

Melody Maker

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EVERY FRIDAY - 6d.

EDMUNDO ROS SIGNS SENSATIONAL NEW TWO-BAND CONTRACT

HEATH PRESENTS
ARTIE SHAW
ON TV SESSION

DEPARTURE PLATFORM



Graeme Bell and his manager, Mel Langdon, wave goodbye to the "MM" at the start, last Friday, of the Bell Band's tour of Germany and Belgium.



John Firman, Managing Director of Messrs. Feldman's, left London last week on a five-week business-cum-pleasure visit to the U.S.



Ed Mathieu, Mrs. (Rose Murphy) Mathieu, and British vocalist Helen Davis (right) are seen off at Waterloo by "MM's" reporter Max Jones. They left last Tuesday (18th) for the U.S., where Helen will sing with "The Chee-Chee Girl" on theatre dates.

Will front separate bands at Bagatelle and Coconut Grove

SWIFT reactions have followed the news of only two weeks ago that Edmundo Ros would shortly terminate his nine-year run at the Bagatelle Restaurant.

The offer of an entirely new form of contract has been made to him by the management in view of which Edmundo has decided to re-sign for a further year from October 29.

Under the much more elastic terms of his new agreement, he will make dance band history by personally fronting two entirely separate combinations every evening at both the Bagatelle and Coconut Grove.

Palladium season

As if this were not enough to keep Edmundo even more fully occupied than he has been in the past, he has also received an offer from impresario Val Parnell for a big season at the London Palladium, and will appear there for seven weeks as from October 29.

Asked if a better financial offer had made him change his mind and decide to remain at the Bagatelle, Edmundo told the "MM": "Not necessarily a better financial offer, but the opportunity of a contract giving me the freedom to appear at the Coconut Grove as well as

(Continued on page 6)

FIRST AIRDATE FOR 'BIG BAND' SHARON

Ralph Sharon and his New Orchestra, which makes its eagerly awaited debut at Wimbledon Palms on Monday (24th), has already been given a broadcast date by the BBC.

As a result, listeners will hear the new 12-piece in a half-hour spot titled "Accent On Piano." This will be relayed on October 20 (4.30 p.m., L.).

Ralph has now finally assembled the outfit which he will front on piano and Clavinoline. It is Alan Donniger (alto, clt.), Fred Perry (alto, clt., flute), Keith Barr, Gray Allard (trns., clts.), Benny Green (bari., clt.), Bill Turner, Tony Grant (tpts.), Tony Russell (tmb.), Burt Howard (bass), Leon Roy (drs.), and June Ramar (vocals).

ROSE LEAVES

Melachrino to play at Jazz Jamboree

YET another attraction has been added to this year's Jazz Jamboree. Instead of the usual Overture, the October 7 show will be opened by George Melachrino, appearing with the Empire Concert Orchestra.

This appearance is made possible by permission of the Empire, Leicester Square.

The show, which will feature 10 other bands and two vocal groups, starts at noon. All seats are sold.

Allen leaves Funfair for Locarno: Gonella steps in

ON the strength of their success as a dance and show band at the Festival Gardens, Nat Allen and his Sextet have been booked for a season at the Streatham Locarno.

They open on September 30, on a three months' contract, with options, and Nat will augment to eleven. Their place at the Festival Gardens will be taken by Nat Gonella and his Georgians, who have demonstrated their all-round entertaining ability during the summer at Coronation Holiday Village, Hayling Island.

To enable him to accept Mecca's lucrative offer for the Streatham Locarno, Nat Allen has kindly been released by the Entertainments Manager of the Festival Gardens, Jack Carlton. Nat was to have played at the Gardens until the end of the season there, November 3. In-

(Continued on page 7)

Scotland and back for Burns Quintet

Norman Burns and his Shearing-styled Quintet start a batch of autumn engagements on October 6 with a "Jazz For Moderns" airing.

The following night they appear at the Chez Auguste, and then go out of town for a week at the West End Restaurant, Edinburgh, commencing October 8.

On October 15 the Quintet plays the Barrowland Ballroom, Glasgow, and then works its way back to London via a series of one-night stands.

Tonight (Friday) the group is at the Royal Forest Hotel, Chingford, where Norman made one of his most successful appearances with George Shearing several years back.

Now filling the piano position in the Burns Quintet is Clive Chaplin.

On Tuesday night, Norman collapsed on the escalator at Liverpool Street Station and had to be taken home. He is playing tonight against doctor's advice.

CHARLIE SHORT TO LEAD AT MANCHESTER

FAMOUS bass modernist Charlie Short is to play his first resident engagement as a bandleader. He opens with his own quartet at the Ritz, Manchester, for Mecca, on September 29.

Five times champion bassist in the MELODY MAKER Poll, he has worked for Ted Heath and Billy Ternent, and has accompanied visiting U.S. stars Benny Goodman and Lena Horne.

Electronic music

His engagement at the Ritz is the outcome of appearing there as a judge on a MELODY MAKER contest. The manager of the ballroom recommended him to Mecca, who immediately booked him up at a very good salary.

He will feature electric bass and electric accordion, and will be one of the first leaders to introduce the new British elec-

tronic instrument, the Orchestravox.

The quartet will consist of bass-lead, piano, accordion and drums. The only instrumentalist so far definitely fixed is Stan Tracy on accordion.

Stan has recently been playing on the boats, but is acquainted with the Mecca Circuit through his association with Melfi.

STOP PRESS

Eddie Carroll leaves "96" Restaurant September 29 to open October 1 for season at Lugano, on Swiss-Italian border, with six-piece and girl vocalist.



Fans with TV sets were able to see and hear Artie Shaw (in a speaking rôle only) when Ted Heath interviewed him during his band session last Monday (17th). This session is reviewed by "Scanner" on page 2.

New Swing Session season commences

TED HEATH has once again lined-up an all-star bill for the first of this season's "Swing Sessions" which, as previously, are being staged at the London Palladium.

The forthcoming concert on Sunday evening (30th) will feature Kenny Baker and his Band and the Johnny Dankworth Seven in guest spots, plus the full Ted Heath Orchestra with resident vocalists.

Compère will be the ever-popular Paul Carpenter.

On Monday (24th), the Heath band commences a week in Variety at Shepherd's Bush Empire.

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RADIO COMMENTARY BY MAURICE BURMAN

Reed squeaks—of course I hear them!

A READER has written in to say that on a certain broadcast he heard the vocalist come in at the wrong place. On another show he heard the trumpet crack, and elsewhere he heard a saxophone squeak.

And in view of the fact that I reviewed each of these broadcasts and did not comment on the mistakes made, did I hear them or did I not—and if not, why not?

My friends, I heard them all. But I'm sufficiently experienced a musician and critic to know that an isolated slip means nothing at all in the general context of an artist's performance.

Any professional musician will tell you that the greatest artists in the world can and do trip up now and again. And what of it?

In these days, particularly, one has to bear a little in mind that some of the bands broadcasting may have had no sleep the night preceding the show, and may have been travelling hundreds of miles.

Come to think of it, in these circumstances it is remarkable how few mistakes do occur.

The time to comment on mistakes is when they occur in such profusion that they are actually spoiling the show. But as far as picking on one isolated occasion—your critic will remain sufficiently objective to ignore it.

... but are they really worthy of mention?

letter to me he says he is very proud of his band, and that he has something of which he hopes the Provinces can also be proud.

Well, I think he is right up to a point. Sonny has a clever drummer and a neat pianist, although the former was far too loud.

He also has a nice band—which one could really be proud of if the brass got rid of its hardness of tone and the whole group gave a cleaner performance.

band. Best feature was the girl singer.

Not so good. The Orchestra Angelini, from Italy, followed. It had a flat sax section and unending vocalists. No beat and no dance music.

The last band, from Belgium, was one that many British musicians who have worked there know well—that of Fud Candrix.

Fud was quite a jazzman in the days before the war, but all we heard here was some pretty-toned but flat saxophone playing, some second-rate dance music and a rather poor attempt at modern jazz.

★ BILL BADLEY, representing the average listener, writes:

THE BBC is in danger of creating a false impression with these programmes. As a regular listener to the Continent, I know there are bands over there as good as, and even better, than ours—but we have yet to hear them via the BBC.

On this dull session, the Osterwald Sextet stood out from the other groups and played interesting jazz; the Ramblers were quite a sound commercial proposition—and the Fud Candrix unit made a gallant try. The Orchestra Angelini, however, simply did not play dance music.

★ BURMAN'S BAUBLE goes to trumpeter Hazy Osterwald and his Sextet for their imaginative playing.

★ BAR TO THE BAUBLE goes to altoist Leslie Gilbert for his impressive lead and solo playing.

★ Next Week
● "Jazz Club"—8 p.m., 22/9/51.
● "Jazz For Moderns"—8.25 p.m., 22/9/51.

They made the Heath band into a glorified concert party...

YOU might think that, having at last got round to our best swing band, TV would have used it to let us hear some worthwhile music.

Not a bit of it. Ted Heath's band last Monday suffered the same fate that had befallen all the others—good and not so good—which have been on TV lately. It was made into another glorified concert party.

Trumpet player Duncan Campbell was introduced as the Mad Hatter, and lived up to the description in his singing of "I'm Late." Dickie Valentine did his impersonations of the Ink Spots, Maurice Chevalier, Rose Murphy, et al.

Bass player Johnny Hawkesworth's technically brilliant performance of "Tico Tico" was ruined by being made the vehicle for his comedy stunts.

Of course, that was not all the show. There were songs by Lita Roza and Dennis Lotis—even a band speciality.

TV—by 'SCANNER'

But musically they, too, meant much less than they should have, because the numbers were so inadequate.

The band's feature was Sy Oliver's "Opus 1"—a piece that is years old, and which sounded none the more up-to-date for the old-fashioned arrangement.

Surely for the one number the band had to itself it might have been permitted to play something new, which would have done justice to its reputation for being our most progressive large combination?

Lita Roza had a fair song (if you like waltz measure) in "Allentown Jail." But her only other number was "I Do Like You," which she sang as a boy-loves-girl duet with Dennis Lotis.

A real asset

Dancers Irving Davies and Eunice Crowther could have been a real asset to the programme. They seem to like bright numbers which bands can swing, and you can always shut your eyes and listen to what the band is doing.

I shut my eyes—only to hear a very ordinary arrangement of another "commercial" plug, "Shot Gun Boogie."

Admitted, of course, that TV has to have its visual as well as aural appeal.

But surely the former could have been obtained equally with numbers that would have enabled the band to give a better account of its great musical abilities?

What the band had to play it played well enough. The dull studio acoustics did not tend to add to its tonal brightness. But you could always identify it as the Heath aggregation, and the balance was a little better than usual.

Lita Roza not only sang what she had to sing well. She also looked good. She has a good stage personality.

And, oh yes, I nearly forgot—Artie Shaw appeared in a two-minute interview with Ted which told us nothing, but at least allowed us to see him.

In fairness to all concerned, I should add that after it was all over, Ted told me that the numbers were chosen because they are among those which have proved his biggest successes during his recent appearances.

"I would have liked," he added, "to include some of our better instrumentals."

"But the more I travel the country, the more I am forced to the conclusion that to-day the public is interested less in good jazz for its own sake than it is in simple tunes and comedy. It's a pity, but there it is."

If this is true, it is not a pity; it's a tragedy.



Bauble-winner Osterwald

"DANCING ROUND EUROPE"

10.15 p.m. 15/9/51

THIS programme featured four Continental bands. The first was Cedric Dument's band from Switzerland, which, after starting out as a very commercial group, suddenly turned itself into Hazy Osterwald's Sextet and gave forth some very impressive modern jazz with a grand piano solo from our own Dennis Armitage.

So far, so good. Next came Uden Masman's Ramblers, from Holland—what we know as a typically Continental

Our Columnist continues his search for the origins of Kansas City jazz

ONE NIGHT STAND

by ERNEST BORNEMAN

WHEN Kansas City was still called Westport Landing, it had already acquired its current position as commercial and cultural centre of the entire region I covered in the travel route I described last week.

The location of the city on the most southerly bend eastward of the Missouri River, which was only recently responsible for the disastrous flood, had, on the other hand, the strategic advantage, even before the coming of the trans-continental railroads, of forming the knot in the line that linked the Santa Fe and Indian routes with those leading to New England and the Mid-West.

When New Orleans ceased to exist as a jazz centre and Chicago was beginning to fade in the early depression years, Kansas City continued to provide jazzmen with a good income as a result of the Pendergast machine's spoils from gambling, prostitution, liquor and beer. There was more jazz per square inch, according to Joe Turner,

than in any other city at any time of history, before or after.

"We started out with a trio, Pete Johnson on piano, Merle Johnson on drums, and me hollering the blues. But before long, we had Eddie Durham, Hot Lips, Lester, Walter Page and Walter Johnson, and at one time or another most of Moten's cats were in the band."

No one, I suppose, will ever write a complete history of Kansas City jazz, but if one is to be written, it should probably start with the fact that Scott Joplin numbered among his pupils two K.C. boys, Scrap Harris and Charles Williams, who taught George Lee and his sister, Julia, Julia, before teaming up with New Orleans drummer Baby Lovett at Milton's Taproom, sang in a kid band led by bass player Walter Page.

The band grew

Walter's band grew to include brother Lips, singer Jimmy Rushing, Buster Smith, Lester Young, Dan Minor, Bill Basie.

George Lee meanwhile formed a band that included Jesse Stone, who later paired up with Thamon Hayes, Baby Lovett and Harlan Leonard to form his own band.

Hayes came out of Bennie Moten's band, which, in its turn, swallowed up most of Walter Page's band when the latter went bust in 1932.

But when Bennie died in 1935 and his brother Buster failed to make a go of it, Basie took over most of the men, including Joe Jones, Jack Washington, Ed Lewis, Eddie Durham, Joe Keys, Lips and Walter Page and Dan Minor.

That, of course, was the beginning of the "swing" era among Negro musicians.

Two other bands, meanwhile, had fused their personnel. Jack Washington had come out of one of these, Paul Banks's. Joe Keys had come out of another one, Jap Allen's, which had been formed in Oklahoma but had played frequently in K.C.

This band also contained Jim "Daddy" Walker (who taught Charlie Christian) Clyde Hart, Ben Webster and Aiton Moore.

Clearing house

A third pioneer band, Dave Lewis's, which contained De Priest Wheeler and Leroy Maxey, had meanwhile been partially absorbed in Cab Calloway's Missourians, which also took over Lamar Wright from Bennie Moten. The fourth pioneer band of the region, George Morrison's, had split off in two under the leadership of two of its sidemen, Andy Kirk and Jimmy Lunceford.

Kirk's band was formed in Dallas, Lunceford's in Memphis, but both of them drew for their personnel and first acclaim on Kansas City, the musical clearing house of the entire south-west region.

At the rim of the region, less closely associated with the centre, were Troy Floyd, who had

Herschel Evans on tenor, Alphonse Trent with Stuff Smith on fiddle, McKinney's Cotton Pickers with Claude Jones on trombone, Horace Henderson with Don Redman on alto, and Al Dennie with Jay McShann on piano.

Jesse Stone, meanwhile, had split off from Thamon Hayes to form his own band that included Bud Johnson, Keg Johnson, Booker Pittman, Ben Smith and Eddie Durham.

Pete Johnson at the Sunset, a bootleg joint on 12th Street back of a grocery store, had a pick-up band that contained at one time or another just about every musician associated before and after with the Basie and Kirk groups and had Joe Turner as well as Jimmy Rushing as singers (which explains a certain similarity of style).

Blues singer

Harlan Leonard, too, had left Thamon Hayes to form his own group. Erskine Hawkins was forming his first band a few miles away in Birmingham, and McShann was cutting out from Al Dennie to form his own band with Charlie Parker on alto and Walter Brown, that fine blues singer, as vocalist.

The last two of the pioneer bands had dissolved—Chauncey Down's and Terrence Holder's—the Pendergast era of political corruption and high life came to an end, blue laws were clamped down on K.C., the smaller bands that hadn't gone north yet, went into the "county" where legislation was a bit more relaxed, and yet another great jazz era came to an end.

But out of it, and for musical reasons which we shall try to hunt down, came the new movement in jazz—Lester Young, Charlie Christian, Charlie Parker, not to mention those old-timers who moved with the tide—Mary Lou Williams, Lunceford, Lucky Thompson, Don Byas, Harry Edison.

The old Kansas City jazz was dead, but the new jazz of Harlem and 52nd Street had been born

TED HEATH AND HIS MUSIC

10.15 p.m. 10/9/51

ONE night—oh, so long ago!—when Ted was trombonist with Ambrose and I was, oh, such a newcomer, I was suddenly called upon to deputise for drummer Max Bacon.

As the band only played choruses, I was getting along fine—until they whipped out a band number in manuscript form which I had never seen before.

I was doing nicely with it until I came to a bit which said "Tamb-fill-in."

This shook me somewhat, but espying a tambourine lying on the bass drum I picked it up and began to wobble it dolefully.

Meanwhile, Ted was taking a hot chorus and looking at me with burning eyes. I kept on waggling doggedly until the end.

Ted looked at me balefully and inquired what was the idea? "It says tambourine fill-in," I said meekly. He picked up the part.

"That's not t-a-m-b," he said, witheringly. "It's t-r-o-m-b!"

Ted was always a delightful trombone player, and today his band is equally delightful, with its compelling rhythm section, well-drilled brass, smooth saxes and good singers.

Arrangements of the ballads are very pretty—but when we come to the band numbers we find a rub.

For a band of Ted's calibre and standard they are dated. There are obvious traces of Millerism, ye antique rife and boogytits.

There was some impressive drumming from Basil Kirchin in "Shot Gun Boogie" and beautiful-toned alto playing from Leslie Gilbert in "Sax Mambo."

As if to prove my opening statement, Bill Geldard made a slight slip in one of his solos.

I mention this merely to show how unimportant it is in the case of a player of Bill's calibre.

As far as I'm concerned, I didn't hear it.

SONNY ROSE AND HIS BAND

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"This business of the enormous gap between audience and musician has made a farce of jazz."

"IT'S not really fair to ask me about music," says Artie Shaw. "I'm out of the music business."

"But I thought you were in this country to wax eighteen sides for Decca?"

"That's true, but that's just to work out an old contract. I haven't touched my clarinet in a year, you know. I'll have to get my embouchure back first before I can make a decent job of it."

"Then what are you really here for?"

"Well, a holiday, most of all. I'm a farmer these days. I've lived and worked on my farm for a long time now. It's about time I had a look at the rest of the world. I thought. I've never been to Europe before."

"You said 'most of all.' What other reasons?"

"Well, the other one is the more important one, on second thought. I've done a book, you know. A sort of philosophical autobiography."

"It's due to come out next spring, and I've got to do a bit of editing before I hand in my finished draft; so I thought I might just as well do my editing here and see England at the same time."

Farming

"So you are going to be an author-cum-gentleman farmer from now on?"



"What a guy would like is an audience of musically literate people . . ."

"You can omit the 'gentleman' from the farmer."

"But you're determined not to go back to music?"

"I'm determined not to stand up and clown in front of a dance band again. On the other hand, I might play concerts again some day if the right combination of circumstances offers itself."

"The main thing, of course, is the audience itself."

"What a guy would like is an audience of musically literate people who don't build you up or

act. So much so that when I finished and expected him to pull a gun on me, he said: 'Mr. Shaw, I'd been told you were a difficult man to get along with, but you've convinced me you are a great bandleader. Any time you want to come back with this band, the place is yours. Why, you've played the best music I've heard since Blue Barron.' After that—back to my farm."

"What do you think of England and English musicians?"

"I haven't heard many English musicians yet, but judging from what I have heard—excellent."

"As for England itself, well, it's terribly hard to have more than a superficial opinion after only a few days in a strange country, don't you think? I like most of the people I've met so far. They seem sane, somehow."

"You have a much older tradition of mental discipline over here, and it shows itself especially in times like these."

"How long will you stay here?"

"Two months probably, but if anything really exciting comes along, I might stay over."

"What do you consider exciting?"

"A film or a play, or even a really first-rate concert series with original music by original modern composers."

"I haven't played this in a year," says Shaw. "I won't stand up in front of a dance band with it and clown again . . ."



"... but a concert series with original music by modern composers—that's a more exciting idea!"



ARTIE SHAW

talks to Ernest Borneman in this exclusive 'MM' article

tear you down for the wrong reasons."

"What do you mean by the wrong reasons?"

"They defy you because you play loud, have a certain style of suit on, and are married to X, Y or Z. They crucify you because you don't flatter them and won't go on playing over and over again the same kind of music they've learned to associate with you."

"If they'd rioted because I'm a good or a bad musician, I wouldn't have minded."

"But this business of the enormous gap between audience and musician has made a farce of jazz."

"That may apply to live audiences, but does it really apply to records and record collectors, too?"

"I think so, on the whole. I sold more copies of bad discs than of good ones. The one I sold least of last year, for example, was the one I thought most of."

Successful

"I seem to remember that you did go back to leading a band once or twice even after you made the memorable jitterbug-are-morons statement."

"That's true. I had a group playing legitimate music and we made a quite successful tour. I was trying to prove a point, and that proved it."

"But I also proved another one, the opposite one, when I picked up a bunch of Union men and made them play stocks. It was so bad that I held my ears."

"The manager of one place thought it was a great comedy

Round the Clubs

with MIKE NEVARD

YOU go on holiday, and what happens? Everything! Pot-boiling controversies resolve themselves in luke-warm affiliations. American stars create their own constellation in the metropolis. And drummers switch around faster than kids playing musical chairs.

While Tech. Ed. Tony Brown and I hunted octopus off the Italian coast, the forces of law and order witnessed the extinction of the Roebuck Jazz Club at Portsmouth.

"Just as the Harbourside Jazz Band was playing the last chorus of 'Down By The River,'" writes Club organiser Frank Hurlock, "the law entered the premises and we just faded out."

"Local complaints, probably after our recent rent party, brought the police on the scene just as the joint was really jumpin'."

WITH the death of one club, Portsmouth saw the marriage of two others. "Club Dixie" and the "Portsmouth Progressive Club" amalgamated to form the "Portsmouth Rhythm Club."

The new body meets every Monday at the Conservative Hall, Fratton-road, with Bill Cole and his Clubmen and the Portsmouth Jazz Band taking the residency on alternate weeks.

In addition to these live sessions, the Club is meeting every Tuesday for record recitals at the Old Countryman. Traditional and modern jazz are featured alternately.

TO make this a real "hatches, matches and despatches" column we must mention the birth—or, rather, rebirth—of the Club Mambo. With Ronald Myers' Quartet in residence, the Club reopened on September 2 at London's Knightsbridge Studio Club.

Meetings continue every Sunday.

Britain's Top Tunes

THIS list of the 20 best selling songs for the week ended September 15 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

- 1 TOO YOUNG (A) Sun
 - 2 MY TRULY TRULY FAIR (A) Dash
 - 3 TULIPS AND HEATHER (B) John-Fields
 - 4 TOO LATE NOW (A) .. New World
 - 5 MY RESISTANCE IS LOW (A) Morris
 - 6 WITH THESE HANDS (A) Kassner
 - 7 IVORY RAG (A) .. Macmelodies
 - 8 CHRISTOPHER COLUMBUS (A) Campbell Connelly
 - 9 SWEET VIOLETS (A) .. Morris
 - 10 THE LOVELIEST NIGHT OF THE YEAR (A) Francis Day
 - 11 UNLESS (B) Francis Day
 - 12 BE MY LOVE (A) Francis Day
 - 13 I APOLOGISE (A) Victoria
 - 14 A BEGGAR IN LOVE (A) Cinephonic
 - 15 JEZEBEL (A) Campbell Connelly
 - 16 GOOD LUCK, GOOD HEALTH, GOD BLESS YOU (B) .. Carolin
 - 17 ON TOP OF OLD SMOKEY (A) Leeds
 - 18 KENTUCKY WALTZ (A) Southern
 - 19 OUR VERY OWN (B) Bradbury Wood
 - 20 THERE'S NO BOAT LIKE A ROWBOAT (A) .. Bourne Music
- A—American; B—British.
(ALL COPYRIGHT RESERVED)

THE STORY BEHIND THE TUNE

"I APOLOGISE" is a great example of collaboration between three famous songwriters—Ed. G. Nelson, Al Goodhart and Al Hoffman. Nelson is famed for his "oldies," "Peggy O'Neil" (1921), while Goodhart and Hoffman have written many big songs for films and shows in both Britain and USA, the most noteworthy being "First A Girl" and "This'll Make You Whistle."

"I Apologise" was written in 1931, just 20 years ago, and was Goodhart's first song. It decided him to make songwriting a career.—J. M.

IMPORTANT ANNOUNCEMENT!

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MUSIC in the MAKING

EDITED BY MIKE NEVARD

NEW YORK, Tuesday.

RED NORVO became the first jazz star ever to have his own colour television programme when his trio started a series of daily appearances on September 17.

Red's trio, with Tal Farlow on guitar and Charlie Mingus on bass, is seen over CBS every afternoon, five days a week (for at least 13 weeks), in a show featuring singer Mel Tormé.

This is the first popular entertainment show to be scheduled in colour television.

CBS is the only network doing colour TV broadcasts for the public, and at present its programmes are limited to a half hour in the morning and a second half hour in the afternoon, so the Norvo group is singularly honoured to land this assignment.

Since this show will keep him in New York, Red has also been persuaded to stay over indefinitely at the Embers Club, where the trio has been a big hit for the past two months.

He is also trying to get a release from his Discovery Records contract so that he can start recording for a major label.

THE George Shearing-Billy Eckstine concert tour is now definitely set to start October 12 in Los Angeles and will play a total of 57 dates ending December 9.

GENE KRUPA, after a fast recovery from his recent illness, has abandoned his band-leading career for the time being to join Norman Granz's "Jazz At The Philharmonic" unit which went on tour on September 14.

Also added to the line-up, which will play 48 concerts in the U.S. and Canada, is Illinois Jacquet.

The rest of the unit comprises

Red Norvo is appearing on colour TV!

Ella Fitzgerald, Flip Phillips, Lester Young, Roy Eldridge, Bill Harris, Oscar Peterson, Hank Jones and Ray Brown.

CHICO O'FARRILL, the Irishman from Cuba, who contributed some of the best arrangements to Benny Goodman's last big band on Capitol records, is now getting a big build-up from Norman Granz.



Powerhouse drummer Louis Bellson, of the Duke Ellington Orchestra, pictured at his twin bass-drummed kit. Leonard Feather's Pen Portrait of Bellson appears alongside.

who has recorded 12 sides featuring Chico conducting an 18-piece orchestra in some original compositions.

LATIN-AMERICAN music of various kinds is making more and more inroads both in jazz circles and with the general public.

Alternating with Dizzy Gillespie at Birdland this week is Tito Puente's band.

Perez Prado, the mambo king, has arrived in New York to form a new band composed of Local 802 men, which he will take on tour both in South America and in this country. Fatsio Ford, trumpeter who recently left Duke Ellington, is with Prado.—Leonard Feather.

Pen Portraits Louis Bellson

THE young drummer who has caused such a sensation since joining Duke Ellington a few months ago was born July 6, 1924, in Moline, Illinois. His father runs a music shop in that town and plays guitar. After trying out the xylophone for a while during his early childhood, Louis saw a drummer in a parade, when he was five years old, who inspired him with the desire to play drums.

It didn't take long for him to start attracting attention, for while he was still in a high school Louis won an amateur drummers' contest for three years consecutively, then came to New York, where he won a contest run by Gene Krupa for the best drummer under 18.

His first real job, not long after that, was with Ted Rito's band. He also worked with Benny Goodman for a year before entering the army in 1943, and for another year after his discharge.

After that, Louis spent more than three years with the Tommy Dorsey band, subsequently joining forces with Charlie Shavers and Terry Gibbs to form an all-star sextet, which stayed together several months. Then he spent some time in California with Harry James until, along with Willie Smith and Juan Tizol, he quit the James band to join the Duke.

Bellson has been doing quite a bit of arranging for Duke, who has recorded three of his tunes for Columbia—"The Hawk Talks," "Skin Deep" and "Ting-A-Ling." He also made his own tune, "She," on one of several small-band Ellington dates for Mercury.

An amazing feature of Bellson's work is his use of two bass drums, which is an idea he conceived years ago and has been using since 1946. Incidentally, he is completely ambidextrous and can write or use scissors with either hand.

A good-natured, exceptionally well-liked lad, Louis talks with enthusiasm about the drum set he hopes to have Gretsch build for him next year—four bass drums, three snare drums, four tom-toms on top of the bass drums, four more on stands, cowbell and two high hat cymbals. He says he is working on an arrangement that will use all of these.

"Drum solos get monotonous," he says, "unless you tell a story. That means you must have a wide variety of sounds. Billy Strayhorn and I are working on a new thing in which practically the whole band will be playing percussion. It's going to be a real wild sound!"

by Leonard Feather

Continuing Jack Hartley's Stan Kenton Discography

- FEBRUARY 3, 1950. HOLLYWOOD.**
George Kast (concert master); Pepper (alto); Bud Shank (alto, flute); Cooper (tr., Eng. horn, oboe); Bart Calderall (tr., bassoon); Gioga (bar); Alvarez, Childers, Maynard Ferguson, Don Palladino, Shorty Rogers (tpts.); Bernhart, Betts, Bob Fitzpatrick, Bill Russo, Varsalona (tubs.); John Grass, Lloyd Otto (French horns); Jim Cathcart, Earl Cornwell, Anthony Doria, Lew Elias, Jim Holmes, Alex Law, Herbert Offner, Carl Ottobriano, Dave Schanker (vlns.); Stan Harris, Leo Seltz, Sam Singer (violae); Harold Bemko; Zachary Bock, Jack Wolfe (cell); Kenton (pno); Jimmy Lyons (pno. in 5477); Almeida (gtr.); Don Bagley (bass); Englund (tuba); Manne (drs.); Carlos Vydal (Congo dr., bon.).
- 5475† Mambo In F. Arr. Chico O'Farrill.—Unissued.
- 5476† Mirage. Arr. Rugolo.—CA.28002; CL11005.
- 5477† Conflict. Arr. Rugolo. V. Christy.—CA.28002; CL11005.
- 5478† Solitaire (Falstaff). Arr. Bill Russo.—CA.28001; CL11003.
- 5479† Soliloquy. Arr. Johnny Richards.—CA.H-242 L.P.
- 5480† Theme For Sunday. Arr. Kenton.—CA.28001; CL11002.
- 5481† Meffi No. 1. Arr. Neal Heftli.—Unissued.
- FEBRUARY 4, 1950. HOLLYWOOD.**
Same personnel. Lyons (pno.) in 5482, 5485.
- 5482† Lonesome Road. Arr. Rugolo. V. Christy.—CA.28003; CL11001.
- 5483† Trajectories. Arr. Franklyn Marks.—CA.28000; CL11001.
- 5484† Incident In Jazz. Arr. Graettinger.—CA.28003; CL11003.
- 5485† Cuban Episode. Arr. O'Farrill. V. Carlos Vydal.—CA.28000; CL11002.
- 5486† Amazonia. Arr. Almeida.—Unissued.
- 5487† Evening In Pakistan (Marks No. 2). Arr. Marks.—CA.1043; CL13334.
- 5488† Saluta. Arr. Rugolo.—Unissued.
- FEBRUARY 5, 1950. HOLLYWOOD.**
Pepper, Shank (altos); Calderall, Cooper (trns.); Gioga (bar.); Alvarez, Childers, Ferguson, Palladino, Rogers (tpts.); Bernhart, Betts, Fitzpatrick, Russo, Varsalona (tubs.); Kenton (pno.); Almeida (gtr.); Bagley (bass); Manne (drs.); Vydal (bon.).
- 5489† Mardi Gras (Playtime in Brazil). Arr. Almeida.—CA.888; CL13273.
- 5490† Round Robin. Arr. Rogers.—Unissued.
- 5491† Jolly Rogers (Expression from Rogers). Arr. Rogers.—CA.1043; CL13334.
- 5492† Blues In Riff (Hammersmith Riff). Arr. Rugolo.—CA.888; CL13273.
- MAY 18, 1950. HOLLYWOOD.**
Personnel as for February 3, 1950.
- 6045† Art Pepper. Arr. Rogers.—CA.28008.
- Cooper (Eng. horn); Shank (flute); Pepper, Shank (altos); Calderall, Cooper (trns.); Gioga (bar.); Alvarez, Childers, Ferguson, Palladino, Rogers (tpts.); Bernhart, Betts, Fitzpatrick, Russo, Varsalona (tubs.); Grass, Otto (French horns); Englund (tuba); Manne (cymbals, tympani); 6046† Halls of Brass. Arr. Russo.—CA.28010; CL11009.

MATTERS FOR MODERNS

I WAS very happy to see the start of the Kenton discography, but noted a couple of confusing points in Part II ("MM," 8/9/51).

On the "Fugue For Rhythm Section" date (Hollywood, September 25, 1947), Ken Hanna is listed as playing jawbone, and the rest of the trumpet section are said to be claves players. However, on my copy I can hear no jawbone or claves (not even one pair), and the label lists only Costanzo and Touzet in the Cuban rhythm department.

Why was the trumpet section listed?

Also, on the "Unison Riff" session (October 22, 1947), Costanzo is not listed as playing at all, and no other bongo player is reported as being with the orchestra. On "Unison," however, there are two definite short solos for bongos. They are also featured in "Lament," from the same session.

If any light can be shed on these matters I shall be very interested.—Jack Cook, Beeston Hill, Leeds 11.

A play-over of the "Fugue" pressing verifies Jack Cook's observation. Instruments heard on the side are drums, bongos, maracas, piano, guitar and bass. American album notes give them as being played by Manne, Costanzo, Touzet, Kenton, Almeida and Szafranski. As to the "Unison Riff" session, the words "Costanzo out" were printed as a result of a clerical error, and should be deleted.

MAY I be yet another to add his thanks for the publication of the Stan Kenton Discography. However, I have one small query.

Under December 21, 1947, New York, in last week's listings, it states that the personnel for "Bongo Riff" is the same as that for September 24, 1947, except that "Pepper (alto) replaces Pappalardo. Costanzo out." Should this read that Touzet is out and not Costanzo, as I have yet to hear "Bongo Riff" played on maracas?—Tony Stott, Deansgate - lane, Freshfield, Lancs.

Again, the words "Costanzo out" are published erroneously.

Notebook of a Modernist

by Steve Race

FOR some time now I have been keeping a mental list of those British musicians who, I consider feel naturally the modern idiom of jazz playing. The fact that it includes only those who have an instinctive feeling for the idiom, and not the many who have simply mastered it satisfactorily, explains why the list is so short.

It consists of two names:—Victor Feldman and Ronnie Scott. Or, rather, it did until three weeks ago, when I added the name of Ronnie Ball.

I'm well aware that a great many famous names are conspicuous by their absence. Notably that of Johnny Dankworth. I am not in any way trying to belittle Johnny's wonderful contribution to modern jazz in this country by excluding his name. I rate Johnny at the head of those musicians who adapted themselves to the new idiom and schooled themselves to play it fluently and brilliantly, just as

did Don Rendell, Kenny Graham and so many others.

But to feel the modern trend in jazz so instinctively that one's ideas fall without the slightest conscious effort into that form—that particular distinction belongs only, in my opinion, to Messrs. Feldman, Scott and Ball.

Discussing the point with Mike Butcher, the most complete Dankworth fan who ever drew breath—I sometimes think he must be Johnny's mother—I was surprised to find that he agreed with me.

Other light-alesmen joined in the conversation, to suggest the addition to my short list of Jimmy Deuchar and Tony Kinsey, two men whose work I always

enjoy, but who in my view do not yet qualify.

Someone suggested that Messrs. Feldman, Scott and Ball might themselves have opinions on the subject. Victor was out of town, but I asked the two Ronnies. Each excluded himself (as modesty dictated), chose the remaining two from my list, and added a few more names.

Ronnie Scott's list contained Jimmy Deuchar, Tommy Pollard, Ronnie Ball and Victor Feldman. Ronnie Ball's selection was larger:—Ronnie Scott, Victor Feldman, Jimmy Deuchar, Lennie Bush, Tony Kinsey, Tommy Pollard and Tony Crombie.

Any other suggestions?

Banjo Riff

The compiler of the new Capitol Catalogue, obviously resigned to the fact that in the Kenton band anything can happen, informs us on page 26 that "Bongo Riff" features a banjo solo by Jack Costanzo.

The question of Costanzo's banjo playing has long vexed the critics. When he recorded "Artistry in Banjoleiro" and "The House of 4-Strings," they were acclaimed the hottest thing in plectrum-wielding since Tarrant Bailey Junior's "Burnin' the Frets" on Dewar A.6930 (white label). The rhythmic work of the former was praised by Shelly Mann (see also Capitol Catalogue), and the string work of the latter by Peter York (see Decca Catalogue under "Fields, Gracie"). Noted British critics Elgar Jackson and Laurie Hand saw gave five stars to each. Even Steve Case liked them.

"It's a pity about that banjo," said Stan Kenton, interviewed by our American correspondent, Leonard Feather. "That fellow Costanzo changed instruments, you know. He swapped his banjo for those little drum things you hold between your knees

"So I sacked him."

In 1971

Some of our "Collectors' Corner" friends must have caught their breath sharply last Saturday, when they read the page 3 headline in a popular daily paper:—"As Geoff, stood at the altar a friend broke his race records." The Race Records in question, however, were not Geoff's collection of early Bessie Smiths, or even his favourite five-piano solo discs, but his records in the Manx Grand Prix, of which he was as proud as if he had bought them all for 3d. in the Caledonian Market.

When a couple more decades have passed, and "Modern Jazz" is something played exclusively by French horns and tubas in 7/4 time, will you and I be combing the junk shops for dusty Parkers and Kentons, I wonder?

By that time history will have applied its own critical process, and I suspect that the later works of Kenton will have become as highly sought after by us as the concert-style affairs of Paul Whiteman are now by the traditionalists. In other words, not at all.

Dare I predict that there will be a revival in Lester Young and Gillespie, with Miles Davis regarded as the Armstrong of 1951. Parker thought of with moderate affection, and Getz forgotten?

One thing is certain, anyway. When we meet in 1971 in that musty old junk shop, I shan't want to fight you for that priceless old pressing of "Maynard Ferguson." I shall be the guy who sold it to the shopkeeper.

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SHOW REVIEW by PETER LESLIE



Trumpeter Phil Rome (left) and ex-Cotton trombonist Rube Stolz on stage during a rehearsal for "Rainbow Square."

THE 'RAINBOW' SCINTILLATES

IN a musical with an Anglo-American cast, it is as pleasant as it is unusual to find the honours going, without exception, to the British artists.

But that is what happens in Robert Nesbitt's production of "Rainbow Square," an extravaganza set in post-war Vienna, which opens tonight (Friday) at London's Stoll Theatre.

Radio star Alfred Marks and veteran comedian Sonny Hale are superb—the former as a Viennese spiv with as many different accents in his vocabulary as he has contraband goods in his pocket; the latter as the penniless leader of a street cabaret.

The scene is set in a Viennese square separating the Russian and U.S. zones. The plot, a gauche affair of counterfeit dollars and midnight stabbings—with uneasy political undertones—is almost a hindrance.

Songs by Stolz

When the show shakes off its embarrassment, it springs gloriously to life—in the passing of people across George Ramon's beautifully solid-seeming street set, in the movement and contrast of colour, in the fine chorus work, and in the set pieces.

The principals—Bruce Trent and U.S. singers Martha King and Gloria Lane—all sing well, but their acting is a trifle stilted, both singing and dancing honours going to Doreen Hinton in a comparatively minor part.

Of Robert Stolz's songs, "Wake Up And Whistle" and "Oh, Marie," should be popular. Most charmingly staged was "Be My Sunday Girl" by Hinton, Hale, Marks and some of that always admirable chorus.

During a "fair" scene, MD Mark Lubbock's orchestra is supplemented (on stage) by trumpeter Phil Rome and ex-Cotton trombonist Rube Stolz.

Here's a man who really does sound relaxed

DEAN MARTIN AND HELEN O'CONNELL

We Never Talk Much How D'Ya Like Your Eggs In The Morning?

(Capitol CL13582)

DEAN MARTIN, that past-master of relaxed singing (he almost sounds as though he records from the depths of an armchair), joins former Jimmy Dorsey vocalist Helen O'Connell in a couple of cozy duets.

These two make grand recorded partners. "We Never Talk Much," the better side, is delightful listening.

RED SINGLE AND THE NATURAL SEVEN

Oh! Nick-o-deemo

RED SINGLE AND HIS ORCHESTRA

People Are Funny

(Capitol CL13579)

I'D be grateful if someone would explain what "Oh! Nick-o-deemo" is all about. Half the vocal seems couched in some peculiar backwoods backslang.

"People Are Funny"? Maybe—but not here.

FRANKIE LAINE

Georgia On My Mind You're Just The Kind

(Orion CB1052)

"GEORGIA" was one of the numbers Frankie Laine sang in the Columbia picture "When You're Smiling," and he delivers the song in much the same manner as he featured it in the film.

This is typical Laine—full-voiced singing with power-dive slurs, and changes of volume rather akin to the effect obtained if one juggles with the volume control on the record reproducer.

Some may find it difficult to attune themselves to Frankie's unusual style; but I consider that the innate jazz feeling and obvious sincerity that permeate this performance should make it an entertaining and worthwhile

buy for all discerning readers of this column.

"You're Just The Kind" is inferior song material, and Frankie understandably fails to handle it to the best advantage.

On both sides, however, the accompaniments by Carl Fischer's Orchestra, which features tight ensemble work and an infectious beat, provide an effective foil for Laine's dusty larynx.

GORDON MACRAE

Cuban Love Song Ol' Man River

(Capitol CL13578)

ON "Cuban Love Song" Gordon MacRae sounds so remarkably like Tony Martin that I had to check the label to make sure it wasn't the Palladium pin-up boy.

Gordon sings this oddie exceptionally well, but the accompanying orchestra, directed by a gentleman revelling in the name of Carmen Dragon, is not up to Corner House standards.

On the reverse, MacRae goes through the Uncle Tom routine with embarrassing fervour. He sings movingly of lifting sales, but the main burden he has to contend with is Carmen Dragon.



The coupling is more mundane stuff, but Bing, the Andrews, and bandleader Vic Schoen put over this ferry boat fantasy in free-and-easy fashion.

MATTY O'NEIL

Little Rusty

Don't Sell Daddy Any More Whiskey

(London L1037)

THESE titles echo the maudlin sentiments that were often a feature of songs our forefathers sang in the beer parlours or music-halls.

The lyrics of these songs are, in fact, so unbelievably mawkish in character that I was convinced the vocals would turn out to be burlesque performances.

But this is not so. "Little Rusty" is about a little cowboy who prematurely goes to heaven; "Whiskey," a song-study illustrating the evils of drink.

The tedium of the latter effort is made even more insufferable by the caterwauling of a baby whom the daughter of the drink-plagued household has carried around to the "local" in a vain attempt to coax "Daddy" back to his neglected wife and family.

If, perchance, any members of the Temperance League should happen to be readers of this paper, I can only recommend this side as a musical "must" for their next tea party.

After this particular recording I personally need a stiff drink.

Laurie Henshaw's 'POPULAR' REVIEWS

RAY ANTHONY AND HIS ORCHESTRA

Faithfully Yours

I'll Never Know Why

(Capitol CL13559)

I FEEL that Ray Anthony could probably leave waltzes, and the lush orchestral-choral setting he has given Romberg's "Faithfully Yours," to say, Fred Waring's Pennsylvanians.

In "I'll Never Know Why," Ray is back on familiar Tin Pan Alley territory. But although the orchestra plays with its customary taut precision, little eventful happens. Tommy Mercer delivers an effective vocal.

BING CROSBY

Shanghai

BING CROSBY AND THE ANDREWS SISTERS

Black Ball Ferry Line

(Brunswick 04764)

IT has taken the recorded partnership of Bing Crosby and bandleader Dave Barbour to produce this week's most stimulating effort.

Crosby captures some of the charm and rhythmical ease of his heyday in "Shanghai"—factors no doubt due to Barbour's brilliant backing.

Bend an ear to the bass player on this side. Whoever he is, he's great.

TERESA BREWER

Longing For You

The Wang Wang Blues

(London L1069)

"LONGING For You," a waltz of sentimental appeal, is the type of tune that should be a success at a Saturday-night sing-song in the four-star bar. Certainly this unpretentious treatment should appeal to the locals.

"Wang Wang Blues" is three minutes of unrelieved tedium. Surely the Nickelodeon Girl can unearth more suitable novelty material than this?

Superb Tatum — at 90

bars a minute!

ART TATUM TRIO
 ****I Know That You Know (Vincent Youmans) (Am. Comet D-T-2B-L201A).
 ****The Man I Love (Gershwin) (Am. Comet D-T-1A-L202A).
 (Esquire 10-156—6s. 5fd.)
 Tatum (pno.); Tiny Grimes (gtr.); Slam Stewart (bass), 1/5/1944. U.S.A.



Art Tatum

IF nearly ten minutes of Art Tatum for the price of six interests you, here's your chance. These were originally 12-in. recordings. Although they now appear (for the first time in this country) in 10-in. form, nothing has been omitted, and the playing time remains the same.

"I Know That You Know" runs for nearly four and a half minutes; "Man I Love" for over five and a quarter.

The compression of quart-size performances on to a pint-size disc has been achieved by dubbing the original recordings on a fine-thread cut which, of course, allows more yards of sound track per inch of wax.

The procedure can have its drawbacks. First, it may necessitate some reduction of the bass response in the dubbing equipment, which would mean a loss of bass volume in the reproduction.

Secondly, as the walls of the groove are thinner than with a normal cut, they are more liable to break down, particularly at heavily recorded bass passages.

So the record may not wear too well, especially if you are still using one of those old-fashioned, heavy-weight pick-ups.

There is, however, no trace of the former contingency here, even in Slam Stewart's bowed bass—and the second is worth risking. For both sides are superb Tatum.

Except for Tiny Grimes's eight-

But even so these sides are not without their humorous touches. They are found in the subtly introduced quotations. I've recognised "Rhapsody In Blue" and "Yes, We Have No Bananas," not to mention some of a certain Mr. Liszt's phrases. You'll probably identify quite a few others.

TED HEATH AND HIS MUSIC.

****London Fog (Reg. Briggs) (Decca DR1090).
 ****Saxophone Mambo (Perez Prado) (Decca DR18813).
 (Decca F9624—4s. 6d)

13090.—Les Gilbert, Reg Owen (alts.); Johnny Gray, Tommy Whittle (trns.); Bob Burns (bar.); Stan Rodrick, Dave Wilkins, Stan Reynolds, Mo Miller (tpts.); Jackie Armstrong, Dick Bentley, Jimmy Coombes, Maurice Pratt (tubs.); Davie Simpson (pno.); Dave Goldberg (gtr.); Charlie Short (bass); Jack Parnell (drs.). 16/2/1948. London.

15812.—Gilbert, Roy Wilcox (alts.); Whittle, Henry Mackenzie (trns.); George Hunter (bar.); Roderick, Bobby Pratt, Duncan Campbell, Ronnie Hughes (tpts.); Armstrong, Bentley, M. Pratt, Wally Smith (tubs.); Frank Morrox (pno.); Sammy Stokes (bass); Parnell (drs.). 1/2/1951.

THAT must have been one deuce of a London fog, for it seems to have hidden this record for nearly three years.

However, now that the murk has at last dispersed from Brickton Road sufficiently to enable the side to be issued, one can say that it has been worth waiting for.

The number, written by Victoria Palace theatre orchestra pianist Reg Briggs, who was then doing quite a few arrangements for the Heath Band, is a morsel of light descriptive writing in the modern manner that was well suited to the Heath aggregation.

Its performance, which features Jackie Armstrong's luscious trombone tone and Les Gilbert's delicate alto artistry, has all the subtlety and feeling necessary to get the most out of Reg Briggs's daintily fanciful scoring.

Nice music for quiet listening. In Perez Prado's "Saxophone Mambo" on the obverse, the rhythm section hasn't quite captured the true Mambo abandon.

But Les Gilbert gives an even more entrancing account of himself than he does in "Fog," and the brass section plays with an attack, sense of character and brilliance of musicianship that is excelled by few other bands anywhere.

REINHOLD SVENSSON AND CHARLES NORMAN

*Muskrat Boogie (Kid Ory) (Swedish Metronome MR111).
 **South Bank Boogie (Norman Svensson) (Swedish Metronome MR108).
 (Esquire 10-146—6s. 5fd.)
 Svensson, Norman (pno.); Gunnar Almstedt (bass); Andrew Burman (drs.). Recorded 19/5/1950. Sweden.

SEVENTY-SEVEN-AND-A-HALF pennies seems rather a lot to have to pay for something that sounds as though it had come out of a penny-in-the-slot piano.

bar ride solo, "Man I Love" is in slow tempo throughout.

But Tatum contrives to get in so much in the way of fast right-hand figurations, runs and embroideries—as he uses his phenomenal technique and melodic imaginativeness to rhapsodise on the Gershwin melody—that at first one almost gets the impression that he is indulging in a fast, free-style improvisation.

And the illusion is not dispelled by the fact that, in his accompaniments, Slam Stewart contributes nothing more rhythmic than bowed bass minims linked up with some crotchets.

But the sense of beat that is seldom absent in Tatum's music

RECORD REVIEWS BY EDGAR JACKSON

is in evidence here, and soon enables one to recognise the true tempo.

"I Know That You Know" takes us from the fancifully decorative to the exhilaratingly driving Tatum.

He takes this Vincent Youmans piece at over ninety bars to the minute. But his playing is so clean and relaxed that his performance never sounds rushed, even though many of his phrases consist of quaver sequences and even such devices as the locked-hands trick.

And although he plays no fewer than eight choruses, he never once repeats himself.

Tiny Grimes has two choruses. Whatever you may think of them in other respects, you'll have to agree that in technical agility Mr. Grimes is very nearly, if not quite the equal to Mr. T.

Completing the twelve choruses of which the side consists are two by Slam Stewart. Slam plays them arco, but without his usual vocal accompaniment, and generally sounds rather more sincere than he does when doing his voice-cum-bass act.

On the other hand, one misses the comedy angle his antics usually provide.

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- DAVE MITCHELL Les Avings' Band
- BERT EZARD George Evans' Band
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MEZZ MEZZROW IN EUROPE —MAY BE COMING HERE



Chicago clarinetist Milton "Mezz" Mezzrow, who arrived in Paris on September 18 from the South of France, is seen here with his son, Milton, Jr. Mezz plans to tour France, and possibly Europe, in November under Hot Club of France sponsorship. Meanwhile, he is hoping to accompany Big Bill and Hugues Panassié to London this week-end for the former's concerts.

Rome ends 5-year Albany stint to open at Quag's

VIOLINIST-leader Rudy Rome is ending a five-year run at the Albany Club, W., and on October 15 moves to Quagolino's Restaurant, W. He replaces violinist-leader Freddy Morrison, whose seven-piece concludes an engagement which has lasted for 18 months.

Parnell PoW Ork gets first airing

JACK PARNELL, MD of "Fancy Free" at the Prince of Wales Theatre, is to broadcast with his "Music Makers" for the first time on September 28.

He will be using the musicians who appear with him in the show, except for the string section.

Jack will sing various numbers and will be supported vocally by the Sam Browne Singers. One item on the programme will be the new composition, "White Suit Samba," which Jack wrote at the invitation of Ealing Studios, after he had seen their comedy picture, "Man In The White Suit."

The samba is inspired by the strange bubbling sounds which emanate from a chemical rector operated in the film by Alec Guinness. The band has already recorded the number on Parlophone, with Jack singing the vocal. The disc will be issued in October.

Rudy, who doubles on sax and clarinet, will lead a quintet, completed by tenor-sax, piano, bass and drums.

Another change at Quag's concerns Raymond and the Pigalle Quartet, who have played in the downstairs Allegro for two years. They finish on October 13.

Raymond is to augment his quartet for another West End engagement commencing shortly.

Violinist-leader Tibor Kunstler and his band remain at the Allegro, where they have also played for two years.

LEVAN 3 FINISH AT WHITE BEAR INN

The Danny Levan Trio, contracted to the White Bear Inn, Piccadilly, since April, finish their residency there on Tuesday (25th).

The boys with whom violinist Danny finishes this engagement are Stan Watson (gtr.) and Barney Gilbraith (acc.).

Danny will continue to fulfil his other regular commitments in Town.

Lewis Ork home from triumphant tour of U.S. Zone of Germany

Tape recordings for AFN transmission

AFTER a triumphant tour throughout the American Zone of Germany, Vic Lewis and his Orchestra arrived back in Britain last Friday night (14th). The month's trip covered such prominent centres as Nuremberg, Wurzburg, Frankfurt, Munich and Stuttgart, and some 1,200 U.S. Servicemen jam-packed each of Vic's highly successful concerts.

Apart from his dance-music and vocal offerings, Vic actually presented a complete entertainment programme under the title of "The Vic Lewis Show." This incorporated acts by the André Twins and Sandra, comedians Morecambe and Wise, and ventriloquist Ray Alan.

Jeffries, Moore in show

For the last fortnight of the tour, famous American singer Herb Jeffries appeared on the show, and was accompanied at the piano by Bill Moore, composer and arranger who has scored for Jimmie Lunceford, Tommy Dorsey and Charlie Barnet.

Moore, who wrote Barnet's instrumental show-piece, "Skyliner," has specially written a new opus for the Lewis band entitled "Skyliner No. 2."

In an exclusive interview with the MELODY MAKER, Vic Lewis said:

"Our 'Tribute to Stan Kenton' proved a tremendous hit with the GIs. On the whole, though, the Americans we played to had little taste in music. Most of the boys are young conscripts from 'out in the sticks'; if you mention Lee Konitz to them, they just look blank. Some even wanted to know if we played hill-billies!"

"While over there, we recorded four broadcasts on tape, and these are now being aired by the various AFN transmitters."

On Sunday last (16th), newly



Vic Lewis (second from right) snapped after his appearance at the famous Burgerbraukeller, Munich (scene of the attempted assassination of Hitler in November, 1938). With Vic are (l. to r.) AFN's Mark White, Herb Jeffries, and Capt. Jack Hall, of the U.S. Army Special Services.

HERB JEFFRIES BOOKED FOR EMPRESS CLUB

ONE of the many big attractions booked for the winter cabaret season at the Empress Club, which commenced on Monday (17th), is renowned American baritone Herb Jeffries, who makes his first professional appearance in Britain when he opens there for two weeks on October 8.

Herb, who achieved fame with Duke Ellington, will be heard in the Crystal Room from midnight, and afterwards in Al Burnett's Stork Room upstairs. Herb spent a brief holiday in London in June of last year, but did not work here.

Bandleader at the Stork Room, which reopened on Monday, after the summer recess, is Alberto, better known as Al Smith, who retired from the profession some time ago, but has now made a come-back.

Roy to play first postwar TV show

On October 8, Harry Roy is to do his first TV show since before the war, other than relays from the Lyceum, when his band appeared only as accompaniment to cabaret acts.

Harry told the "MM": "I'm putting everything I know into the programme, which will be for the masses, and not the musicians. I'm really going to make the people laugh."

Harry, who leaves the Empress Club on September 29, will thereafter play society engagements, dances and Sunday concerts.

Phil Moore series on air next month

The series of four broadcasts pre-recorded by pianist-vocalist-composer Phil Moore before leaving England in August is to be heard on October 28, November 4, 11 and 18 (10.15-10.30 p.m., Light).

Phil will be heard playing and singing tunes with a nostalgic flavour, including some of his own compositions.

On all these sessions Phil was accompanied by Frank Clarke on bass and Max Abrams on drums.

LOMAX TO PRESENT BIG BILL BROONZY

Last-minute news of the two Big Bill Broonzy recitals at Kingsway Hall this Saturday (22nd) is that famous American folklorist, Alan Lomax, will introduce him on the stage.

Lomax, who is an old friend of Broonzy, is at present collecting ballads in Scotland, and will drive down for the concerts.

WEDDING OF GERALDO TRUMPETER



The wedding on Tuesday last week of Gerald trumpeter Sid Lawrence (centre), to Miss Catherine Bolland, at Chester Cathedral, was attended by many musical personalities. Shown here are (l. to r.) Eric Delaney, Bob Dale and bandleader Art Gregory.

ROS TWO-BAND CONTRACT

(Continued from page 1)

Bagatelle. I am also Musical Director at the 'Grove,' and I have wished for a long time past to be able to make personal appearances there every evening."

Under his new regime, Edmundo plans to have two entirely separate orchestras. The one at the Bagatelle will remain as it is at present; he will then form a second orchestra of a similar size—12-piece—to appear at the Coconut Grove.

Dash by car

Starting the evening with several sessions in front of his Bagatelle combination, Edmundo will then dash by fast car to the "Grove," play a session there, dash back to the Bagatelle for his final sessions, and then return to finish out the evening in front of his orchestra at the late night Regent-street establishment.

Edmundo told our reporter: "I have given a great deal of thought to the matter, and have finally come to the conclusion that nothing short of two separate orchestras could do justice to the new set-up. The problems of travelling a complete band, with instruments, between the Bagatelle and the Coconut Grove, several times in a night, would be too formidable."

Mazar augmented

"I already have a seven-piece rumba group at the Coconut Grove under Ronaldo Mazar; it will not be too difficult to augment this to 12. This augmentation will take place as from November 12."

In this connection, Edmundo Ros asks interested musicians in the three sections—brass, reeds and rhythm—to write to him c/o the "MM" whilst he is on holiday. He will consider all applications on his return.

Asked if Jack Nathan would be remaining at the "Grove" under the new regime, Edmundo said: "I sincerely hope so. In addition to having a first-rate dance orchestra, Jack shines in cabaret offerings as one of the finest

piano accompanists in the business."

Arnold Bailey will, of course, remain with his dance orchestra at the Bagatelle, where his musical partnership with Edmundo Ros has been an outstandingly successful one.

Edmundo's visit to the Palladium will be to take part in a top-line autumn Variety bill, in which the colourful Ros Orchestra will close the first half. Under the terms of his old contract, Edmundo takes three weeks' holiday from the Bagatelle with his orchestra as from October 1. He will visit Spain. He returns one day early from holiday to play his first session at the BBC's "Golden Slipper Club," where Santiago will now play the first three dates while Edmundo and his boys are on vacation.

ORGANOLIANS STICK TO THE JOB



This holiday snap, taken by reader Frank Boulet, shows bandleader Jimmy Leach (right) and his bassist, Pete Ball, preparing dances for an Olde Tyme Night at Shanklin Pier Pavilion, where Jimmy's Organolians are, as usual, in residence.

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BUSINESS BOOMING FOR GERALDO ORK.

U.S. composer Don Heywood

(*'I'm coming, Virginia'*) here

DONALD HEYWOOD, American songwriter and pianist, composer of "I'm Coming, Virginia" and many musical comedy scores, recently arrived in England.

He is here for the production of his latest show, "Café au Lait" (which will have a white



25 Broadway shows

and coloured cast), and anticipates that it will appear in London this autumn.

Besides composing, Heywood plays piano (he recorded West Indian music for Victor in the 'twenties), and has toured the States with a "vocal orchestra" of 40.

He has written or collaborated in 25 Broadway shows, including "The Africana Revue," which introduced Ethel Waters to Broadway.

MDA holds first golf tourney

A galaxy of star bandleaders will be "swinging it out" at Wimbledon Golf Club on Tuesday next (25th) when they meet in the MDA's first golf tournament to compete for the Jack Hilton Challenge Trophy.

Jack himself expects to be watching the competitors, and will present the cup at the Baton Ball at the Savoy Hotel on October 7.

Bandleaders and musical directors wishing to enter this tournament should contact Bill Sensier at 116, Shaftesbury-avenue, London, W.1. (Gerrard 1620.)

NAT ALLEN

(Continued from page 1)

stead, Nat Gonella and his Georgians, taking over on October 1, stay the remaining five weeks.

By way of a farewell from the Festival Gardens, Nat broadcasts direct from the Dance Pavilion on September 28, in the Light Programme, from 10.20 to 10.40 p.m. This will be the first OB from the Pavilion, except for fleeting visits paid by roving commentators.

Nat will retain his entire sextet for the job at the Locarno. It consists of Pat Rose (tnr.), Roy Bevan (tmb.), Dennis Roberts (tpt.), Johnny Farley (pno., vcl.), Jack Lovell (bass) and Harry Miller (drs.).

Additions at present booked are trumpet and cornet soloist May Birch, and Frank Cleveland, who comes from Stan Osborne's Band.

Nat Gonella will lead a seven-piece at the Festival Gardens, playing for dancing opposite Jan Wildeman in the Dance Pavilion, and presenting a twice-nightly half-hour stage show in the Amphitheatre.

He ends his season on Hayling Island on September 29, and has been able to put off a three weeks' engagement in Edinburgh, scheduled for October 1. Both bands have been booked by agent Alf Praeger.

'We have founded a policy and can carry it through'

PATRICK J. (PADDY) MALONE, secretary of the Irish Federation of Musicians, has handed in his resignation. He is to move to the Crystal Ballroom as pianist in Johnny Devlin's Band at the end of September.

Paddy, who has been Federation Secretary for 12 years, has worked untiringly to further the interests of Irish musicians. "I regard my work as being finished now," he told the MELODY MAKER. "I have tried to work out a long-term plan for the Federation. We now know how musicians should benefit, we have founded a policy that is to their advantage, and we realise how best that policy can be accomplished."

'Ban breakers will be picketed'

IN what may have been his last interview with the "MM" in his capacity of IFM Secretary, Mr. Malone this week stated the result of the fight for control of British bands to Ireland.

The IFM has come to an arrangement whereby the British Musicians' Union would inform their members that no engagements in Ireland were to be accepted without previous sanction from the Federation.

Should the visiting bands ignore this arrangement, the Federation would take steps to have them boycotted.

"We will picket the ballrooms, appeal to the relevant trades union, and the Government if necessary. We will see that publicity is obtained to prevent such a band appearing," declared Mr. Malone.

"We are absolutely determined that the control will be respected, although we do not expect that these measures will be necessary. We believe that the Musicians' Union in Britain will assist us to the utmost."

Greatest achievement

Asked what he considered the greatest achievement made by the Federation during his term of office, Mr. Malone said the fact that they had lasted and grown strong in numbers was the most outstanding thing they had done.

"There were several organisations started before the Federation," he said, "but for one reason or another they fell through. I am looking forward to being an executant in the band business instead of being adviser."

The Chairman, Mr. Billy Gerard, of the IF of M, informed the MELODY MAKER that he expected to announce Mr. Malone's successor later this week.

Foresythe sells 4 more to the U.S.

Charles Foresythe and Addie Seamon, owners of the two British publishing firms, Carolin Music and Unit Music, returned last week from a five-week visit to the States.

While there, they sold four British numbers: "As Long As The River Flows On," "Canyon Canter," "The Wabbit Song," and a new composition which they have not yet started selling in Britain, "Buttercups, Daisies and Bluebells."

In under four years of business, these two firms, with only one exception, published only British numbers.

Their current hit, "Good Luck, Good Health, God Bless You," has now climbed from 19th to 16th in the "Hit Parade," after 32 weeks among the best-sellers.

Bragg for Beaton with Lew Stone

Ernie Bragg has joined Lew Stone on piano at the Pigalle Restaurant, W. He replaces Colin Beaton, who is going to Paris for an engagement with his dancer wife at "La Nouvelle Eve."

An experienced pianist, composer and arranger, Ernie has played for Roy Fox, Ambrose, Norman Burns, George Colborn and Paul Adam, and accompanied Larry Adler, Paul Draper, Diana Decker and Bonar Colleano.

Ernie started at the Pigalle on Thursday (20th). Rev Terry has depped with Lew Stone for three weeks.

HARRY GOLD'S 8 LOOK 81 DAYS AHEAD

Harry Gold and his Pieces of Eight have three air dates already lined up for the Light Programme next month.

These are on the 9th (12 noon-12.45 p.m.), 13th ("Jazz Club"), and 16th (5.45-6.15 p.m.).

In the next 81 days the Pieces are scheduled to make 76 personal appearances, and two of their five "blank" days are marked down for broadcasts.

Rabin fixes big bands for six ballrooms

THE Rabin Agency is to institute name-band visits during the coming autumn and winter to six ballrooms in South, West and East England. The halls and the bookings are:

- Wimbledon Palais. — Ralph Sharon and his New Orchestra (Sept. 24), Teddy Foster (Oct. 2), Ray Ellington (Oct. 9), Johnny Dankworth (Oct. 16), Eric Winstone (Oct. 23), Oscar Rabin (Oct. 30), Vic Lewis (Nov. 6).
- Coronation Ballroom, Ransgate. — Teddy Foster (Sept. 29), Geraldo (Oct. 6), Oscar Rabin (Oct. 13 and 27), Vic Lewis (Oct. 20), Johnny Dankworth (Nov. 3), Squadronaires (Nov. 10).

NFJO AGM FIXED

The annual general meeting of the NFJO is to be held on October 14 at the Refectory, Golden Green, from 11 a.m. to 6 p.m.

Individual members of the organisation are asked to contact Secretary James Asman regarding nominations for the election of the next year's officers and committee.



This picture, taken during a Geraldo session at the Empress Ballroom of the Winter Gardens, Blackpool, bears out Geraldo's statement that "Business was never better." Attendance averaged 8,000 dancers, and approached 11,000 on Saturday nights. Adds Geraldo: "My date-book is fuller than ever before."

Foster back on record: Basil Kirchin rejoins

TRUMPET-vocalist-leader Teddy Foster made his first records for several years last week, when he etched two sides for Decca with his 14-piece orchestra of six brass, five saxes and three rhythm.

On both sides, Teddy sings the vocals. One number is the old favourite, "My Sweetie Went Away," which is enjoying a revival in the States. The other is a new composition called "A Woman Will Get You."

The record will be released in October and will be available both in Britain and America.

Teddy aired with his band on Tuesday (18th), and has five more broadcasts in the next five weeks, on September 26, October 6, 9, 18 and 24.

He has a minimum of four one-night stands a week for several weeks, and is to visit Ireland for six days, commencing November 27, under the aegis of Dublin promoter Sean Hoban.

Teddy tells the MELODY MAKER that he is about to make some personnel changes, but emphasises that his style and policy will not be altered.

One change which can already be announced is the return of drummer Basil Kirchin, who played for Teddy for several months before joining Jack Nathan and then moving on to Ted Heath. Basil rejoins Teddy on September 23, replacing Cyril Sherman.

DeVere into Burns Six won't go!

Former Afro-Cubist drummer Dickie DeVere will not be joining the Tito Burns Sextet as expected. Instead, he is staying in Town.

Reason for this last-minute change of plans was Dickie's health. He was advised by his doctor not to take a job that would entail extensive touring.

Among other activities, Dickie is temporarily filling-in for Don Lawson, who left the Dave Davani Sextet to replace him with Kenny Graham.

Mack trumpet for Rabin

Morris Mack trumpeter Murray Campbell is to join the Oscar Rabin Band next Monday.

With Morris all this season at the Palace Ballroom, Douglas, IoM, he replaces Bill Fuller in the Rabin line-up.



At the Ilford Palais, pianist-leader Les Ayling (front) is appearing with his Ballroom Orchestra, consisting of (l. to r.) Harry Pugh-Williams (vln.); Bill Llewellyn (tnr., flute), Eddie Harris (acc., vcl.), Peter Seaman (drs.), Colin Smith (bass), and Roy Stewart (2nd pno.). Les features "music for dancers."

The Winstone Stagecoach takes the winter road

ERIC WINSTONE and his Orchestra conclude their season at Butlin's Holiday Camp, Pwllhell, today (Friday), and return to London to take up a heavy winter commitment.

Tomorrow night they play a dance at Llandudno. They air over the Light Programme on Thursday next and next day leave for the North for dances at Belle Vue, Manchester, and the U.S. Officers' Club, Warrington, on Friday and Saturday respectively.

On October 1 they open for a week's cine-Variety at the Ritz, Birkenhead.

HENDRICKS TO INGLEZ

There has been a reduction in the line-up of pianist-leader Bob Navarro's rumba band at the Washington Hotel, W.

The musician affected is rhythm-instrumentalist John Hendricks, who has now joined Roberto Inglez.

Sampson and Hercules Ballroom, Norwich. — Squadronaires (tonight, Sept. 21), Freddy Randall (Sept. 24), Teddy Foster (Sept. 27), Tito Burns (Oct. 4), Oscar Rabin (Oct. 11), Leslie Douglas commences his regular winter season at Norwich on Oct. 22.

Palais de Danse, Lowestoft. — Roy Fox (Sept. 22), Tito Burns (Sept. 29), Freddy Randall (Oct. 13), Ralph Sharon (Nov. 3), Johnny Dankworth (Nov. 10). — Majestic Ballroom, Reading. — Oscar Rabin (Oct. 4 and Nov. 1), Teddy Foster (Oct. 11), Ken Mackintosh (Oct. 18), Harry Gold (Nov. 15), Tito Burns (Nov. 22), Vic Lewis (Dec. 6).

Majestic Ballroom, Swindon. — Oscar Rabin (Oct. 20), Teddy Foster (Oct. 27), Squadronaires (Nov. 3), Eric Winstone (Nov. 10), Ralph Sharon (Nov. 17), Tito Burns (Nov. 24), Nat Temple (Dec. 1).

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Presenting the first part of a feature on saxes and other reeds

Saxophones—and versatility on reeds...

WHEN I was first invited by the "MM" to contribute a few remarks on playing topics, I thought the task would be easy and straightforward.

On contemplation, however, I have come to the conclusion that, to the person not so fortunate as myself in family musical environment, the tackling of an instrument is somewhat frightening and almost invariably a disheartening business. There are problems of embouchure, reed strength, fingering systems and the like—all of seemingly fantastic complexity. Most of this is due, I think, to the fact that many semi-pros procure a saxophone, having been fired with ambition or bitten by a pop-bug—or both, and as soon as they can be tolerated, start playing at school dances on Saturday nights.

Most of them practise, I believe, but only perfunctorily. The business of earning a livelihood through the day, plus normal social intercourse, uses up most of the available time.

This is the more unfortunate since the saxophone in the earlier stages is one of the easiest of musical instruments. Therein lies the danger. One can, for a time, jump walls before one has learnt properly to walk.

A necessity

Eventually a clarinet is recognised as a necessity, and then there's trouble—often of long standing, too. It is evident even in otherwise good pro. saxists.

The reason for this is not hard to seek when one considers the history of the saxophone. About 120 years ago Adolphe Saxe, of Brussels, had been highly successful in improving brass instruments, thereby improving the combinations using those instruments most—the military bands. The clarinet, hitherto supreme in those bands, was at a compar-

tive disadvantage as it took about five clarinets to balance one saxhorn or flugel-horn.

Saxe, therefore, set about a scheme to make amends and strengthen the clarinet tone. His first experiment was to make a tube of conical bore, wed it to a clarinet-type mouthpiece and single-beating reed, bore some holes, and the result was a saxophone.

It was a brass instrument, that being the most convenient for working. But make no mistake, the material of which our instrument is made is not acoustic-

BY
**JOCK
FAULDS**



ally significant. Fundamentally, the saxophone is a conical-bore clarinet and hence a woodwind instrument.

Saxe did not succeed in his original project, but did achieve the improbable. He invented a totally new instrument, though it was not so very different from its parent.

Now the whole of the foregoing has been written as an intro, to this: the best advice I can offer anyone who contemplates playing the saxophone is to start with the clarinet. It has been found that, generally, although a good clarinetist has little difficulty in tackling the saxophone, the saxophonist rarely masters the clarinet with ease.

The Stapleton band is accredited with one of the finest sax sections in the country. We are, of course, far from satisfied, but I think it is highly significant that four of us were solo-clarinetists in good military bands during the war. This also applies to a surprising number of our top-flight saxists—George Evans, Nat Temple, Joe Crossman, Frank Reedy, Norman Impey, and earlier, Frank Weir, are the first half-dozen that occur to me.

Clarinets

Ideally, then, I would suggest that the beginner first gets a clarinet. Though I recommend the Boehm system, the Simple system (with some extra keys) is not at all to be despised. Willy Walker and Frank Weir are two of our finest technicians, and both use an extended Simple system.

Obviously, the clarinet should be of as good quality as funds permit, remembering that a first quality second-hand instrument is much to be preferred to an inferior cheap new one.

The next requirement is a good orthodox teacher, and again obviously it is only common sense that, say, a course of five lessons from the principal of a symphony orchestra is to be preferred to 20 lessons from an inferior player. If all this sounds dreary advice to those fanatically eager to get ahead, I'm sorry, but there are

Contest Fixtures

LEEDS.—Thursday, September 20 (7.30 p.m.-1 a.m.), at The Locarno, County Arcade, Brigate. **THE NORTH BRITAIN AREA FINAL.** House Bands—The George Murphy Orchestra and the Tommy Allan Trio. Price of tickets 3/-, obtainable from The Locarno Ballroom. **THE 1951 "MELODY MAKER" ALL-BRITAIN FINAL WILL BE HELD AT THE KING'S HALL, BELLE VUE, MANCHESTER, ON SUNDAY, OCTOBER 14, 1951.**

no short cuts. However, there is greater consolation in the fact that the harvest reaped by this kind of sowing really does pay dividends.

An experience

I had the experience once, when I approached a famous "straight" clarinetist for tuition, of being told there was nothing wrong with my playing that couldn't be cured by four or five hours' daily practice! Lessons from him would be a waste of his time, and of my money.

Concerning mouthpieces, he told me to try a medium-open, medium and medium-close—all of medium length—with a medium reed, and then practise, practise and practise some more.

Now, obviously, since the amount of time available to the semi-pro, for practice is limited, practice time should be worked out and a routine established.

If the period is one hour, a good schedule would be as follows. Ten minutes long notes; 15 minutes from the tutor exercise book; 10 minutes on all 12 major and 12 minor scales (and don't cheat!); then 10 minutes

on new music of any description for reading and everything else; and finish with another 10 minutes long notes.

If you add all that up you'll notice it only comes to 55 minutes. The remaining five minutes can be used, if you smoke, for a little rest in the middle. If you abstain, it can be devoted to your favourite jazz phrases or snatches of bop.

Eleven per cent. of your practice time is quite sufficient for this, as the other things are far more important.

The age-old advice of "long notes" is in many ways the dearest of all practice subjects. It needs the utmost of self-discipline (a quality all too rare in musicians), and is unrewarding inasmuch as the progress is not nearly so evident as when trying to master a difficult technical passage.

I have a couple of devices to combat this long-note boredom. Start in the comfortable middle-register of the instrument and, with a clock or watch which has a second hand, start a note as quietly as possible. If it fuzzes

CONTEST RESULTS

Roy Allen and Ronnie Horler win at Weston and Streatham

THE South Britain (Western Region) Area Final was certainly a big draw for the Winter Gardens Pavilion, Weston-super-Mare, last Tuesday evening, when a large crowd of dancers and band supporters attended.

Congratulations are due to manager and compere Douglas Ashman, Band Steward Les Tenby and Vernon Adcock and his Orchestra—the House Band—for the smooth running and slickness of the whole show, and to Director of Entertainments Isaac Davies, who was the organiser.

The 13-piece band of Roy Allen well deserved its win, playing typical big band music with nicely scored arrangements. Its last contest entry was in 1944.

The Clubmen Quintet was beaten into a very close second place by the Russ Jones Sextet, with their futuristic small band improvisation. The tenor and drummer of the Clubmen were well worth their individual awards, while good solos were heard from the guitarist and pianist in the Jones outfit.

THE SOUTH BRITAIN (WESTERN REGION) AREA FINAL

Judges: Leslie Evans, Ralph Sharon, Charles Short.

For the "MM": Jack Pavey.

Winners: **ROY ALLEN AND HIS BAND** (2 altos, 2 tenors, baritone, 3 trumpets, 2 trombones, piano, bass and drums). All cons. to Roy Allen, 4, Trinity-street, Gorseinon, Swansea.

Second: **RUSS JONES AND HIS SEXTET** (clarinet, clarinet/tenor, piano, guitar, bass and drums). All cons. to Russ Jones, 4, Llysgwyn-terrace, Pontardulais, Swansea.

Third: **THE CLUBMEN QUINTET** (2 tenors, piano, bass and drums). All cons. to D. Green, 54, Provident-place, Bridgewater, Somerset.

Individualist Awards for: Alto (Bernard Hanna), Trumpet (Terry Small), Baritone (Roy Allen), all of the Roy Allen band. Tenor (Jack Chesser), Drums (Don Green), of the Clubmen Quintet. Bass (John Turner), of the Swing Stars Sextet. Clarinet (David Glynn), Piano (Russ Jones), Guitar (Keith Morgan), all of the Russ Jones Sextet.

Non. Mentions for: Tenor (Raymond James), of the Russ Jones Sextet, Clarinet (Mervyn Bamsey), Piano (Arthur Andrews), of the Clubmen Quintet.

Outstanding Musician: Piano (Russ Jones), of the Russ Jones Sextet.

THREE dramas took place backstage during the 1951 South Britain (Southern Region) Area Finals at the Streatham Locarno, on Thursday of last week.

Dennis Roe, lead-trumpet with Fred Hedley, was not billed to appear because he was on holiday, but at 1 a.m. on Thursday he telephoned Fred and asked him if he could take his usual place in the band.

Fred agreed, and Dennis made a dash from the North of England to his home at Watford, where a friend was waiting with a motor-cycle to take him on the plilion to Streatham. Dennis arrived with only a few minutes to spare and his substitute, Lew Robinson, sportingly dropped out.

Detrimental

This last-minute change, and the fact that Dennis Roe had not played at any of the band's rehearsals for the contests probably had a detrimental effect, although it hardly accounted for the astonishing collapse of the band, after many decisive victories in contests over a period of years.

For once, it was right off form. Another musician who had his colleagues perturbed by his absence until the stand was actually about to revolve without him was Ken Powell, bassist with Ronnie Horler and his Music. Ken does not finish work until

5.30 p.m., and had to make a hectic car journey to Streatham from his home at Bournemouth.

A mishap to trumpet-leader Brian Jenner upset his playing when his band went on first in the contest.

He injured his shoulder as the stand revolved, but had recovered enough by the time his band made its permitted second attempt at the end of the contest to be able to guide it into second place.

From the dancers' point of view the winning band might not have seemed the best, but the adjudicators stressed that they were forced to judge on musical ability and arrangements. There was a long discussion to decide the second and third places.

Impressed

The judges remarked that they are becoming more impressed with the efforts of contesting bands nowadays to tackle scoring far in advance of anything hitherto attempted.

It shows that the standard has risen considerably both musically and mentally, and even if these ambitious ideas do not always come off, the bands deserve the greatest possible credit for attempting them. These remarks were particularly inspired by the modernistic, but debatable, performance of Ronnie Horler and his Music.

The house bands for the evening were Stan Osborne and his band and the Billy Harrison Quartet. The contest was admirably handled by Locarno manager Tom Reid on behalf of Mecca Dancing.

THE 1951 SOUTH BRITAIN (SOUTHERN REGION) AREA FINAL

Judges: Leslie Evans, Johnny Dankworth, Charlie Short.

For the "MM": Chris Hayes.

Winners: **RONNIE HORLER AND HIS MUSIC** (trumpet, tenor, piano, bass, drums). All cons. to R. Horler, "Mauretania," Gosport-street, Lymington, Hants.

Second: **BRIAN JENNER AND HIS MUSIC** (trumpet, two altos, two tenors, piano, bass, drums, vocalist). All cons. to B. A. Jenner, 1, South Park Pavilion, Loose-road, Maidstone, Kent.

Third: **JIMMY KERR AND HIS ORCHESTRA** (trumpet, two altos, two tenors, baritone, piano, bass, drums). All cons. to J. Kerr, 39 Acacia-road, Merryoak, Southampton.

Individualist Awards for: Alto (Allan Ryder), of Brian Jenner and his Music. Tenor (Michael Rogers), Trombone (Ronnie Horler), Piano (Ray Ember) and Drums (Leo Pollini), all of Ronnie Horler and his Music. Trumpet (Kenar Ball), of Stan Fry and his Band. Guitar (Johnny Foley), of the Dick Keeble Quartet. Bass

TECHNICAL



PAGE

or stops, begin again and, watching the second hand going round, make a crescendo right up to a healthy fortissimo by the fifth second, then diminuendo back to silence on the tenth.

Relaxation

Relax the abdomen completely with a few normal breaths then begin all over again a semi-tone down, then a semi-tone up, then a tone down, and a tone up from the original starting note until the whole register has been covered.

If you do this every day, after a month or so you ought to be able to extend the time of blowing considerably.

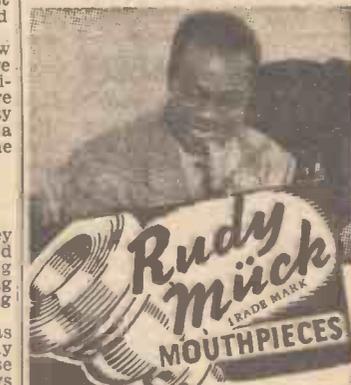
(To be continued)



The leaders of the first three bands at Streatham pose for the "MM" cameraman. Left to right: Brian Jenner, Ronnie Horler (winner) and Jimmy Kerr.

(Ron Cox), of Fred Hedley and his Band. There was no individual award for Clarinet.

Non. Mentions for: Trumpet (Brian Jenner), of Brian Jenner and his Music, and Ronnie Horler, of Ronnie Horler and his Music. Trombone (Bob Pratt), of Fred Hedley and his Band. Tenor (Edgar Morris), of Brian Jenner and his Music.



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A jazz throne changes hands!



And here is the change-over actually taking place. Bechet's outgoing soprano and Page's incoming trumpet make the fabric of New Orleans music, 1951.

IT was a great night. Not quite as great as the day when Sidney Bechet got married—but his return to Paris to hand over his stand at the Vieux Colombier to Hot Lips Page was definitely a jazz occasion.

He drove up to the club accompanied by his wife and Charles Delaunay; André Rewellioty's band, which has taken over from Luter at the Vieux Colombier, was on the pavement outside to greet them.

They played "Maryland"—and brought enough police to the spot to quell a riot! Don't ask me why.

In the usual cave atmosphere of thick smoke and cognac, bride and bridegroom sat like royalty in their places of honour, right in front of André's band

Flowers and champagne

There were flowers in profusion and champagne. The fans, still wearing beach dress from Juan les Pins, surged round Sidney, shaking his hands and wishing him a safe return to France in three or four months' time.

At eleven-thirty came the time for the official change-over. Hot Lips appeared, wearing a white jacket and carrying a Turkish towel over his arm.

Sidney stepped down from the "throne," brought out his instrument and prepared to play, with Hot Lips, the tune which would provide the bridge releasing Sidney for some months and bringing Hot Lips to the scene.

Rarely have I heard two great artists play so happily together. Their timing was perfect. Each one felt the other's pulse and held back to give his partner his head. Sidney treated us to some magnificent improvisation and fingerwork.

His playing was so smooth and inventive that it was evident that he was enjoying himself. I feel sure that the presence of Hot Lips was responsible.

And what of the "trumpeteer"? Hot Lips held some noble top register notes for what sounded like minutes. He gave us examples of some remarkable chromatic playing—and as for swing... even the fans sitting on the floor had to sway like branches in a wind.

When it was all over the fans screamed for more—and Bechet talked.

He would be back—but his absence would not be felt, for a great musician would replace him: "Mr. Hot Lips Page."

Then Hot Lips spoke into the mike. He called Paris "Paradise," and the fans screamed. He asked Sidney to accept a little gift, which turned out to be a leather pocketbook. The scene ended, but the music continued.—HENRY KAHN.



Before leaving for London, on his way to America, Bechet with his wife, read the issue of the "MM" announcing their South of France wedding. With them is Leon Kaba, of Vogue Records.

JAZZ REVIEWS BY SINCLAIR TRAILL

Hot Gospel—and the other kind of revivalism

MAHALIA JACKSON
The Last Mile Of The Way/
I'm Glad Salvation Is Free
(Vogue V302)

Acc. by Herbert Francis (organ) on first title; Francis, Mildred Falls (pno.) and Samuel Patterson (gtr.) on second. Recorded New York City, 12/1/50.

WHEN Max stated, in an earlier review of Mahalia Jackson ("MM," 2/6/51), that to hear her for the first time was a memorable experience, he was guilty of a typical British understatement. The first hearing comes almost as a physical shock, so vivid is the ardour of her singing. We have read just how the early jazz musicians felt when they were first introduced to the sound of Bessie Smith's voice: you can get a like thrill if this is going to be your introduction to Mahalia.

PARLOPHONE DELETIONS

AS promised, we begin this week the listing of records to be deleted from the EMI catalogues on January 31 next year.

Wallington collector W. McChie, who sends these details, has started with the Blue Label Parlophone out-outs.

Because of the unusually heavy demands on our space this week, we can only print a portion of the Parlophones. Our comments on the disappearing items are held over until next week.

Louis Armstrong Hot Five
R2242 Once In A While/Squeeze Me
R2282 Fireworks/Two Deuces

Louis Armstrong Orchestra
R607 After You've Gone—Venuti Blue Four
R753 I Can't Give You Anything But Love/Ellis
R865 Peanut Vendor/You're Lucky To Me
R942 Tiger Rag/Ellington

Svend Asmussen Sextet
DP152 Miss Annabel Lee/Sweet Sue

Buddy Banks Sextet
R3121 Banks Boogie/Fluffy's Debut

Count Basie and his All-American Rhythm Section
R2982 Royal Garden Blues/Basie Orchestra

Count Basie Orchestra
R2982 The Jitters/Basie All-American
R2992 Red Bank Boogie/Jimmy's Blues
R3012 Bambo/The Mad Boogie

Barney Bigard and His Jazzopaters
R3175 Demi-Tasse/Jazz a la Carte

Chicago Rhythm Kings (Rhythm-makers)
R2812 Who Stole The Lock?/Someone Stole Gabriel's Horn

Di Ceglie E Al Suo Re-Bop Style
DPQ3 Al Tempo Del Can Can/Don Ramon
DPQ8 Harlem Nocturne/Delusions

Duke Ellington Orchestra
R 942 Old Man Blues/Armstrong Orchestra
R2698 Solitude/In A Sentimental Mood
R3151 I Let A Song Go Out Of My Heart/Mighty Like The Blues
R3191 Crescendo In Blue/Harmony In Harlem

There will be some of you, of course, who have not yet "got with" this gospel-singing music. I can only urge you strongly to give this record some attention.

Sandwich it, if you like, between other recordings by the really greatest of jazz musicians, and you will soon see the close connection between this singing and the finest blues.

"The Last Mile Of The Way" is a spiritual. The accompaniment, by her regular organist, Herbert Francis, is perfect, and Mahalia sings with an intensity and depth that will really stir you. Her tone and diction are faultless and she builds this side to a wonderful climax.

The other side will probably prove of greater interest to the newcomer to this type of music, for it is more rhythmic and is sung to a normal 4-4 beat.

Mahalia really rocks this gospel song but, although she sings with great swing (for want of a better word), there is at all times that extraordinarily reverent feeling.

Here at last is someone whose records you can justifiably stack alongside those of Bessie Smith.

Pat Hawes's piano solo is somewhat under-recorded and sounds a bit thumpy, but it certainly has a barrelhouse atmosphere quite in keeping with the general style of the music.

The gospel song on the reverse is taken much faster, and the ensembles are better knit than on the slower blues side.

The passage for the two cornets is interesting, if only for the fact that they have managed to produce a quite individual sound. They do not play perfectly together, but they produce a swing, and they do sound hot.

Accurate

The clarinettist has plenty of opportunity to show what an excellent jazz player he is, his fill-ins during the final ensembles being very accurate and full of power—it is a pity his solo spot is so very under-recorded.

During both sides you will hear odd shouts and grunts in the background. They are, I suppose, meant to help create atmosphere, but they merely sound as if the recording engineer was not too well, and I find they detract from careful listening.

THE CRANE RIVER JAZZ BAND
Dauphin Street Blues/
Just A Little While To Stay Here
(Melodisc 1030)

Ken Colyer, Sonny Morris (cornes), Ray Orpwood (tmb.), Monty Sunshine (clt.), Pat Hawes (pno.), Ben Marshall (bjo.), Julian Davies (bass), Cyril Louth (drs.). Recorded London, March 22, 1951.

JUDGING by the performance on this record, and on the others previously reviewed ("MM," 9/6/51), it seems a great pity that this interesting band had to split up just when it was achieving the old-time New Orleans sound it had been striving for since its inception.

There were faults in the band, such as a frightful lack of dynamics which meant not nearly enough diversity of sound. And the rhythm section, in its endeavours to produce a solid beat, became much too heavy—the result being a rhythm which, while it had beat, was apt to sound much too ponderous.

Team work

However, here was a bunch of boys who really worked as a team. Each knew what his neighbour was doing, and they were able to produce a uniformity of sound not to be heard anywhere else this side of the water.

Except for the clarinettist, whose work I find extremely interesting, there was no outstanding musician in the band, but all were strong for jazz, and knew what they wanted and which way they were going.

In time we might have heard something outstanding and original from this group.

"Dauphin Street Blues" is taken at a very slow tempo. It gets off to a rather shaky start, the lead cornet not being any too certain, but the band soon settles down, and by the end of the record the music has become easy and relaxed.

COLLECTORS' CORNER

(Edited by Max Jones and Sinclair Trill)

has a visitor



WHEN Sidney Bechet called on the "MM" last week he listened (along with Humphrey Lyttelton, Denis Preston and Max Jones) to King Oliver's "Crooked Blues" / "Alligator Hop."

The unidentified clarinettist on these has been thought to be Dods or Bailey, but there is much disagreement. Bechet claimed it was neither, said the player was Lorenzo Tio, Jr. We have no note of Tio's ever having recorded in Chicago.

Bechet left for the States last Monday; we now look forward to Big Bill's arrival and his Kingsway Hall concerts tomorrow (22nd).

Jazz news from Switzerland

By Jonny Simmen

OTHELLA STROZIER is the big craze of Switzerland now. A former dance and singing star of the Katherine Dunham company, she is now settled down in Zurich and happily married to engineer Peter Wydler, who is also her manager.

This little lady is about the only singer in the country covering jazz from the old tunes up to the latest jump songs, and singing them to perfection.

Some time ago she put to-

gether, in an outstanding session, some great music and dancing.

Present at this party were Bill Coleman's whole band, with Wally Bishop on drums, Glyn Paque, Joe Turner, Sidney Bechet, and all the dancers and Cuban musicians from Jimmie Fields's Afro-American company, as well as some Swiss musicians.

Othella is not only one of the greatest dancers of her time, but she is really somebody to keep the jazz fraternity hip with the

lowdown blues as well as the most modern jive tunes.

She personifies in our country today what there is of good jazz; she, together with great artists like Joe Turner and Glyn Paque.

At the beginning of her stay in Switzerland she wasted her talents by singing with amateur Dixieland bands, using a kind of jazz which was not quite up her alley.

Let me state that this great little artist is more in a contemporary groove, and that right now she is featuring herself in a strictly 1951 style which suits her talents much better.

Husband Peter Wydler's occupations aren't restricted, however, to his wife's musical activities. Arvell Shaw, Louis Armstrong's featured bass player for over six years, just arrived in Switzerland, and Peter quickly took over as the great man's manager.

Arvell Shaw there

Arvell is not only by far the most important bass player in the whole of Europe, but he is also the gonest jazz dancer over here.

Swiss jazz lovers are missing that fine drummer, Wally Bishop, who left to swing behind Big Bill in France. Merrill Stepter, formerly with Henderson and Russell, is another who has been accompanying Bronzy. Unfortunately, you won't hear these musicians with Bill on September 22.

The great alto and clarinet man, Glyn Paque, still waits for a record date that will show the world he is among the hottest players of this era.

Everybody over here is beginning to see the light, taking jazz for jazz's sake, giving credit to great performers (regardless of style and period), and getting his "stabs" from the real stuff.

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A READER TAKES THE BBC TO TASK FOR THE PAUCITY OF ITS JAZZ OFFERINGS

'If it wasn't for the Continental programmes, my radio would stay mute...'

I AGREE most wholeheartedly with what Maurice Burman says regarding the BBC and jazz ("MM," 15/9/51).

When one compares the amount of listening hours the various Continental stations devote to jazz, the BBC is just a barren waste.

Surely this country has a large enough jazz following to justify more than 30 minutes a week (and even that 30 minutes lacks plenty).

When one does get an occasional hearing of our (so called) best bands, it is the same old

commercial stuff from beginning to end. At one time I can even remember hearing an occasional "Fats" or Goodman disc on "Family Favourites," but it appears that the people responsible for compiling those programmes are smitten with the same disease.

In the evening, while the Continent is rocking to a cross-section of the world's best jazz ("ancient or modern"), we are being rocked by the proverbial "Boo" at bedtime or some scientific character babbling interminably.

For heaven's sake, BBC, shake off the bias that shackles you to the same old dreary routine. Your programmes have about as much life as a bunch of gourd-ridden Colonels at a temperance garden party.—David F. Nichols, Leeds 6.

A GREAT JAZZ CONCERT

I HAVE just returned from New York, where I witnessed a great jazz concert in Greenwich Village at the Stuyvesant Casino, which owes much popularity to the late Bunk Johnson.

On the stand during the five-hour performance were Max Kaminsky, Roy Eldridge, Gus Aitken, Sandy Williams, Omer Simeon, Frank Signorelli, Tony Sbarbaro, Morey Feld and Bob Wilbur.

The outstanding playing was by Omer Simeon, Max Roy, and some kazoo and trap work by Sbarbaro, whose name, plus Signorelli's, conjures up the ODJB.

Also with Simeon added we have memories of Morton. These shows go on every Friday night. Admission is 10s., which

is quite cheap even for Lower Manhattan.

You just bring a jug of beer over to your table and you're right for the night.—Colin Grant, RMS "Caronia," Southampton.



I WOULD like to second Dior O'Brien's suggestion ("MM," 15/9/51) for a column to be devoted to Latin-American music, its trends and aspects.

As reader O'Brien stated, all other styles are covered practically without exception, yet L-A music is almost entirely neglected.

Personnel changes in the better-known bands are briefly recorded, and occasional pictures of some groups appear, but next to nothing on the music they play.

Record reviews are extremely rare, except for a few in mambo vein, and Mr. Burman seems only to review a Latin-American group when they are sharing a radio spot with an ordinary dance band. Even then the rumba men only get the tail-end of the last paragraph.

A few paragraphs a week would suffice, I think, especially if pre-

sided over by someone of the Edmundo Ros/Roberto Inglez calibre.—Nigel G. Hunter, Morden, Surrey.

LATIN-AMERICAN MUSIC

I WOULD like to second that suggestion by Dior O'Brien that the "MM" should give a bit of space to Latin-American music.

Up to now the only reviews have been of Mambos by Prado Machito and Burke. They were only reviewed because they were jazz influenced, while the true music of South America has been ignored.

HMV have a wide list of Latin-American records on their GV series, and the DC Columbia label has all the latest Xavier Cugat records on it, as well as two good mambo records by Humberto Morales.—Robert A. Carr, Billingham-on-Tees, Co. Durham.

ANOTHER POLL?

WHY not run an annual poll for your readers, asking them to name the six records they would most like to buy, but are unable to do so because:

- (a) they are deleted from the catalogues;
(b) they have never been issued in this country;
(c) they have never been made at all.

For example, (a) Harry Roy's "Casa Loma Stomp" and Ted Lewis' "Dallas Blues"; (b) Tony Pastor's "Making Whoopee" and Pats Waller's "Rosetta"; (c)

Ray Ellington doing "Ooh That Kiss" and Vic Lewis doing "Heat Wave."

Perhaps you could then prevail upon some of the record companies to issue a handful of those for which there is the greatest demand.—Paul V. D. Horne, Welwyn Garden City.

USE OF THE CLAVIOLINE

I READ with interest your front-page article concerning Ralph Sharon and his new feature band ("MM," 1/9/51).

I thought perhaps it might be of interest to you and your provincial readers to know that I and my four-piece band have been specially featuring the new "Clavoline" for the past six weeks.

We play at the Chelwood and District Welfare Association Club, where we are under contract until March 31, 1952. The instrument is proving a great attraction and asset to my band.—(Mrs.) Kathleen Hughes, Broadgreen, Liverpool.

THE MIKE DANIELS BAND

I HEARD the broadcast by Mike Daniels's Delta Jazz Band, reviewed last week by Maurice Burman—and although I am not a "mouldy fig" I do agree completely with Maurice's award to the group of a "Baubiette."

It does seem strange that this band, which has been under the noses of the old-time critics for so long, has to be brought into prominence by a modernist writer.—V. Irving, London, E.1.

A question of intelligence!

I NOTE that a certain Mr. Leon Casel-Gerard has engaged for the Orchid Room "a speciality act, consisting of six roving violinists, costumed and masked, and known as 'The Venetians'" ("MM," 15/9/51).

He did not engage the customary rumba band because "dressing up a few musicians in coloured shirts and passing them off as a rumba band is an insult to the intelligence of the public."

Does Mr. Leon Casel-Gerard, then, imagine he is paying a tribute to the intelligence of the public by dressing up a few violinists in cloaks and masks and passing them off as Venetians?—John B. McLean, S.W.4.

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PROVINCIAL PALAIS FIX WINTER SEASON BANDS

ERNIE MILLS TO LEAD AT ROCHDALE CARLTON

FROM October 1, there will be new faces on the bandstand at the Carlton Ballroom, Rochdale. Tenor-saxist Ernie Mills is to take over with his band in succession to Emrys Griffiths and his Band, who have been in residence there since Easter, 1948.

Changes at this famous ballroom (from where many of the BBC's "Saturday Night at the Palais" broadcasts were heard during the '40s) are so rare as to occasion considerable surprise. Freddie Platt held down the job from its opening in 1932 until 1948—apart from two summer seasons when, with Freddie away at the coast, Tommy Smith and his Band filled the gap.

Emrys Griffiths, pianist in Freddie's band, took over when the latter left to succeed Joe Kirkham at Blackpool's Tower Ballroom, where he still holds the baton.

IN NORTH WALES

Ernie Mills, too, is an ex-Freddie Platt sideman, being at the Carlton until 1948, when he moved over to Bolton Palais, and later joined Harry Roy. After war service with the Royal Marines, during which he was fortunate enough to be able to continue his musical activities, Ernie (in 1946) took a five-piece to the Embassy Restaurant, Colwyn Bay, where he remained for two years.

He later led at the Winter Gardens and Majestic Ballrooms, Llandudno, at which latter venue he is just concluding a year's run.

His personnel for the Rochdale booking is already complete and will comprise (in addition to himself on tenor) Les Percy (alto), Johnny Evans (trn.), Jimmy Phillips (bari.), Don Scott (tpt.), Arthur Turner (drs.), Jimmy Stackhouse (bass), Alan Blomerley (pno.), and an alto yet to be fixed.

Liverpool Graham signs new vocalist

Latest recruit to the ranks of Hal Graham's Band at the Rialto Ballroom, Liverpool, is ex-Tommy Sampson bassist-vocalist Drew Wayne, who starts with the band for its date at the USAF NCOs' Club at Burtonwood, on September 30.

To start off the winter season at the Rialto, the management is this week running a "Glamour" competition, the prize for which is a two weeks' holiday at the Hotel Transatlantique, Biskara, Algeria, plus a return flight by Air France.

PERSONALITIES AT WEDDING OF AMER TROMBONE

Manchester bandleader to take over Baths Ballroom



On Thursday last week (13th), Garry Brown, ex-George Evans trombonist now with Charles Amer, was married at centuries-old Stranton Church, West Hartlepool, to Miss Phyl Norman. In this "MM" picture are (l. to r.) Charles Amer, the married couple, Ivy Benson (Matron of Honour) and George Evans.

AFTER four seasons as bandleader at Harpurhey Baths Ballroom, Manchester, trumpet-arranger Rae Allan recently bid successfully for the winter season tenancy of the Broadway Baths Ballroom, Moston, where he will open with his own band on October 12.

The Manchester Corporation has installed a new dance floor, and Rae has spared no expense in installing new lighting, furnishings, etc., and a bandstand which he has built himself from plans sent over by a cousin in Los Angeles of a former Hollywood Sunset Boulevard club stand.

FIFTEEN-PIECE

He is now forming his band, which will be fifteen strong and comprise five saxes, four trumpets, trombone, three rhythm and two vocalists. It will include several men who were with him last winter.

Already fixed are vocalists Noreen Day and Johnny Ashley, lead alto Roger Fleetwood and lead trumpet George Burt.

During the summer months Rae has been leading at the New State Ballroom (Blackley Palais).

BILL NEIL'S FIFTH ST. ANDREW'S YEAR

BILL NEIL, whose band has tenanted Glasgow St. Andrew's Halls since dancing was introduced there four years ago, has opened the new winter season playing to good crowds.

Three new members of the Swingtette are Bobby Kelly (alto), Leon Swirsky (trn.) and Alex Bailey (bass and piano), who have been brought in to join previous members Reggie Scott (alto), Jimmy Kelly (trn.), Tommie O'Neill (drs.) and Bill himself on piano.

New vocalist is 22-year-old Lana Millar. Bill Neil, an art teacher in a Glasgow school and a talented portrait painter, recently won the Mixed Doubles Championship at Broomhill Tennis Club—Bunny Holliday's winter band stand.

Second resident band at the St. Andrew's Halls is Jay Wright and his Swingkings.

Sim Grossman—friends take over

Following the death of Bournemouth leader Sim Grossman, his wife has announced the closing down of the Band Agency he had so very successfully operated. Much of the work, however, has been allocated to two of Sim's closest friends, Harry Clements and Bert Osborne.

Harry was Sim's pianist-manager for 16 years, and Bert is well known in the South from his numerous broadcasts from the Guildhall, Southampton, where he has been resident since the building was opened in 1936.

Both have stated to the "MM" that all the boys that Sim used would be retained.

Bert at present leads a 12-piece outfit at the Guildhall, the line-up of which includes Ru Davis, Des McCloskey, Roy Collins, Bernard Hartland and Harold Welch (saxes), Taffy Evans and Bob Lewis (tpts.), Jim Berry (trn.), Tom Pudney (pno.), Jock Goyns (gtr.), Spike Lee (bass) and Frank Gatty (drs.).

Hancox in Midlands

His successful season at the 400 Ballroom, Torquay, concluded, Ronnie Hancox and his Orchestra have been booked to play at Walsall Town Hall every Saturday and at the Civic Hall, Wolverhampton, every Monday night.

Tenorist Harry Perry had to be left behind at Torquay owing to illness, and for Ronnie's Sunday concert at Dudley Hippodrome on September 9, Barry Phelps, a Coventry bandleader and former Hancox musician, deputised.

Howes for Radio Eireann

RONNIE HOWES, 20-year-old Dublin vocalist, will be resident singer with Radio Eireann's new edition of "Beginners, Please," which commences in October and runs until January, 1952.

Ronnie became Dublin's star singer almost overnight following his engagement by former Theatre Royal MD Peter Rose. He has broadcast a number of times during the past year, and is just finishing his summer season at Mosney with Phil Murtagh.

On September 20, 21, 22 he will be guest vocalist with the Royella Swingtette, at the Molesworth Hall, Adelaide Ballroom and Sandford Club.

Earlier this month Roy Fox made him an offer to sing with his band, but Ronnie had commitments here and turned it down.

HOTELIER LOU



Bournemouth bandleader Lou Simmons enjoys a laugh with two children holidaying at his hotel, the Splendide.

PROVINCIAL PARS

ONE OF the big events of the Blackpool season is the annual Church and Stage Service inaugurated 33 years ago, at the church of St. Stephen-in-the-Cliff by the late Canon Freshwater. This year's service was held on September 9 and was conducted by the Rev. Geoffrey Gower-Jones and the Rt. Rev. the Lord Bishop of Blackburn. Hymns were played by Freddie Platt and the Tower Band, the choir was augmented by members of the Tower Ballet. The Humming Birds from Lawrie Wright's "On with the Show" also took part.

ADDITIONS.—Ted Astley at Sale Lido, Manchester, has signed Geoff Walker on lead alto; Kay—wife of vocalist Gerry Brereton (with Tommy Smith at Oldham)—last week presented Gerry with their third girl, who is to be named Lynne Kay.

ROY FOX and his Orchestra are due to appear at Hull City Hall for a Sunday evening concert this Sunday (23rd), and the Johnny Dankworth Seven will play for dancing there on Monday.

WILLAN G. BOSWORTH, who has held the position of Entertainments and Publicity Manager to the Fleetwood Corporation since September, 1947, has been appointed Director of Foreshore, Entertainments and Publicity to the Skegness Council. At Skegness Mr Bosworth will be responsible for the management of the Embassy Ballroom.

MAPLE LEAF FOUR are to appear in the all-star concert at Birmingham Hippodrome this Sunday, in aid of the Jewish National Fund. Norman MacLeod, leader of the group, married Buntie Gordon, daughter of comedian Harry Gordon, in Glasgow recently.

ERNIE WATSON, noted Hull trumpeter, who has been resident with Ceres Harper's Band at Bridlington during the summer, is due to leave that combination this Sunday. October 19 should see Ernie again taking his place with the Newington Ork's brass team, playing at the Newington Hall, Hull.

GORDON LEWIS, who has spent the summer with Mughie Gibb and his Band at the Alexandra Hotel, has now left the island to take over as leader at the Oswald Hotel, Scunthorpe.

JERRY DAWSON.

21st Birthday Celebrations for Bradford Gaumont

On Monday next, the Gaumont Ballroom, Bradford, celebrates its 21st anniversary—and Billy Hey and his Band their ten years' residence at the ballroom.

Ballroom manager L. A. Lawrence has lined up a week of special attractions and throughout the week the band will be featuring special "period" orchestrations of the hit tunes of the past 21 years.

Billy's personnel now comprises Ron Tomlinson (tpt.), Clifford Hayton, Ken Bateson (altos), Les Welburn, Jack Bateson (trns.), Harry Berwick (bass), Tommy Smith (pno.) and Brian Pickles (drs.).

Vocalist is Irene Howard, late of the Blue Rockets and Squadronaires.

Winter plans in Dublin ballrooms

There are few changes being made in Dublin ballroom appointments for the winter season. Phil Murtagh returns to the Metropole Ballroom from Mosney Holiday Camp to open the season this Sunday, September 23.

Pat Moran, resident at the Four Provinces Ballroom all summer, continues there for the winter, whilst Niall Kearns and his Orchestra remain on the stand at Clerly's. Alan Beale will go ahead with his talent contest to determine who will sing with his band at the Olympic for the season.

No changes are expected on the National Ballroom dais, which has been occupied by Billy Dingle and his Band.

Johnny Delvin returns to the Crystal Ballroom at the end of the month, but it is expected that his band will have some changes of personnel; since it is rumoured that Bill Fuller's new ballroom, the Winter Garden Palace in Parnell-square, Dublin, may recruit some of its orchestra from the Crystal band.

Joe Coughlin, of the Crystal band, will take over the baton in the Winter Garden. As yet there is no definite information as to the personnel of the orchestra.

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