to a capacity crowd.

The complete personnel is Billy Moss (pno.); Bob Duffy (bass); Sammy Herman (drs.); Johnny Hawkins and Arthur Johnson (altos); Alf Roberts (baritone); Derek Butterworth and Alf Rutherford (trns.); Billy Keyes, Derek Harris and Eric Speak (tpts.); Geoff Keeley (tmb.); and tenor vocalist Frederic Hall.

The orchestra will play concerts and dances and will split up into small units for tea dances and other sessions. Every Monday night it will accompany an authentic Old-Time Music Hall show featuring comedian Tony Heaton, which will be presented in the camp theatre by Ludmilla (who in private life is Mrs. Younkman).

The full personnel of the band is Leslie Whittaker (pno.), Jack Moline (drs.), Bob Russell (bass), Benny Rider, Roy Watkinson (altos), Wilf Breeze and Al Royston (trns.), Barney Kyte (bari.), Marc Cooper and Harry Smith (tpts.), Bob Shepherd (tmb.), George Caradice (acc.), Pamela Younkman (vln.), with vocals by Ludmilla and Norman Melville.

FRANK ABBOTT SEXTET IN 'WESTERN MUSIC HALL'

FRANK ABBOTT and his Music will be heard in the West Regional programme, "Western Music Hall," on Wednesday, June 6, with a six-piece outfit comprising Andy Dennitts (pno.), Teddy Wadmore (bass), Sammy Prager (drs.), Ivor Raymonde (acc.), Tony Alton (gtr.), and Frank himself on clarinet.

This follows his previous broadcast in "Strictly Instrumental" and "Dance Date."

Another engagement

Frank (picture herewith) is in residence at the Norfolk Hotel, Bournemouth, using an eight-piece—additional players being Tony Wilson (tpt.) and Eddie Jackman (tr., ct.).

Congratulations go to Frank on his recent engagement to Miss Sylvia Wren, who was recently chosen from 7,000 girls to go to Hollywood, and at the present time is filming at Brighton.



BRANCH OF MDA TO BE FORMED IN THE NORTH

AT a recent meeting of northern bandleaders held in Manchester, Bill Sensier, national secretary of the Music Directors' Association, stated that it was the intention of the MDA to form sections of the Association in eight provincial centres.

'Saints' for Royal Jazz Concert

The Saints Jazz Band have recorded the background music for the Fashion Parade at the Festival Travelling Exhibition, which at present is at the City Hall, Manchester.

Local fans of the Saints can see and hear the band when they appear at the Devonshire Ballroom, Manchester, tonight (18th).

VERNON ADCOCK OPENS AT WESTON-S-MARE

Vernon Adcock began his second season at the Winter Gardens, Weston-Super-Mare, on Sunday (May 13th). His band will be playing for modern and old-time dancing, Sunday and mid-week concerts at the Winter Gardens and Rozel Bandstand, and a "Café Continental" session.

He is at liberty to travel to the Birmingham studios for his regular broadcasting commitments, of which he has five lined up between now and the middle of June.

With Vernon fronting and playing vibes the line-up is Fred Adcock, Eric Upton and Taylor Frame (saxes), George Lakin, Ron Adams and Horace Jones (tpts.), Oly Noon (pno.), Al King (drs.) and Max Hyden (bass). Taylor Frame will be the vocalist.

SIX BANDS AT MU 'FESTIVAL' DANCE

A composite band of local musicians was the big attraction at the Festival of Dance Music organised by the Ashford (Kent) branch of the MU on Thursday last week.

Musicians were drawn from the other six bands which played at the dance: those of Cyril Allcorn, Brian Little, Frank Reader, Teddy Walters; the Kit Kat Band and the Exchange Players.

PROVINCIAL PARS

BERT TOBIAS, resident at Glasgow Locarno, is looking for musicians to fill two vacancies caused by Andy Russell (bass and vocals) going to Dundee, and Jimmy Barton (tr.) leaving to join Billy George.

BROOMHILL TENNIS CLUB, Glasgow, the hall from which Bunny Holiday broadcast last month, will be tenanted throughout the summer by Gordon Smilie and his Band, the present personnel of which includes Johnny Pilmer (bass); Bill Hunter (drs.); Bertie Goldwater (alto, ct.); and Gordon on piano.

HAROLD MOORHOUSE, Isle of Man bandleader, late of the Strand Palais, recently organised, in conjunction with a local dance teacher, Frank Kennish, a special night of ballroom dancing competitions at the Villa Marina.

JIMMY QUINN (pno.) and John Ramsay (drs.) have replaced Ronnie Carruthers and Jimmy Parks in Tony Fusco's Band at Tony's Ballroom, Edinburgh. Another newcomer is Alex Tait (tpt.).

SYD MARSDEN (tr.) and Ray Simmonds (tpt.) have replaced Don McIntosh and Ray Bickerton, respectively, at the Lido Ballroom, Ashton Old Road, Manchester, with Phil Phillips.

CONGRATULATIONS to Harry Pook, noted Manchester trumpeter, at present with Harry Bostock at the Ritz Ballroom, Manchester, whose wife recently presented him with a son to be named Glenn Alan.

NAME BANDS booked at the Corn Exchange, Wisbech, during the next two months include Tito Burns (June 2), Ted Heath (9th), Kenny Baker (23rd), Nat Temple (July 7) and Felix Mendelssohn (July 28).

TONY MOCKFORD will continue in residence for the summer season at the Palm Court Hotel, Torquay, with an augmented orchestra.

JERRY DAWSON.

Bristol Brevities

THE "Summer Serenade" programme to be broadcast from West Region on Saturday, June 23, will feature Freddie Carle at the piano.

Don Hunter, late drummer with the Jack Toofood Quartet and the Blue Star Quintet, has signed up for a six weeks' trip to South Africa in the "Donnofta Castle."

Freddie Williamson, who has been in residence at the Long Ashton Country Club throughout the winter season, has opened up in his summer job at the Dolphin Holiday Camp, Brixham.

Mervyn Downs started his summer season at the Severn Beach Hotel at Whitsun.

Glyn Davis, trumpet-leader on the "Dominion Monarch," is back in Bristol for a short rest after three months at sea.

TORQUAY SAX-QUEEN IN 'GODIVA' FILM

Torquay Sax-Queen Dorothy Hocking has added further to her laurels by gaining a speaking part in the Lauder-Gilliat film "Lady Godiva Rides Again," which also features the bands of Syd Dean and Leslie Baker.

Chosen from 1,500 girls, she was successful in her screen test and has the part of one of the beauty-queens in the film—no new rôle for Dorothy, who was "Queen of the English Riviera" in 1949.

For her entry into filmdom a terse and dramatic query "Am I too late?" hastily written on a telegram is primarily responsible. The wire arrived at the Lauder-Gilliat offices almost at the conclusion of a nation-wide search for a girl to play the star rôle in the film. Its contents intrigued Frank Lauder and a subsequent reply invited Dorothy to London.

Already, several London agents are interested in the latest newcomer to films after seeing the first screen tests of this young, versatile musician who plays sax and piano with her father Vic Hocking in their hotel engagements in Torquay.

BIRMINGHAM.

For the "Jazz Interlude" broadcast by Ken Rattenbury and his Quintet, mentioned in last week's MELODY MAKER, Ken is using: Frank Beech (ct.), Reub Rowley (pno.), Stan Upcott (gtr.), Ted Rowley (bass), and Dick Mann (drs.). Ken will be leading on trumpet and handling all the arrangements.

The airing takes place on June 4 (not June 13 as mentioned last week) from 7-7.30 p.m.

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