

# Melody Maker

INCORPORATING

'RHYTHM'

VOL. 26 No. 864

FEBRUARY 25, 1950

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

EVERY FRIDAY - 4d

## Dankworth builds new modernistic seven-piece

WHAT promises to be Britain's most interesting small band in years makes its debut on March 5, when the new Johnny Dankworth Seven appear at the Ted Heath London Palladium Swing Session.

As the West End "inner circle" will already know, this is a project on which Johnny Dankworth—star altoist and "Musician of the Year" in the "MM's" 1949 poll—has been at work for many months.

It is no ordinary band and no ordinary project. Comprising a star-studded, hand-picked personnel, it will be engaged mainly in concert dates, playing music on entirely modernistic lines.

The exact style of the band is a subject for a certain amount of conjecture. Johnny gave this hint to the *Melody Maker*. He said: "I have no intention of making my main mission the education of the listening public. To my mind, the powers o.

(Please turn to page 7)

## SKYLINERS FLY IN SKYMASTERS, TAKE OUT HEATH, LEWIS ORKS



Ted Heath boarding the plane at Northolt, preceded by Tommy Whittle, with Jack Bentley and Alan Fletcher immediately behind him.

## NEW STOBART GROUP GOES INTO ACTION

AS originally announced in the "MM" of January 28, Kathleen Stobart's new modern music group goes into action this week.

Its debut is today, Friday (24th), at the Royal Forest Hotel, Chingford. Saturday (25th) finds Kathleen and her modernists at the Pavilion, Gillingham, and on Sunday they are featured at the Willesden Music Makers' Club.

The following Friday (March 3) the group visits Stockport, then Redcar (4th) and the Odeon, Newcastle (5th).

The personnel assembled by the girl tenor star for her special group comprises Bert Courtney (trumpet); Freddy Syer and Paul Bennett (altos); Tommy Watt (piano); Frank Clarke (bass) and Ralph Green (drums).

## Eric Winstone Ork not disintegrating

The whispering gallery of Archer Street has been humming recently with rumours of the break-up of the Winstone Orchestra following upon Eric's illness, which has prevented him from fronting the combination for the past four weeks.

Although it is true that it will be some time before Eric again leads his orchestra, there is no truth in the suggestion that this famous band is in danger of disintegrating.

At the moment Winstone has a date sheet booked solidly until the end of next October. But with their leader at present confined to his house, it is not possible for the band to work. As soon as he is well enough it will resume its full commitments.

Eric informs the *Melody Maker* that his doctor insists that he remains in London and avoids all travelling for the moment. This has necessitated the cancellation of many out-of-town bookings.

In view of these facts, and in keeping with his strict business ethics, Eric promptly gave his musicians a formal notice to enable any members of the band who wished to accept work elsewhere to do so. In the meantime the band will continue broadcasting and will be heard this Saturday (2.15 p.m. L.) and again on March 1 and March 29.

A HISTORIC scene in the annals of dance music took place at London Airport last Saturday (18th) when the famous Dutch Skymasters arrived for their English tour, and were serenaded on the tarmac beneath their plane by the full Vic Lewis Orchestra.

This special *Melody Maker* photograph shows the Lewis boys in full blast, whilst the Dutch musicians descend the steps from the aircraft with their instruments ready.

A number of other musicians, musical journalists, and personalities of the profession were there to greet the Skymasters, including Cab Kaye, Bert Wilcox, Harold Darison, Al Berlin, Den Berry, and Jack Marshall of the "MM."

Top picture shows Vic Lewis boarding the plane which, one hour later, took him and his orchestra to Holland.

Meanwhile, at Northolt Ted Heath and his Music were taking the air en route for several top-line dates in Northern Ireland.

## PAUL FENOULHET BOOKED FOR 10M SUMMER SEASON

THE continued indisposition of bandleader Bert Noble, who was to have spent the summer season at the Palace Ballroom, Douglas (Isle of Man), has forced the management to make other arrangements. They have achieved a big scoop by booking Paul Fenoulhet and his Orchestra.

Conducting his full fifteen-piece orchestra, Paul opens at the Palace on July 1, and stays until the end of September.

He will play for dancing six nights a week and for a celebrity concert every Sunday, when he will augment with strings.

Apart from presenting an extensive repertoire, featuring his own arrangements, Paul will also supply the accompaniment for the various guest artists.

Bert Noble has paved for several years at the neighbouring Derby Castle Ballroom, which is under the same management as the Palace, and was to have transferred to the Palace for the summer, while Vincent Ladbrooke and his band went into the Derby Castle.

## YEAR'S REST

At Christmas, however, Bert entered hospital for treatment of an abscess, and was found to be seriously ill. He is now resting and has been ordered not to work for at least twelve months.

Joe Kirkham and his Band spent 1948 and 1949 at the Palace. Roy Fox appeared there in 1947.

Paul Fenoulhet's current one-night stand activities include a concert this Sunday (26th) at the Pavilion, Bath, at which he will introduce his vocalist wife, Doreen Lundy, as guest artist.

## TED HEATH TO STAR LITA ROZA AGAIN

Exciting new vocalist Lita Roza, who burst into prominence with Ted Heath and his Music at Ted's last London Palladium Swing Session, will appear with the orchestra at Hammersmith Palais next Monday night (27th).

## Evans Band has miraculous escape

The George Evans Orchestra had a miraculous escape from injury when their coach crashed at 4 a.m. on Tuesday (21st) near Honiton, Devon.

The band was returning from a one-night-stand at the Exmouth Ballroom, Plymouth, and had reached a notoriously dangerous corner when the coach left the road and dropped ten feet into a marsh. Fortunately the vehicle landed on its wheels.

Instruments showered down from the luggage racks. The bass clarinet case hit vocalist Judy Dean, temporarily stunning her. The other members of the orchestra escaped with a severe shaking.

Bassist Len Graham, who 'phoned the story to the *Melody Maker* from Devon, said:—

"The band would like to pay a tribute to the driver of the coach for his coolness in averting what might have been a very serious accident. He worked from the time of the accident until the following afternoon to recover the vehicle."

The most exciting  
Song of the year...

# MULE TRAIN

The Song with a driving whip-cracking rhythm and great outdoors power and sweep...

The Song that grips you and gets in your blood..!

★ Featured and Broadcast by

### BANDS

Paul Adam	Carroll Gibbons	Lou Praeger
Stanley Black	Stephano Grappelly	Oscar Rabin
Tito Burns	Roberto Inglez	Phil Richardson
Billy Cotton	Felix King	Squadronaires
George Crow	Louis Levy	Cyril Stapleton
Sid Dean	Sidney Lipton	Lew Stone
Johnny Dennis	Joe Loss	Nat Temple
Leslie Douglas	Jack McCormick	Norman Thomas
	Jack Nathan	Eric Winstone

### ARTISTES

April May & June	Hughie Diamond	Geo. Mitchell Choir
Ray Burns	Reggie Goff	Bob and Alf Pearson
Edric Connor	Dick James	Peterson Brothers
Alan Dean	Maple Leaf Four	Smith Brothers
		Rita Williams

### ★ Outstanding Recordings by

Bing Crosby on Brunswick  
Tennessee Ernie on Capitol  
Arthur (Guitar Boogie) Smith on M-G-M

★ Hear the Frankie Laine recording from A.F.N. Munich, broadcast by Mark White.

★ The Hit Song of this year's "March of Dimes" from the American Forces' Network, Germany.

★ Featured from Radio Luxembourg by John Dexter, Jack Jackson, Terdie Johnson.

**CHAPPELL & CO. LTD.,**  
50, New Bond Street, London, W.1 (Mayfair 7600)



# CALYPSO: the jazz of the West Indies

The strange parallels linking the stories of the two folk musics are here described by

**St. Denis Preston**

YOU'RE probably wondering why the "M.M." should devote valuable space to discussing something as (apparently) unjazzlike as the Trinidadian calypso. Or why Humphrey Lyttelton—Mr. Lyttelton in person—should have thought it fitting to share the platform with a group of Trinidadian calypsonians for Mardi Gras celebrations this week.

Perhaps I can supply the answer, since my own interest in this fascinating music—and other West Indian song and dance forms—grew up as a direct outcome of my long-standing interest in American jazz, and is, in fact, an extension of that interest.

For true calypso and raw jazz



This fine close-up shows Dreyer in action on stage from Billie Holiday's Calypso. Coleman is background.

## Thirty-one years ago, Dixieland jazz came to Britain What did they want with music, anyway?

In March, 1919, the ODBJ arrived in Britain. Next month Hammersmith Palais stages a ball to commemorate the 30th anniversary of the band's long season there.

pulling out, Johnny Stein's group took over at Schiller's with Stein on drums, Yellow Nurse on clarinet, Eddie Edwards on trombone, Henry Ragas at the piano, and Nick La Rocca, cornet.

This was the nucleus of the band that made history. A split in the ranks left Stein at the café with four new musicians while Edwards sent home for his friend Sharboro to take over the drums. Later in 1919, when Larry Shields, the famous Kujiner on clarinet, replaced Dixieland Five was under way.

Playing Chicago's "West End" with conspicuous success for several months, they accepted an offer towards the end of the year to appear at the Café Rolsenboer Café in New York. Their renown soon spread, and before long New Yorkers were flocking to hear the sensational "jazz."

### British pianist

La Rocca once said: "None of us can read a note and we don't intend to learn. Despite this, they composed between them a number of the finest tunes in the jazz repertory: Charriet Rag, Sensation, Charriet Rag, Austria Walk, Sensation, Baryard Blues, Oriana, Dixieland and One Step, and many more.

After the first world war the Dixieland band left the States for Europe. Ragas had died in February, 1919, and his place at the piano had been taken by J. Russell Robinson. In place of Edwards, who didn't fancy the trip, came Emile Christian, now New Orleans trumpet player, now on trombone.

By March the band was in England. Unsuccessful at first, they stayed on to become as popular as they had been in New York. But Husas Robinson decided to return home for per-

time. New Orleans are well known. Beer barrel jazz and cigar box guitar! Trinidad, too, has its tradition of home-made music, such as the bamboo band and the steel band—that Lord Kitchener sings about in "Nora." Historically, calypso and jazz follow an uncannily parallel path. In the earliest days, calypso was a simple patois chant to the accompaniment of costian drum and bamboo. Compare Congo Square in New Orleans! Around 1900 it was sung in English. Compare—the emergence of Buddy Bolden! During World War I it achieved its present, popular, big band form. Compare—the exodus from Storyville, 1917!

### Purer form

Yet, in spite of its parallel history, calypso has remained much purer than Orleans jazz, except in the United States. There it has been thoroughly commercialized by such ex-commercialized calypsonians as Wilmoth Hordain, and in Tin Pan Alley songs like "Rum and Coca Cola" and "Stone Cold Dead in the Market"—both, by the way, adaptations of traditional West Indian airs.

But then, Trinidad is a tiny island, nesting off the coast of South America, four days' boat trip from Jamaica; twice that from the United States. Imagine what would have happened to jazz had New Orleans been as remote and cut-off from the main stream of American life. Louis Armstrong might still have been rooting his horns on Mardi Gras with the Superior Brass Band, or somewhere!

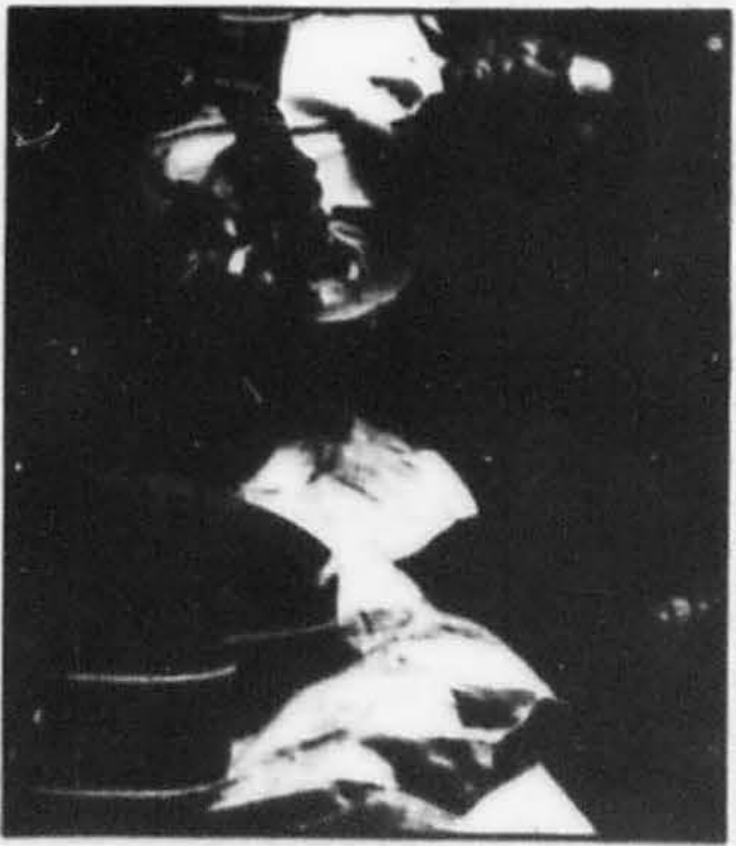
From the jazz viewpoint, the social reasons, and La Rocca was left with the unenviable task of finding a piano player over here who knew something of the style.

### Come-back

Billy continues that he was the only "radder" among them, adding: "What did we want with music anyway?" Telling how the men began to feel restless in the spring of 1920 and presently returned home for an entertainment business that was different from the one they'd left, he claims:

"They were essentially a dance band not cut out for stage work. They couldn't play anything except their own special brand of racy music, and they didn't want to know about anything else! One way and another they did try to get back to their old place at the top of the tree, but they couldn't make it."

Around 1926 the Dixielanders attempted a come-back, with the small group and also with a big band. The revived Dixieland Five signed a contract with Victor and cut some very fine sides, but, regrettably, they sold none too well, and the venture was short-lived.



During a "calypso calypso" review, a Trinidadian calypsonian, Joseph McQueen, received this shot of guitarist Cyril Blake (left) with two of his calypsonians, Brice Ford (center) and Fitzroy Coleman (right).

most profitable musical parallels are those that can be drawn between calypso and blues, probably the last living folk ballad forms in the English language. The calypsonian, like the blues singer, is a person of some consequence among his own folk. And in choice of colourful nicknames there is nothing to choose between King Radio and Sunny Rod, Lord Executor and Sunny and Little Brother.

Blues and calypso are equally simple in construction. Blues falls into two chief classes—the eight and 12-bar varieties. In calypso you have single-tone (with a four-line verse) and double-tone (an eight-line verse). Both are improvised, the singer creating both words and music. Though a powerful lot of borrowing—and stealing!—goes on, in calypso as in blues.

In double-tone calypso you still get (in the first verse only) a survival of that first-line repetition common to all 12-bar blues. For example, "St. Louis Blues":

"I hate to see that cretin's sun go down,  
"I hate to see that cretin's sun go down."  
Etc.

One final parallel: Nobody has yet satisfactorily settled the origin of the word "jazz" and no one, repeat no one, can tell us whence came the term "calypso!"

## DOWN IN THE PIT

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

### WATCH OUT FOR CONCERTO IN JAZZ

ORCHESTRAL CLUB TERMS: 24 NUMBERS S.O. 24/- LAWRENCE WRIGHT 19, Grosvenor Street, London, W.1C3 Telephone: Varsity 809 3181

### "Melody Maker" Poll, 1949

- Johnny Dankworth (1st)
- Ronnie Chamberlain (2nd)
- Leslie Gilbert (3rd)
- Freddy Gardner (4th)
- Joe Crossman (6th)
- Duggie Robinson (7th)

ALL HAVE and are still playing on a GORDON BEESON OVERHAUL

SUN MUSIC CO. LTD. present SCOTTISH SAMBA and THAT LUCKY OLD SUN

## Call Star



BOOSEY & HAWKES LTD. LONDON, W.1

SO ENDS MY SEARCH FOR A DREAM

THE ORGAN MAN

WONDERFUL ILLUSION

EL CUMBACHERO

ARMANDO SAMBA

SOUND AND VIDEO

New, different—and well worth listening to

Radio Commentary by Maurice Burman



Mr Lewis and Mr Scheffer, whose heads are revealed here, engaged as the BBC recorded an interview at London Airport last Saturday.

VIC LEWIS AND HIS MODERN CONCERT ORCHESTRA 6.45 p.m. 18.1.50 THIS broadcast was a complete success. Everything that the orchestra was capable of, the band played brilliantly. Jacques had arranged some beautiful music that there should be a place on the British radio for this type of modern music.

It is quite different from any other concert orchestra, and it ought to be heard, in my opinion, once a week. One must remember that it is not a dance band in the general sense, and if one keeps that well in mind the conclusion must be reached that not only is it something new, something different, but it is also now a very good orchestra which is well worth listening to.

You may or may not like Kenton's music upon which Vic has based his style. But, in spite of its faults, there is a lot of good jazz to be found in it. When I say faults, I don't mean defects, which some people complain about. Music consists not only of respectable concertos and symphonies but also of music that is like the without salt. The fault in some of Kenton's music lies in the sheer weakness of his themes, which are drawn up and over-orchestrated, although some of his orchestration was really magnificent. When Kenton does get down to playing your steady beats in the bar, however, and keeps in the same tempo, he is superb. In the first instance, on the broadcast, the first number on the broadcast was "The Year 1950" arranged by Ken Thorne and featuring Arthur Greenstone on piano and Gene Krupa on drums. It was a splendid arrangement and the three boys all took impressive solos. But I thought the sudden change of tempo from adagio to a fast four-in-the-bar rather abrupt.

For a half-hour programme, Ronnie Chamberlain, in spite of the fact that he is one of the best players in Europe, was featured too much. I also think that the band ought to play only the very best. Kenton's music, and also to encourage more British arrangers to write for it. It was an historic broadcast.

AN INCREASING DYSTONIAH tenor-contralto in the style of some of his best work. The broadcast ended with the theme "Tribute To Gene Krupa" or "Music For Moderns." Harry's policy also seemed to tend towards sweetmeats and comedy with very short arrangements. The balance was not too good, the piano being loud. The first number was a very attractive sort of "Time On My Hands" which featured a fresh-toned trumpeter.

Harry is obviously catering to a large audience which prefers simple music and robust comedy. TV... by 'Scanner'

Song-and-dance scrapbook

—anda Yorriba band!

THE appearance of Nat Allen and his Orchestra in last week's "The Years Danced By" Palas turned out to be rather a damp squib for us Nat and his band were concerned. The programme, described as a cavalcade of dancing, from the commencement of the century to the present day, consisted mainly of dancing by a number of expert couples, including champions Arthur Norton and Pat Eaton, interspersed with string acts who were supposed, one presumes, to recreate the styles of various periods, but succeeded in doing little more than burlesquing them.

Occasional spots were seen of Nat dressed first in the uniform of a Viennese conductor, complete with moustache (for the 1900 waltz), then in a blazer (for the 1912 "Alexander's Ragtime Band" and early tango period), and then in what looked like a "gor bliny" cap and choker for the 1925 Charleston.

It was not until we reached the 1930s that we were able to appear in a smart white tuxedo which was in keeping with the dignity which all self-respecting dance band leaders are so valiantly striving to maintain for themselves and their music. As public entertainment it was all good enough. The spacious Wimbledon Palas made an impressive setting, and the show was slickly presented. But the band was used only to accompany the dancing and singing and while it did this well, the fact that it was never more than a background to a song-and-dance scrapbook can hardly have proved very satisfying for those who would have liked to have heard it for itself alone. The programme ended with a hop sequence, for which, for the local jivesters were turned loose. Doubtless it was all in good faith to produce what the BBC thought was an appropriate setting. But if the Corporation had wanted to air a mistaken belief that jive dancing and the music that goes with it are fit only for the less cultured members of society, it could hardly have done so more effectively.

WHO'S WHERE

'Week commencing February 21'

WHO'S WHERE

'Week commencing February 21'

WHO'S WHERE

'Week commencing February 21'

WHO'S WHERE

'Week commencing February 21'

WHO'S WHERE

'Week commencing February 21'

CONTESTS March your way to the All-Britain!

ON March 8, the 1950 MELODY Makers Contest Season opens marching off towards another grand All-Britain. No fewer than six contests are lined up in this one month and already the entry lists are filling up. In no time should be lost in applying to organisers of these and other contests listed below for rules, entry forms, etc.

LETON. — Wednesday, March 8 (7.30-11.30 p.m.), at the South Hall. The 1950 South-West Essex Championships. Organiser: Mr P. Radcliffe, Entry: 10s. (Phone: 244.)

CHESHAM. — Thursday, March 9 (7.30-11.45 p.m.), at the South Hall. The 1950 Chesham District Championships. Organiser: The New Dawn Orchestra. Tickets 6s. (Phone: 244.)

CHESHAM. — Wednesday, March 8 (8 p.m.), at St. Matthew's, Barking. The 1950 South Chesham Championships. Organiser: Mr T. W. Gray, Barking Superintendant, St. Matthew's, Barking. (Phone: 1294.)

CHESHAM. — Wednesday, March 8 (7.30 p.m.), at the Fox Bank. The 1950 Fox Bank Championships. Organiser: Mr D. N. Whitehead, Fox Bank, Chesham. (Phone: 244.)

NOTTINGHAM. — Thursday, April 27 (8 p.m.), at the Astoria Club. The 1950 Nottinghamshire Championships. Organiser: Mr. J. A. G. Davies, Director of Entertainment, Waverley Cinema, Nottingham. (Phone: 244.)

LONDON. — Friday, May 19 (7.30 p.m.), at the Drift Hall, Whitehall. The 1950 London Championships. Organiser: Mr. L. Martin Green, Western Avenue, Lincoln. (Phone: 244.)

HARTLEPOOL. — Friday, July 7 (8 p.m.), at the Drift Hall. The 1950 Hartlepool Championships. Organiser: Mr. J. E. Dandy, Entertainment Manager, Devonian Hall, Hartlepool. (Phone: 244.)

WESTON-SUPER-MARE. — Wednesday, August 23, at the Windsor Gardens Pavilion. The 1950 Severn Estuary Championships. Organiser: Mr. T. A. G. Davies, Director of Entertainment, Waverley Cinema, Nottingham. (Phone: 244.)

WIMBORNE. — Friday, July 7 (8 p.m.), at the Drift Hall. The 1950 Wimborne Championships. Organiser: Mr. J. E. Dandy, Entertainment Manager, Devonian Hall, Hartlepool. (Phone: 244.)

WIMBORNE. — Friday, July 7 (8 p.m.), at the Drift Hall. The 1950 Wimborne Championships. Organiser: Mr. J. E. Dandy, Entertainment Manager, Devonian Hall, Hartlepool. (Phone: 244.)

WIMBORNE. — Friday, July 7 (8 p.m.), at the Drift Hall. The 1950 Wimborne Championships. Organiser: Mr. J. E. Dandy, Entertainment Manager, Devonian Hall, Hartlepool. (Phone: 244.)

WIMBORNE. — Friday, July 7 (8 p.m.), at the Drift Hall. The 1950 Wimborne Championships. Organiser: Mr. J. E. Dandy, Entertainment Manager, Devonian Hall, Hartlepool. (Phone: 244.)

WIMBORNE. — Friday, July 7 (8 p.m.), at the Drift Hall. The 1950 Wimborne Championships. Organiser: Mr. J. E. Dandy, Entertainment Manager, Devonian Hall, Hartlepool. (Phone: 244.)

WIMBORNE. — Friday, July 7 (8 p.m.), at the Drift Hall. The 1950 Wimborne Championships. Organiser: Mr. J. E. Dandy, Entertainment Manager, Devonian Hall, Hartlepool. (Phone: 244.)

WIMBORNE. — Friday, July 7 (8 p.m.), at the Drift Hall. The 1950 Wimborne Championships. Organiser: Mr. J. E. Dandy, Entertainment Manager, Devonian Hall, Hartlepool. (Phone: 244.)

WHO'S WHERE

'Week commencing February 21'

WHO'S WHERE

'Week commencing February 21'

WHO'S WHERE

'Week commencing February 21'

WHO'S WHERE

'Week commencing February 21'

WHO'S WHERE

'Week commencing February 21'

WHO'S WHERE

'Week commencing February 21'

WHO'S WHERE

'Week commencing February 21'

WHO'S WHERE

'Week commencing February 21'

WHO'S WHERE

'Week commencing February 21'

WHO'S WHERE

'Week commencing February 21'

WHO'S WHERE

'Week commencing February 21'

WHO'S WHERE

'Week commencing February 21'

JOIN THE Peter Maurice ORCH. CLUB WHEN THE HEATHER GLEAMS LIKE STARDUST BE GOOD TO GOOD TO ME OH! TELL ME CYPSE HOW CAN YOU BUY KILANNEY! THE WORLD'S FAVORITE HOPSCOTCH POLKA I DIDN'T KNOW THE GUN WAS LOADED THE LAST MILE HOME

WHO'S WHERE 'Week commencing February 21'

CAMPBELL CONNELL'S Instrumental Sales by WORLD-FAMOUS SOLOISTS! TIME ON MY HANDS FILIGREE COLERIDGE COODERS DREAM FOR BASS LESLIE BAKER'S BAKER'S DOZEN RUSTLE OF STRINGS HARRY HAYES' DROP ME OFF IN HARLEM JOHNNY HODGES' SULTRY SUNSET CAMPBELL CONNELL & Co. Ltd. 16, BISHMARK STREET, LONDON, W.C.1

# The Ellington charm shines through a Lavender Mist

DUKE ELLINGTON AND HIS ORCHESTRA

\*\*\*\*Lady Of The Lavender Mist (Duke Ellington) (Am. Columbia HCO2532)  
\*\*\*\*Sultry Serenade (Duke Ellington) (Am. Columbia HCO2677)  
(Columbia DG2923-4s. 8s.)

2532—Ellington (pno.) with Jimmy Hamilton (alt.); Johnny Hodges, Russell Procope (sax.); Al Sears (tr.); Harry Carney (bar.); Hal Baker, Wilbur "Dud" Basscomb, Shelton Hemphill, Ray Nance, Francis Williams (tpa.); Lawrence Brown, Tyrone "Tyree" Glenn, Claude Jones (tuba.); Fred Guy (dr.); Oscar Pettiford (bass); William "Sonny" Greer (drs.). Recorded August 14, 1947.

2677—As above, minus Hal Baker. Recorded October 6, 1947.

SELDOM, if ever, has the Duke produced anything more delightful than his "Lady of the Lavender Mist."

This slow, nostalgic, impressionistic composition has a melodic charm that goes right to the heart, and the imaginative scoring, with its intriguing harmonies, typically Ellingtonian scoring, and mostly pastel tone colours, enables the still superb Ellington band to shine at its brightest.

The side includes an especially appealing trombone passage by Lawrence Brown, some lovely moments of Hodges' alto and Jimmy Hamilton's clarinet, the classically inclined character and immaculate musicianship of which the Duke has always recognized and here uses to fine effect.

From this slow "mood" music we are taken in "Sultry Serenade" to easy-paced jazz that rocks as pleasantly as any such music ever has.

The opus, often used by the Duke at concerts to feature his various soloists, includes almost two choruses of good Tyree Glenn trombone, backed by well-conceived and spaced reed and brass figures, and some more good Hodges.

Throughout, the clean beat of Oscar Pettiford's neatly pulsive bass gives the band a fine foundation on which to ride, and what with the unusually good precision (even for the Duke) of the

ensemble, and the excellent American Columbia recording, this must certainly be one of the best of the Duke's more swingful records.

## KENNY CLARKE AND HIS 52nd STREET BOYS

\*\*\*\*Epitaphy (Kenny Clarke, Thelonious Monk) (Am. Victor DG-VR-3792)

\*\*\*\*Royal Roost (Kenny Clarke) (Am. Victor DG-VR-3793)  
(HMV DG27-4s. 8s.)

Kenny "Kloop" Clarke (drs.) with Edward "Sonny" Stitt (alto); Ray Abramson (tr.); Eddy de Vartaul (bar.); "Thelma" "Fats" Navarro, McKinley "Kenny" Durham (tpa.); Earl "Suddy" Powell (pno.); John Collins (tr.); Alfred W. Hall (bass). Recorded September 3, 1948.

EVEN if you were not able to see Kenny Clarke when he appeared with Coleman Hawkins at a Sunday swing concert at the London Princes Theatre last December, he will be familiar to you as the drummer with Dizzy Gillespie on many of Dizzy's big band records available over here on HMV.

I understand that biographical details of him are included in this month's HMV Record Review, to which I need only add that he was one of the group of enthusiasts who, at Minton's, in New York, did so much to bring bop to maturity.

Although made in 1946, by the band Kenny got together in that year to take with him to France, these records were not released in America until the end of 1948.

They were part of the contents of a Victor Album of Modern Jazz which was completed by "From Dixieland to Be-Bop" and "Bop-pin' the Blues" by Lucky Thompson (HMV B9631 and B725 respectively); "Half Step Down, Please" and "Jumpin' for Jane," by Coleman Hawkins (B9771); and Dizzy Gillespie's "Cubana Be" and "Cubana Bop" (B9668). "Epitaphy" was originally named "Fly Right." The slightly faster "Royal Roost," named after the Royal Roost niterie in New York, is actually "Oop Bop 'Sh Bam," recorded by Diz on Parlophone R3069.

Except for the usual opening and closing ensembles both records are the expected sequences of solos with excellent contributions from trumpet player "Fats" Navarro (who is especially good in "Roost"), "Suddy" Powell (who provides on both sides the best opportunities we have been given for hearing what a great pianist he is) and "Sonny" Stitt.



"Kloop" Clarke. His "Epitaphy" and "Royal Roost" are reviewed below.

The presence of Stitt is particularly interesting, partly because there are so few records over here which feature him (about the only one I can think of for the moment is Gillespie's "One Bass Hit" and "Oop Bop," on Parlophone R3069), and partly because his elusiveness has made him the mystery man of bop.

So I have done my best to discover something about him for you and this is what I have found in Leonard Feather's "Inside Be-Bop."

"Sonny" Stitt, alto sax. Exact information is scarce on this young artist owing to his incarceration on and off during past years.

"First heard of in Detroit, he appeared in Newark and N.Y.C. 1945-46 and impressed musicians as the first young alto star to simulate Bird's style effectively."

## LES BROWN AND HIS ORCHESTRA

\*\*\*\*Dawn On Fifty-second Street (Robert Hizzina) (Am. Columbia X028986)

\*\*\*\*Where's Pres? (Ray Linn) (Am. Columbia HCO3591)  
(Columbia DG2526-4s. 8s.)

3698—Brown directing Raymond Ache, Alvin Curtis, Mascagni Ruffo, Edwin Scher, Jack Tucker (tr.); Marion Childers, Robert Fowler, Robert Higgins, Dale Pearce (tpa.); Clyde Brown, Raymond Klein, Ralph Pittner, Raymond Sims (tuba.); Geoffrey Clarkson (pno.); Hyman "Hy" White (tr.); Ray Leatherwood (bass); James Pratt (drs.). Recorded August 23, 1947.

3691—Brown directing Ronald Lang Abe Most, Dave Pell, Scher, Henry Stone (tr.); Frank Beach, Fowler, Wesley Hensel, Higgins (tpa.); Brown, Klein, Pittner, Sims (tuba.); Clarkson (pno.); White (tr.); Leatherwood (bass); Buddy Rich (drs.). Recorded September 6, 1948.

Alvino Rey does his best to make his electric Hawaiian guitar sound like a zither, but the result is only a weak Lime-and-water dilution.

On the reverse, the limited possibilities of Rey's custom-built guitar are exploited to no particular musical advantage.

## MARGARET WHITING

It Happens Every Spring  
Surrey  
(Capitol GL3206)

LIKE the Sinatra recording (reviewed 11/2/50) this "Spring" is totally devoid of the vocal and instrumental colour of Freddy Martin's version on RCA-Victor (yet to be issued by HMV). The somewhat hard quality of Margaret's voice calls to mind Judy Garland's, and the backing by Frank DeVol's Orchestra in no way measures up to the accompaniment by the Martin band—the coupling is a sorry version of a sad ballad.

## THE DEEP RIVER BOYS

Oh! Tell Me, Gypsy  
Down In The Glen  
(HMV DG268)

NEITHER of these songs is of the type that brings out the rhythmic best in the "Deeps." Nevertheless, the Negro harmonica intone the fortune-teller's lament with commendable expression. Vocally speaking, the boys tiptoe through the "Glen" with delicate effect.

## Letter

Dear Laurie Henshaw.—The pressure of the Victoria Palace opening is over, at last, and I have a moment to thank you for the nice review you did on one of my late recordings, "Why Not Now?" and "Don't Laugh." They've had me doing raucous novelty numbers since I reached England, and I'm trying to re-establish myself with a few good, new ballads (in Australia I did as many pop ballads as novelties... and, in truth, my greatest radio response has been to the odd ballad I've been permitted to do in "Take It From Here").

Thanks again. I'll be interested in your opinion of the very latest, "In the Chapel Of San Remo."—Very sincerely, Joy Nichols.

## Swing Reviews by Edgar Jackson

THE large studio orchestra, complete with strings, which backs Billie here is not the ideal accompaniment for her, even in "commercial" ballads such as these. Coloured singers like Billie demand small jazz groups.

Also, her inflections of certain words, especially in "Thrill" are rather affected. But both records are typical Holiday, which means singing in the coloured style and character at its not too far from best.

## LIONEL HAMPTON AND HIS ORCHESTRA

\*\*\*I'm Mindin' My Business (Greene, Hampton) (V. by Lionel Hampton) (Am. Decca L4301).

LIONEL HAMPTON AND HIS QUINTET

\*\*\*How High The Moon (Morgan Lewis, Nancy Hamilton) (Am. Decca WT3944).

(Brunswick 64423-5s. 8s.)

4301.—Hampton (vib.) with Jack Ketch (tr.); Bobby Piater, Ben Kynard (sax.); Arnette Cobbs, John Griffin (tr.); Charles Fowlkes (bar.); Joe Morris, Joe Wilder, Wendell Gully, James Nottingham, Richard Garret, Les Shepard (tpa.); James Warmish, Michael Wood, Andrew Penn, Al Hayes (tuba.); Milton Buckner (pno.); William Muehl (tr.); Charles Harris, Ted Sinclair (bass); Eugene Heard (drs.). Recorded September 23, 1948.

7384.—Hampton (vib.) with Buckner (pno.); Muehl (tr.); Harris (bass); Curley Hamner (drs.). Recorded April 2, 1947.

"MOON" is a vibraphone solo by Hampton, accompanied by rhythm section only.

His tone is very metallic, and his playing trite—in the first chorus to the point of corniness.

The record is, however, saved to a great extent by Milt Buckner's at times almost Shering-esque piano, and by the adequate rock of the rhythm section as a whole in this easy-paced and pleasantly relaxed performance.

"Mindin' My Business," a 1948 recording raked out as apparently the best coupling Decca could find for Hampton's "Moon," is pretty poor.

For one thing, it is by the full Hampton Band of the time, and Mr. Hampton is among those who have too often spoilt whatever they may personally have by encumbering themselves with large combinations which just were not good enough.

No one is likely to blame master Lionel for mindin' his business, but sure that business is a certain "baby" whom he finds worth comparing to a goldmine in the sky. But tales like this are never exactly conducive to serious jazz.

## BILLIE HOLIDAY

\*\*\*Crazy Me Calls Me (Sergius, Russell) (Am. Decca WT3422) (Recorded October 19, 1948)

\*\*\*You're My Thrill (Gorney, Clare) (Am. Decca WT421) (Recorded October 19, 1948) (Brunswick 64423-5s. 8s.)

# B & H STOCKTAKING BARGAINS

Special offer of manufacturer's stock, in many cases at LESS THAN FACTORY COST. CANNOT REPEAT - DO NOT DELAY!

## ALL BRAND-NEW GOODS

3 only Hawaiian Electric Guitars, brand new, in cases, Cash Deposit Monthly complete with 2 control AC amplifiers, usual price £35 ... £20 15 0 0 19 2

3 only Spanish Guitars, Corinet model, swell table with F hole, Sunburst finish, in case, usual price £45 ... £22 5 10 0 1 1 0

59 only Lewin Mold—NU-TONE Brillhart pattern Mouthpieces, in either black or white ebony finish, with inlay, 4 star or 5 star. Usual price £4 4s. 0d. Alto or Tenor Saxophones, £1 7s. 6d. each. Usual price £1 3s. 0d. By Clarinet, £1 2s. 6d. each.

488 only "Marius" Alto Saxophone Reeds, made from selected French cane, usual price 1s. 6d. each, our price, in carton of 6 reeds, 3s. 6d. per carton.

200 only Tenor Saxophone Reeds, usual price 1s. 6d. each, our price, in carton of 6 reeds, 3s. 6d. per carton.

28 only Drummer's large size Cowbells, usual price 6s. 6d., our price 3s. 6d. each.

18 pairs Drummer's Giant Spurs, usual price 14s. 0d. pair, our price 6s. 6d. pair.

9 Drummer's Hi-Hat Pedals, complete with Cymbals, £3 5s. 0d. each.

4 Pedals only, Hi-Hat, 20s. each.

## OTHER SPECIAL OFFERS—FROM OUR SECONDHAND DEPT:

3 only B♭ Clarinets, Boehm system, 17 keys, wood, low pitch, as new, in cases ... each £16 4 0 0 0 15 5

3 only Bop Bass Drums, 20" x 15", white, shop-soiled, each 14 3 10 0 0 13 9

2 only Bass Drums, 26" x 15", white, as new, ... each 13 3 5 0 0 12 10

4 only Drum Kits, consisting of 20" x 15" Bass Drum, 14" Side Drum, Foot Pedal, Side Drum Stand, 1 pair Sticks, 1 pair Brushes, 1 pair Spurs, 1 Cymbal and Holder, and 1 Hi-Hat Pedal complete with Cymbals ... each 27 6 15 0 1 5 10

3 only B♭ Trumpets, secondhand, silver-plated, in cases, each 13 3 5 0 0 12 10

Remember—a small deposit secures any bargain.

Send for our Bumper Bargain Budget No. 4, free upon request—mentioning "M.M." please.

**BOOSEY & HAWKES LTD**  
8-10 DENMAN STREET, LONDON, W.1 CERRARD 1648  
also 45 STATION ROAD, ALDERSHOT. Tel. 341



Nat "Strong Arm" Cole.

# HOW SHOULD YOU COAX A MULE?

Sweet Reviews by Laurie Henshaw

WOODY HERMAN and NAT "KING" COLE  
(and his Mule Skinner)  
Mule Train

WOODY HERMAN and NAT "KING" COLE  
(and the Trio)  
My Baby Just Cares For Me  
(Capitol GL3209)

AFTER the Tennessee Ernie and other "straight" versions of "Mule Train," this Herman-Cole offering comes as something of a shock. Cracking the lyric from tongue to tongue, Woody and Nat deliver their own duet interpretation of the mule skinner's song in corny but cute style. Woody chides Nat for attempting to drive the mules by strong-arm methods; Nat agrees that the animals would probably respond if coaxed on "Progressive" and "New Sound" lines.

Although the burlesque is only mildly successful, the duetists put over the performance with a spontaneity that is rarely, if ever, found on a comparable British recording.

"Baby," a 1930 tune from the Eddie Cantor film "Whoopie," is in no way given a creditable revival. The vocalists sing without conviction to a "bestless" accompaniment from the Trio. The booming electric guitar, which is played amplified for both single-string and rhythm work, is mainly to blame for the general heaviness of the instrumental backing, but the woolly recording is also at fault.

THE TANNER SISTERS  
Mamma Knows Best  
She Wore A Yellow Ribbon  
(HMV DG273)

"MAMMA Knows Best," which sounds as though it might be based on a Jewish folk song, is a bright number, and the Tanner Sisters deliver the sentiments with their customary sparkling zest.

"She Wore A Yellow Ribbon" is the title song from the film starring John Wayne and Joanna Dru. This stirring U.S. Cavalry song is given rousing Dixieland backing by the Sid Phillips Orchestra (which accompanies in both sides), and the refrain is again adroitly handled by sisters Francois and Stella.

## THE STARDUSTERS

Through A Long And Sleepless Night  
Wouldn't It Be Fun?  
(Brunswick 64413)

NOW, I've heard everything. Admittedly, "Through a Long And Sleepless Night" is based on an old Gregorian chant; but was there any need to treat the pop song version like a hymn? Making a Tin Pan Alley hit sound exactly like a religious song seems closely akin to sacrilege. To emphasise the "holy" atmosphere, the Stardusters have even recruited an organist.

I am prepared to believe that, if all choral singing sounded like this, there might be a nationwide religious revival. Certainly the musical outcome is highly effective. But is it in good taste?

In "Wouldn't It Be Fun?" the Stardusters return to earth. The group sings well, and the small-band accompanying contingent, which features accordion and guitar, plays with commendable lift. The side, however, is not up to the standard of previous Stardusters recordings.

## ALVINO REY

(Guitar—with Rhythm Accompaniment)  
The Harry Ling Theme  
Steel Guitar Rag  
(Capitol GL32046)

IN reversal of the customary procedure, here we have an American musician slavishly copying a recording made on this side of the Atlantic.

The Ever Popular Standard  
**SALLY**  
KEITH PROWSE & CO. LTD.  
42-43, POLAND STREET, W.1

# JOYCE CLARK MEETS VAUGHN MONROE



Ex-Top Buzzer vocalist Joyce Clark snapped tele-tele with band-leader-vocalist Vaughn Monroe (see Towards TV).

## NFJO NOTEBOOK

by Les Perrin

LAST WEEK'S announcement in the Melody Maker that Mr. Claude Langdon, the impresario, had associated himself with the NFJO to present a Jazz Band Ball at his Hammersmith Palais on Monday, March 6, has aroused nation-wide interest. This Ball will be unique in many ways, but mainly because it will commemorate the 30th anniversary of the arrival of the OJJB. However, if this is successful, it is hoped that it will be but the first of many similar ventures.

In order to secure NFJO individual members of a Ball at the Ball, Mr. Peter Ward, the manager of the ballroom, has promised to reserve a block of tickets, price 2s. each, exclusively for them.

As the demand is already extremely heavy, members are requested to write direct to the Palais enclosing a remittance and s.a.e. without delay.

**TITO BURNS** has, I understand, accepted the Honorary Presidency of the Bop House, Black Fun, Kent. Secretary Eric Corser tells me that the first question Tito asked when invited to accept this office was "Is the club in the NFJO?"

Other news from this virile club is that they are preparing a unique evening for Kentish fans on Tuesday

next (28th), when bop dancers McKay Brothers and Vera, and the Quintet of the West Indian trumpet star, Pete Pitterson, will introduce their novel stage show prior to touring Britain's theatres and music-halls.

**THE NATIONAL EXECUTIVE** has asked me to stress the importance of clubs sending in their nominations for area representatives. It is essential that names should reach this office not later than March 14.

**ANOTHER INTERESTING ANNOUNCEMENT** from the Executive is that, at a recent meeting, it was decided to issue to Club Secretaries for their information, a quarterly report of the work of the Federation. This will commence in April.

**ILFORD SWING CLUB** are taking the entire Club Eleven entourage along to their Sunday Swing session on March 5 at the local town hall. Judging by the all-star bill, headed by Ronnie Scott, Ilford will have yet another full house. Secretary Maxwell Barker tells me of the immense help given to the Club by its President, Orzale drummer Eric Delaney.

**BIRTHDAY PARTY** at the Dutch House, Lee, celebrates the Calford Rhythm Club's third anniversary on Friday (March 3). Pete Paine has booked, in addition to Max Danby's, the Crane River Jazz Band. The MC will be James Asman.

BY eleven p.m. on Tuesday (21st), Britain's first Mardi Gras was roaring full blast in Woburn Place, London. Humphrey Lyttelton was leading his band, Cyril Blake's Calypso Serenaders, and a chain of dancers round the Royal Hotel's ballroom to the tune of "When The Saints Go Marching In." Balloons and streamers heightened the gala atmosphere. The merger of New Orleans and Port-of-Spain was artistically successful and financially encouraging. Calypsoes sung by Lords Beginner and Kitchener, Castillenes (fast Spanish waltzes with a kick in them), a Trinidadian Maypole Song and Jamaican traditional tunes played by the Calypso Serenaders made a striking contrast to Lyttelton's blues and marches.

The dancers slow at first to try their feet at Calypso dancing. Finally caught the feeling of the West Indian rhythms. All but a case-hardened contingent of London Jazzers who dismissed the Calypsoes as "all the same and pretty dud to dance to." But to the majority the evening was more of a party than a dance, despite a rambling hall and poor amplification. And the bands enjoyed themselves as bands are rarely seen to do.

Among the 500 celebrating Mardi Gras were Johnnie Stewart, Robin Scutt and Leonard Cottrell from the BBC John Whittle from EMI, Doug Whittin and Ken Lindsay of Melodie, Stephen Appleby of Tempo, Colin Pomroy of Jazz Selection, Bert Wilcox of the London Jazz Club, jazz reviewers Max Jones, Sinclair Traill, James Asman, Peter Leslie and John Vyse and nightclub notabilities Frisco and Happy Blake. And there were some 200 West Indian students and professional people.

In January this column suggested that jazz promoters should lend an ear to Calypso. I think the panic is on.

### Towards TV

A SHORT visit to the States which crammed in some television shows with Vincent Lopez and meetings with such stars as Vaughn Monroe, Nellie Lutcher, Sammy Kaye and Guy Lombardo sounds a very fair experience for a twenty-three-year-old British dance-band singer.

Girl just back with these exciting memories is Joyce Clark. For three years with Ivy Benson and well known around Manchester dance haunts before that, Joyce left Ivy to take a year's rest from the rigours of dance-band work, then visited America to stay with relatives.

A present was waiting for Joyce when she returned—a broadcast in the Michael Howard show, which she carried out last Tuesday (21st). Following her experiences with Vincent Lopez in American TV, it is towards this medium that she is now directing her attention.

### Twenty-year contract

WHEN coloured trombonist and dancer Ellis Jackson took his valedictory bow with Billy Cotton and his Band at the Brixton Empress on Saturday (18th), he brought to an end an exciting career which began over 50 years ago in his native Mauricepown, New Jersey (USA).

Trained by his cornettist father, who ran a large all-coloured band which bore the family name, Ellis entered show

business as a child and soon developed from musician to actor, appearing as "Topsy" in heavyweight boxer John L. Sullivan's "Uncle Tom's Cabin."

Ellis came to England in 1918 and, after touring with his father and on his own, joined the Southern Syncopated Orchestra when it opened at the Philharmonic Hall in Great Portland Street, W.

While doubling at Moody's night-club, Ellis met trumpeter Jack Block and they formed a double act called Jackson and Blake which lasted for five years.

Going into Ciro's, in London, one evening in 1930, Ellis met Billy Cotton who had just returned from an appearance at Ciro's in Paris. Bill offered Ellis an engagement which started at the Alhambra Theatre a few days afterwards and lasted for nearly 20 years.

Now at 59 Ellis is teaching other folk to use their feet intelligently, at his Brixton tap-dancing school. He is also spending more time with his elderly mother, who came to England two months ago to see him for the first time for forty-two years.

### Housewife's choice

IF you were to visit a small suburban house at Thornton Heath in Surrey one Thursday evening as I did, you would find a charming twenty-two-year-old brunette housewife washing up the dishes.

A few hours later, you would see this girl on the stand at the South London Bop Club, Norbury, blowing the alto, solos in Ventura's "Euphoria."

This housewife's choice is bop. She has been playing alto for only two years, yet her tone, phrasing and ideas have aroused the admiration of many of the country's name instrumentalists.

Ralph Sharon thinks "she is the only girl jazz stylist I have heard since Kathy Stohart. Her tone is full and big, and she plays in tune."

Top altoist Johnny Dankworth thinks she has a wonderful ear, is sure she will go a long way.

When I asked her name, she just turned to a sink and a forbidding pile of crocks and said: "Just call me Mary Lou."

### Dixieland dilemma

BEFORE a crowded house at Higher Broughton Assembly Rooms, Manchester, on Saturday last, Sid Phillips and his Band were in their third number when Sid's G-sharp key suddenly snuffed off his clarinet.

That he completed this session and the following session at the ballroom, without anyone realising the difficulty he was working under, is a tribute to his superb musicianship.

As the following day was Sunday, and the band due to play a concert at the Plaza Cinema, Chorley, Sid was at his wits' end to find either a replacement key or someone to carry out the necessary repair.

However, a telephone call to Manchester instrument repairer Sid Norton brought him post-haste to the maestro's hotel, the key was repaired, and delivered back to him in good time for the evening concert.

Not only was Sid Phillips delighted with the speed and quality of the repair job, but was more than a little impressed with the spirit of co-operation shown.

# ANCIENT v. MODERN

## Readers take up the controversy

I NOTICE from the Melody Maker (18/2/50) that Kenny Clark denies that Louis Armstrong said that bop was "one long search for the right note." To the best of my knowledge Kenny Clark was not present at the Anglo-American Press Association dinner at which Armstrong made the statement. I was, and I heard him.—Henry Kahn, Rue Claudel, Paris, 8c.

**ELECTION STUNT**  
MAURICE BURMAN'S allegation ("Old-time Stars are Trying to Forget It") smells like an election stunt.

It is probably far more accurate to say that Byas and Moody, being coloured, demand a far more flexible yardstick than top. The mathematics of this modern "music" are incompatible with the coloured man's urge to improvise and express himself emotionally. Consequently, its exponents will soon be confined to a separate section of white musicians—playing the final ignominious swan-song of the swing era.

It is significant that Hawkins, surrounded by bop musicians, elected to play in his traditional manner when he visited England. Armstrong's attitude is too well known for realizations to be thrust in our faces.

But Maurice's citation, frankly amazes me. Having developed New Orleans music throughout his life, there can be no doubt as to the master's predilections, although perhaps, his statement, "Bop is deadlier than Abraham Lincoln," reported in the Melody Maker last year, will turn out to be unsubstantiated. —Heather S. Good, President, Amarty Jazz Appreciation Society, Inkworth, Widd.

**PRO** . . . I FELT I must write to you in appreciation of the New Modern Orchestra of Vic Lewis which I first heard last night (18th) in the Light Programme. This is certainly an awakening for those eyes in this country who are so pessimistic about our musicians and their playing ability.—R. W. Neilson, RAF, High Wycombe, Bucks.

I FEEL I must write in praise of what was the finest musical programme I have ever heard on the BBC—that by Vic Lewis and his Orchestra. What a revelation to hear such phrasing and arrangements and know that these emanated from a British band.—Ray Greenes, No. 1 Millers, St. Helier, Jersey, CI.

WE would like to put on record our thanks to the BBC and our congratulations to V.C. Lewis for one of the finest half-hour's radio entertainment ever. For months and years we have longed for a programme similar to that broadcast last Thursday and at last we have been satisfied. —N. C. Simmons, R. Gilton, Millers, St. Helier, Jersey, Surrey.

Many more letters have been received expressing the same sentiments as those contained in the above letters. One or two others, however, take an opposite viewpoint, as for instance:

**AND CON**  
YESTERDAY (18th) I heard the first broadcast of Vic Lewis and his "Modern Music." If anyone is authority at Broadcasting House



Dishes to Dizzy on Thursday nights goes altoist Mary Lou (see Housewife's Choice).

### Too many names

MY Paris correspondent Henry Kahn tells me that Hawkins had unburdened himself on bop while in Paris.

"There is nothing new about it," said Hawk. "It has existed for years. The only novelty is the name, and I think that is a mistake, anyway."

"Finger playing" (as Hawk calls the technical stuff) "is developing, but it is not new. Twenty years ago people listened to that kind of music and enjoyed it. It was jazz. Now it has a name and a great many people say they do not like it."

"Why? Just because it has a name. It's a pity the word bebop was ever invented."

Hawkins believes that technique in jazz has improved generally, though there are still too many musicians who pick up an instrument, blow down it, and think they are fit to go out and get jobs. But his technique improves, he thinks, so the standard of professional playing will be set higher.

He said he never played New Orleans jazz, because he happened to come from somewhere else.

"I know a great many bands playing New Orleans style," he said. "They learned it all from records. Some of them play well enough, but I have always felt that New Orleans music is peculiar to New Orleans."

"In my opinion, we have too many names for styles. Each man plays as he feels, and there is little point in labelling."

### Now it can be told

WITH the endless dubbing that goes on in the film world—Al Jolson singing for Larry Parks, Nelson Eddy doubling for a whale, etc.—the story can now be told of a successful voice transcription in British films.

Bound to secrecy until now by a clause in his contract, band-leader-vocalist Leslie Douglas confided the other day that his was the voice singing "Rosanna" from the mouth of Stewart Granger in "Madonna of the Seven Moons."

Chosen because of the strong resemblance of his voice to Granger's, Leslie also dubbed for him in "Caesar and Cleopatra."

heard this travesty of art it will surely be the last. It may be called, modern, but it certainly was not music. Whoever called this sort of thing "The New Noise" had the right idea.

I come from a musical family and give myself credit for at least a little musical taste. Those awful thirty minutes gave me a sour taste and a headache. You cannot enjoy music without understanding it, and I wonder how many of the Vic Lewis fans of these are any left really do understand this Modern Music, or ever will.

In conclusion, I must admit the obvious fact that I do not understand this NOISE, but perhaps my musical knowledge is too limited. Ah, well, progress is a wonderful thing. —Bert Dodds, East Ham, E.6.

### SHARON, ESQ.

I LISTENED to Ralph Sharon with his sextet broadcasting on a recent Monday evening and I do feel that his piano style is really tremendous, particularly his solo "You're Breaking My Heart." I was completely enthralled at the simplicity and beauty of the arrangement, and Ralph's delicate touch, with just the right amount of bop in it, capped the whole performance.

Here's looking forward to many more similar broadcasts. Perhaps you could tell me whether he has recorded many discs, and, in particular, the tune mentioned above—Wilbur Wright, Uxbridge, Middx.

Ralph Sharon has not recorded "You're Breaking My Heart," but he is featured on the following Esquire sides:

- The All Star Sextet: "Galaxy" (10-006), "Confirmation" (10-010), "First Gear" (10-019), "The Esquire Five" (10-021), "What Is This Thing Called Love?" (10-022), "Lady Be Good" (10-023), "Boppin' At Esquire" (10-024), "Al Dean's All-Star Sextet": "My Baby Likes to Bebop" (10-025), "Dae-Jack-key Jump" (10-026), Keith Bird and the Esquire Six: "How High The Moon" (10-046).—Es.

## FELDMAN'S GREAT LINE-UP OF HITS

# DON'T CRY JOE

I'LL STRING ALONG WITH YOU  
SOMEONE LIKE YOU  
MY DREAM IS YOURS

B. FELDMAN & CO. LTD., 125/7/8, Shaftesbury Avenue, London, W.C.2  
Temple Bar 5532

## OLDE TYME

NEW NEW NEW NEW NEW NEW  
**TAKE YOUR PARTNERS, PLEASE**

An Album of Olde Tyme Dance Music with full dance instructions, including—

**BARN DANCE • LANCERS  
VALSE COTILLION  
SCHOTTISCHE • VALSE**

Price 3/-

Send for our catalogue of Olde Tyme Dance Music.

J. B. CRAMER & CO., LTD., 138, New Bond St., London, W.1 MAYfair 3456

NOTHING CAN STOP IT !!

# COME HITHER

WITH  
**YOUR ZITHER**

Recorded by

MAX MILLER, HMV B9878 GEORGE FORMBY, Decca F9356  
Orchestrations - 2/6

KEITH PROWSE & CO. LTD., 42, 43, Poland St., W.1 GER. 9000

## Ad libbing..

.. by RIFF

Clay tablets, about 3,800 years old, uncovered near the ancient city of Nippur, Iraq, include the text of a song.—(News Item.)  
There's a boom in his revival. Let us hear this odd survival. British listeners demand it with one voice.  
The museum mustn't hoard it. Pic-Wee Hunt must re-record it. Then we'll hear it every day on "Housewife's Choice."

# BILLY (MOLINERO) MILLER GOES INTO HATCHETT'S

A NEWLY formed six-piece rumba band starts at Hatchett's Piccadilly Restaurant next Monday (27th), replacing "Riccaroo's Rumberos," led by Dick Whittall, who leave after a successful engagement of over three months.

The new outfit will be called "Hatchett's Molineros." It will be led by well-known broadcasting pianist Billy Miller (Molineros is Spanish for Miller).

Billy will be leading Tommy Rainforth (tpt., maracas, etc.), Freddy Gilmore (flute, tambourine, etc.), Tony Alton (gtr. and vcl.), Albert Smith (drs. and vcl.) and Len Morgan (bass).

Billy Miller will sing with the new Hatchett's rumba group, in addition to leading from piano. He has frequently broadcast with Owen Walters, and also in solo dates. In addition, he has just finished a long run under Robert Probst's leadership at the Saville Theatre.

## Lynn Mason returns

Absent for over a month with laryngitis, Lynn Mason, vocalist with Chappie d'Amato at Hatchett's, was able to resume work last week and will broadcast with Chappie and his band in "Mayfair Merry Go Round" on Tuesday next (28th) and also on March 14.

## Lyceum bands move out as Roy enters

When Harry Roy and his Band start their resident season at the Lyceum Dance Hall on April 3, both bands at present playing there will be moved elsewhere on the Mecca circuit.

Ivor Kirchin takes his entire outfit to the Paramount Dance Hall in Tottenham Court Road, and Les Ayling shifts en bloc to another Mecca dance hall in London.

Ivor, who is under contract to Mecca until 1952 and has been with the firm for 20 years will lead four saxes, two trumpets, bass, piano and drums. He will share the vocals with trumpeter Fete Joachim. Fete has been in hospital for a month, but hopes to resume work tomorrow (25th).

Ivor spent eight years at the Paramount before going to the Lyceum four years ago.

Les Ayling, who joined Mecca professionally in 1944 after various engagements with them as a semi-pro, has played at the Lyceum for just over four years, except for eight months at the Empress Ballroom, Dundee, in 1946-47.

## Weir band Sunday spot switched

On March 5, clarinetist-band-leader Frank Weir's Regal Sunday Club dances, promoted by Jack Bloomfield, will move from Churchills to the Cafe Anglaise, and will run as usual from 7.30 till 11.30 p.m.

Prior to this, Frank is contracted for a Saturday night dance at Churchills tomorrow, other commitments including the Royal Aero Club Ball on March 8, and a dance at St. John's College, Oxford, on March 10.

The present modernistic Weir line-up comprises: Johnny Dankworth and Bill Suett (altos); Johnny Gray and Don Rendell (trns.); Terry Lewis (tpt.); Andy Dennitta (pno.); Charlie Short (bass) and Jimmy Benson (drs.). His vocalist at the Regal Sunday Club is Tom Henry.

**HARRY ROY, HARRY LEADER and TITO BURNS**  
create the latest novelty sensation

**OPEN THE DOOR POLKA**  
backed with **WALTZING IN A DREAM**  
(WALTZ)

In great demand everywhere  
**IF I EVER LOVE AGAIN**  
(FOX-TROT)

Recorded by Frank Sinatra, Evelyn Knight, Jo Stafford, Leo Lawrence, George Paxton  
backed with  
The bright Quick-step  
**PICNIC IN THE SNOW**  
S.O.'s 3/- F.O.'s 3/6

E. KASSNER MUSIC CO. LTD.  
133a, CHARRING CROSS ROAD, W.C.2  
GER 5063

## More changes made at Wimbledon

A FURTHER change of dance music is scheduled to take place at Wimbledon Palais on March 6. On this date, Archie May and his Music will finish their contract, and Jan Raffini and his Orchestra, who have been playing odd nights at Wimbledon for some time, will take over to play opposite Nat Allen.

Questioned about this unexpected change, Mr. Archie Sherrburn, proprietor of the Palais, told the "MM": "This change of music is forced on me by the change of policy which I have adopted, whereby all pop, or similar music, is barred from now on."

"It is very hard luck on Archie May. I actually like his orchestra very much, but he started to rehearse it before my change of musical policy, and I now find that the band which he had prepared is much too bright and lively for the strict-tempo dancing which I now feature exclusively in all my programmes at the Palais."

"I hope to have Archie May back some time, as he has given me complete satisfaction." Asked how his rigid "no pop" policy (started on February 13) had affected attendances at the Palais, Mr. Sherrburn said: "Quite frankly, the attendance on Saturday evening was quite a bit down. I didn't notice much difference on the other nights."

"In any case, I am quite satisfied, because I have heard nothing but compliments about the new regime from the keen dancers. They tell me that we now have more of a proper Palais atmosphere than when pop music was played and a crowd of undisciplined 'live merchants' tended to drive the keen dancers from the floor."

## Des Williams to freelance

Vocalist Des Williams will shortly be leaving Paul Adam's Orchestra at the Berkeley Square Colony Restaurant in order to concentrate on his broadcasts and free-lance engagements. His last date with Paul is at a Hull concert on March 5.

Des recently aired solo in the "Welsh Rarebit" programme. He expects to be in this programme again before long. He will continue to feature on Paul Adam's broadcasts and recordings. His first disc with Paul, "In The Chapel of San Remo," has recently been released, and he will shortly be waxing again with the Adam band. With several more broadcasts lined up, Des now has his eye on the solo recording sphere.



Des Williams

## Abbott takes over from Kane at Fischers Restaurant

ENDING an engagement which began on January 2, vocalist-drummer-leader Alan Kane and his Band leave Fischers Restaurant, W., tomorrow (25th), and will be succeeded by sax-leader Frank Abbott and his Band on Monday next.

Alan, who leads on drums, takes the vocals and appears in cabaret, departs from Fischers rather than accept the management's offer to remain with a reduced personnel.

Band-leader Mantovani, who negotiated the job for Alan, tells the MELODY MAKER that he has fixed a very good summer engagement for the band, to appear each Sunday at a coastal resort. Further details are not yet available. According to the management, he would definitely have been retained, but for the unpredictable business obtaining in the West End at present.

The Conde-Tyree Latin-American group stays on.

Frank Abbott, whose engagement at Fischers is for one, or possibly two weeks, formed his band nine months ago. After playing at the Casino, Birmingham, and the Northumberland Hotel, Cliftonville, the outfit sailed on the "Queen Mary" for six months, finishing a couple of weeks ago.

Frank plays alto and clarinet, leading Keith Barr (tr., bar., cl.), Mike Asher (tpt., vcl.), Ivor Raymonde (acc., vcl., arr.), Bill Le Sage (pno., vba., vcl.), Pete Inde (bass) and Sammy Prager (drs.). This is the exact line-up as on the "Queen Mary."

## Star leaders to play Baton Ball

The Music Directors' Association—representative body of band-leaders which exists to promote fellowship and raise standards in the musical profession—holds its first annual dinner and dance at Grosvenor House on March 26.

At this big event, which will be aptly entitled "The Baton Ball," every branch of the profession will be represented, including band-leaders, conductors, musicians, publishers, producers, and stage and radio stars.

There will be a famous Guest of Honour, whose health will be toasted by a distinguished symphony conductor. There will be two dance bands.

Much of the organising is being done by Grosvenor House band-leader Sydney Lipton, who is Dance Secretary of the MDA.

## Sid Phillips, Billy Jones for Hammersmith Dixie ball

FOLLOWING last week's story announcing the Hammersmith Palais "Jazz Band Ball" (Monday, March 6), news is to hand this week of the signing of several more celebrities to appear at this special event.

Among these are famous clarinetist-band-leader Sid Phillips and old-time piano star Billy Jones, who played with the Original Dixieland Jazz Band at Hammersmith in 1920.

The Ball is to commemorate the visit of the ODJB thirty years ago, and the bands being featured are those of Harry Gold, Humphrey Lyttelton, Freddy Randall, and Mick Mulligan.

Tickets are still available from the Palais.

## Wiltshire, Baronne join Alan Carr

Recent changes at the Cafe Anglaise, where leader Alan Carr is now firmly ensconced, affect the vocal and percussion departments.

For vocalist his choice has fallen on Dorothee Baronne, who is well-known from her broadcasting, recording, television and stage dates. Dorothee will shortly be appearing in the Cafe Anglaise cabaret, in addition to singing with the band.

Returned to the West End is drum stylist Billy Wiltshire—ex-Maurice Winnick, Lew Stone, etc.—who recently joined up with Alan Carr.

## Club confusion

Promoter Bix Curtis informs the MELODY MAKER that some confusion seems to exist regarding the Music Makers Club and the Willesden Jazz Club. Bix wishes to make it clear that the two clubs are entirely separate undertakings.

The Music Makers Club meets at the White Horse Hotel, Church Road, Willesden, each Sunday at 12 noon. This Sunday's attraction is the new Kathleen Stobart group.

## STOBART GROUP GOES TO WORK: First picture



The "MM" was present to take this first-ever photo of the new Kathleen Stobart group, at their first full rehearsal. The boys listen as Kathleen explains a knotty point in one of the Ken Thorne special arrangements.

## LONDON CONCERT DATES FOR LEWIS AFTER HOLLAND

THE first London concert following the return of Vic Lewis from his triumphant Dutch tour will be at the Civic Hall, Croydon, next Tuesday (February 28) at 7.30 p.m.

A big West End concert follows at the London Coliseum on March 12, when not only the full Vic Lewis Orchestra but the new Kathleen Stobart group and Tito Burns and his Sextet will also appear.

The first successful scores in the nation-wide arranging competition being run by Vic Lewis's sponsors will be played at this Coliseum concert. Regarding the competition, the promoters wish to point out that, whilst a great many have already been received, there is still an opportunity for further entries to be sent in.

## KENTON PLAN

As already announced, it is hoped that when the final, prize-winning arrangement is played at one of the Vic Lewis concerts, it may be possible to get permission to bring over Stan Kenton himself to conduct the work.

Enjoying a very successful concert tour in Holland, Vic Lewis and his Orchestra broadcast from Hilversum last Tuesday (21st) and may be heard again this Sunday afternoon from the same station (2.50-3.30 p.m.). Hilversum (2), on 416 metres.

## Joe Saxe re-forms Trio: needs guitar

Recovering from his severe illness at the New Year season, piano-accordion leader Joe Saxe has been concentrating mainly on teaching for the past few weeks.

Now, however, Joe is re-forming his trio and will be opening the "Mayfair Kit-Kat Club" in London on March 4. The Monday following (6th) he and his trio are at the Palace Theatre, Blackpool, for a week's variety. A new recruit to the Joe Saxe ranks is bassist Les Peas.

Joe is still seeking the right type of modern guitar specialist to join his trio.

## DANKWORTH

(Continued from page 1)

appreciation of the average British fan have reached a stage where pandering to the lower emotions is no longer a good policy. I am confident that with a little explanation, a programme of good music, pleasantly presented, will prove to be a commercial attraction in itself.

The line-up of the band is Johnny Dankworth (leader alto); Don Rendell (tenor); Ed Harvey (trombone); Bill Le Sage (piano); Joe Muddel (bass); Tony Kinsey (drums); and Jimmy Deuchar (trumpet). Jimmy constitutes the latest discovery in the modern music world, and Johnny Dankworth is enthusiastic over his potentialities.

As Jimmy will be in the RAP until May, he will not be able to play all the dates at present. A star West-end trumpet player will be asked to deputise whenever he is unable to appear.

In his choice of a vocalist, Johnny has aimed at complete modernity by engaging Marie Benson.

## Peachey needs pianist

May Fair Hotel musical director Roland Peachey urgently requires a good pianist who can double accordion. Applications should be made to Roland, c/o the May Fair Hotel, Berkeley Street, W.1.

## DON SMITH SIGNS NEW FEM SINGER

Don Smith, trumpet-leader at Sherry's, Brighton, announces a new vocal capture to take the place of Annabelle Lee.

Newcomer is keen, seventeen-year-old Terry Lane, who started with Don on February 10.

With a rich voice in the Shelton tradition, Terry is settling down well in her first professional job. She is one of the several young vocalists who graduated in the Maurice Burman school, and she has been heard at the Feldman Club.

A change in the first alto chair is pending in Don Smith's Band, since Alan Braden is leaving shortly.

In his place Don is anxious to contact a good, modern player with a knowledge of arranging.

## STAR-PACKED BILL FOR SONGMEN'S SHOW

Making their biggest-ever attempt to raise funds for carrying on their important work, the Songwriters' Guild are promoting a giant celebrity concert billed as "Our Friends—The Stars" at the London Coliseum, on Sunday, March 5 (7 p.m.), when dozens of stars of show-business will appear.

Among the acts already billed are Donald Peers, Dick Bentley, Jimmy Edwards, Carroll Gibbons, Leslie Henson, the George Mitchell Choir, Billy Reid and Dorothy Squires, Anne Shelton and Jack Simpson.

Tickets, from £1 1s. to £3 3s. (boxes from £6 6s.), are still available from Victor Knight, General Secretary of the Guild, at 17, Berners Street, W.1 (Lan 8584 and Mus 7475).

**2-NEW BIG-BAND BE-BOPS**

ALLEN'S ALLEY  
14 Saxes, 3 Brass  
THAT'S EARL,  
BROTHER  
15 Saxes, 6 Brass  
Orchs. 3/6 each

**SMALL-BAND BE-BOPS**

BE-BOP BEBELS  
QUINTESSENCE  
BALTIMORE SOP  
BOPPY THE BOOGIE  
Orchs. 2/6 each

Recordings by  
HOWARD LUCRAFT'S  
Band of the above are  
available on  
BOSWORTH RECORDS  
Nos. BC 1225/6.  
Price 5/6 each, inc. Tax

**THE KISS IN YOUR EYES**  
S.O. 2/6 F.O. 3/- Song 1/-

**MAMA'S SAMBA**  
Orch. (inc. special Clar./Flute/Vcl. arr.) 3/6

A Beautiful New Format Billed  
**HALF A WORLD AWAY**  
Double No. S.O. 3/- F.O. 3/6

**BOSWORTH'S** 14/18, Rotten St., W.1. TEL. 4061  
Send for Free List of Discs and Tapes.

**THE RAGE OF THE CONTINENT**  
*Mademoiselle Hortensia*

**ORCHESTRAL CLUB**  
Terms:—  
F.O. £1 12s. 6d.  
S.O. £1 4s. 6d.  
TRIO 16s. 6d.

**JOHNSON RAG**  
backed with  
**TOOT TOOT TOOTSIE**  
(Goo'bye)

**FRANCIS, DAY & HUNTER, LTD.** 138-140, CHARRING CROSS RD., LONDON, W.C.2  
TEL. BAR 9351

# Technidiscs reviewed

## Ivor Beynon's 'Bellevue Central and Keyboard' Touch for Accordion'

THIS is the first accordion tuition record I have had the opportunity of studying, and I must say that the whole thing has been very well conceived. Sixty-one disks with bellows control and the musical examples have been thoughtfully chosen and illustrate this aspect of accordion technique especially. The balance between the voice and the accordion is first-class and Ivor Beynon's speaking voice is pleasant and inspires confidence.

Inside two factors, the all-important question of keyboard touch and also again the script has been well prepared and the execution is excellent.

Two small criticisms, for musicians interested in the material, but although the examples the material on the first two disks is excellent, the first two disks are not referred to in the text. As the record is obviously intended for beginners I think they should have done so. Also the strike home is a bit thin, but yet the basses in the Percussion tuition from skilled players is of course expensive, and cost apart, is not always perceptible. Here, then, is the answer. In any opinion, this whole disc covers at least two whole personal lessons—value for money. At seven and sixpence, this recorded tuition has the additional advantage of being permanent and can be referred to time and again.

**TWO MARKS**

## Jack Fallon's 'Definition and Tone for Bass'

I THINK that this record has been very well made. To start with, Jack Fallon, although sounding somewhat nervous in speech, gives a good demonstration of modern bass style, using interesting progressions to demonstrate his points. These alone should give the imaginative bassist food for thought.

In the modern band the bass is in an "exposed" position and can be heard by everybody. Jack emphasizes the importance of firm left-hand pressure in getting a good sustained tone and shows how to create interest by getting away from the "limits" of the period part.

Points covered on the record are: the use of the lower strings, tonal balance between open and stopped notes, and how to get good, long notes without gaps between them.

The bass has been quite well recorded and this record is an extremely good supplementary lesson for the bassist who has to study from a tutor.

**JACK FALLON**

\*  
Technidiscs are marketed by  
Fischer Musical Publications, 21,  
Whitehall Street, London, W.C.1.

# How to clean-up the ends of phrases

by LES EVANS



Photograph shows Les Evans rehearsing one of his student orchestras.

ON reading the reports on the Arthur Johnson Orchestra, I noted that frequent remarks were made about release, breathing, and notes falling away in volume. These prompts me to offer my advice, for it is on these very points that I concentrate when rehearsing my student Orchestras sections.

Let's examine that lack of volume toward the end of a phrase. I have found that this is normally due to the fact that—

- (a) The boys in the section are just not concentrating.
- (b) The phrase is too long for the inside lower voices.
- (c) Someone in the section is either short-stinded or not breathing correctly at the start of the phrase.

The answer to the first weakness is obvious. The second can be remedied when the section leader realises this. His second tenor or lowest trumpet, as at the bottom of his register during the passage and the phrase must, therefore be split at some convenient spot. The third might be cured by breathing exercises (as outlined in the excellent Johnny Daniels' February 11 lesson), by setting the doctor or by cutting down amount.

Every person in the section should have a clear idea where the note is going to finish, and the parts should either be marked accordingly or the score re-arranged until a perfect finish is attained.

I know that different band- and section-leaders have their own ideas on release, but the method I employ is in fairly wide use and aims at getting all cut-offs at the end of phrases on the beat.

### SAFE METHOD

It is certainly a safe method because although it is sometimes difficult for five musicians to judge the top or second half of the beat, it is comparatively easy to find the start of the beat. To find the start of the beat, the phrase finishes with a dotted minium, the new one starting with two quarters on the fourth beat. The dotted minium would be finished on beat 3 and the new phrase started on beat 4 after a breath has been taken.

If the phrase finished, for example, on a dotted minium, followed by a beat rest, the new phrase starting in the next bar, the dotted minium should be given its full value and it should be the smallest note-value on beat 4. This means that if there is no breathing space, the last note in the phrase should be cut off at the end of the phrase.

### TECHNICAL BUREAU COUPON

Technical queries should be addressed to Tony Brown (Technical Editor), House 122, The Melbury Works, 100, High Holborn, W.C.1. For answering by our panel of famous instructors, no query can be dealt with unless this coupon is enclosed, together with a stamped addressed envelope.

### AMPLIFICATION

#### TEDDY WALLACE

IN spite of the fact that most large halls have installed electrical amplification, the band which does not possess its own amplifier is a fairly, however, new bands are being formed every day, and the purpose of this short article is to give some guidance to all who are contemplating investing in an amplifier and wish to get the best results from their ultimate purchase.

The best amplifiers are fitted with two 10" or 12" tweeter-speakers and either a moving coil or ribbon microphone. Class B microphones must be regarded as obsolete for dance hall purposes. The "make" should have a muting switch so that it can be cut out when not required.

The set should have 10 to 15 watts undistorted output for normal use, and if there is a provision for more than one microphone it is important to see that each "channel" has its own volume control.

### AC TONE CONTROL

I consider that the tone control is a snare and a delusion. All it does normally is to cut off the upper frequencies and make the reproduction "boomy" and unnatural. Remember that when a hall becomes crowded the sound is damped. Therefore a good "top" response is essential, otherwise announcements will be inaudible.

From a technical point of view, there is no reason why the electric guitar should not be plugged into the amplifier, but this is not advisable. The most satisfactory position for the guitarist's loudspeaker is right beside him so that he can hear exactly what he plays. If he uses the band's amplifier he will find himself playing away from the beat, because he will be hearing himself that fraction of a second after he plays.

### SUPPLY

The AC mains equipment is preferable to the universal model, but the selection goes depend on the district in which the band works. If areas in the band's locality are supplied with direct current, then a universal model is the only solution.

The speakers must be self-contained so that they can be set up away from the amplifying unit, for good results depend on intelligent positioning.

The best place for the speakers from an accurate point of view is at each side of the band slightly in front, twelve to fourteen feet above floor level. They should be angled slightly inwards so that the sound from each is directed to a point at the end of the hall six feet above floor level. Each hall presents its own problem, but the foregoing will indicate what to aim for.

Where the amplifier is intended to reproduce the band, balance is the all-important factor. Any musician who has been at a recording or broadcasting session will know that this means a certain amount of experiment with the position of the microphone.

# Technical Page

## A 'must' for semi-pros.,

says Kerrison Quartet percussionist-vocalist, BOBBY YOUNG (reviewing 'The Latin-American Way')

AT the outset, I must say that there is nothing to be said against this book from a critical point of view. Intelligently illustrated, it is as far as I am aware, the first to appear on the market charting the function and nature of the most widely used Latin-American instruments. I think that "The Latin-American Way" is going to prove especially helpful to the many dance bands around the country which, under the pressure of public demand, attempt rumba, samba, etc., giving in most cases a haphazard first anything-out-at-all rendition.

Latin-American music requires a highly specialised performance, and any band lacking it is well advised to give it a lot of thought and rehearsal in order to do it justice.

Ernesto Bos is, of course, an authority on the subject, and I think that he is to be congratulated on giving such a concise and yet so complete a survey of the history and usage of the fascinating South American percussion instruments.

The fact that this book contains hints on playing the individual instruments makes it a practical and instructive work at a very reasonable price. In my opinion it is a "must" for all semi-professional musicians.

"The Latin-American Way" by Ernesto Bos. Published by Goss, North and Co., Ltd. Price 6s. 6d.

### Mouthpiece change

#### LEON CALVERT

Q.—After five years of dance band work, I found a brass band to find that my trumpet mouthpiece, after having the Shank turned down, did not produce a smooth enough tone to match the other cornets. I bought a new correct mouthpiece, but found that it made my lips very sore and had to go back to the old mouthpiece. I cannot afford to buy changing mouthpieces as can you advise me what to do?

A.—Your big mistake was to make such a drastic change. There is such a great difference in the two sizes that I'm not surprised that your lip was affected.

I suggest that you try to obtain a mouthpiece with a deeper cup and just a little wider diameter than the 1 1/2". If you take the mouthpiece back to the shop you might be allowed something nearer your new purchase. After you have chosen your mouthpiece do as much practice as possible using the minimum pressure until the lip muscles get used to the change.



# UNRIVALLED VALUE

IN MODERN DRUM DESIGN

▲ 20" x 15" DRUM with

- SUPERIOR WIRE MESH
- HEAVY PLATED TENSION RINGS
- HANDLED TENSION RINGS
- RETENTION TONG CENTER
- HIGH GLASS BEARING, WHITE OR BLACK.

FOR £10 - 4 - 0

Plus 5s. 6d. P.p. Tax.

Details and name of local agent from—  
JOHN GREY & SONS (LONDON) LTD.,  
78-79, Broadwater Green, London, E.C.1

# ROC

MOUTHPIECES and REEDS for Ted Heath Sax Stars

LES GARNETT

"I got the best because I want through the whole range of my instrument—and the right amount of edge"—and in every way."

"Sax reeds are among terrific... they stand up to heavy wear and moisture and I find I get more out of them in every way."

# HARRY HAYES

THE SAXOPHONE SPECIALIST

GOLD LACQUERED ALTO SAXOPHONES

CONN MARK 8	£28 - 0 - 0
RING ZEPHYR	£20 - 0 - 0
SELMER GIGAR CUTTER	£20 - 0 - 0
BUERCHER	£25 - 0 - 0
PENNSYLVANIA SR SILVER (NEW)	£25 - 0 - 0
SELMER ABSOLUT	£40 - 0 - 0

SAXOPHONE AND CLARINET ACCESSORIES

BRAND NEW SHAWD VIBRAPHONE CASES: CLARINET £11.5, GARDNER MILD CUTTERS 2/11. EMB. REEDS: YANCOEN, DRUM, RUC, UPRVAL, HONKARD, LONVAL.

28, Southey St. (Catholics Church), London, W.1  
General 1285  
HOBBIS: 19 LAM.-L19 LAM. 1811, 19 LAM.-19 LAM.

Harry Hayes



Back again!  
Selmer Saxophones

WHAT takes a cleaner cut of the "commercial" class? Onebigpoint is the preparation of the wood. Blocks for cheap cleaners are rubbery machine turn—right through the natural fibres. Blocks for Selmer cleaners are split along the grain in the traditional way, working with Nature there's less chance of cracks—ask any customer in wood.

Then there's the fine adjustment of the complicated Boehm mechanism—the long ribs and the left-hand duplicating keys. Nickel silver, a durable alloy sympathetic to the customer's touch, is hand forged for these Selmer keys.

The right material for the job fashioned in the right way costs you a little extra, but there's a lot of difference in the way the professional "saxists" cut a difficult passage.

It's over 11 years since you had a chance to try a new French-built Selmer. Write "Selmer" on a P.C. and we'll send you the art folder today.

114-116 Charing X Road  
London W.C.2



# Collectors' Corner

Edited by Max Jones and Siskier Trull

## CAPITOL DISCS TO COME

compiled by  
Ralph Venables

**THROUGHOUT** last autumn, Dave Dexter (who supplied this information) supervised a number of interesting recording sessions for Capitol Records, Inc. in Hollywood, New Orleans and Kansas City. Judging by the personnel, the majority of these sessions should prove quite stimulating to a wide variety of jazz enthusiasts, and reports on the few sides already released (notably the Sharkey titles) indicate that there is some really good stuff to come. How much of it, we wonder, will appear on English Capitol?

- SALLY MARTIN** (vocals), with Anita Baker (piano), Henry Lamare (drums), George (bass), Larry (trumpet), and Bill (saxophone).  
5121-1 The Little Wooden Church (Cap. 57-10461).  
5121-2 Please Is The Only One (Cap. 57-10441).
- HERB ALLI** (vocals) (Cap. 57-448).
- PETE DAILY'S CHICAGOANS**, Pete Daily (voc.), Warren Smith (piano), Harry (trumpet), Henry Lamare (drums), Don (bass), George (saxophone) (trumpet), George (saxophone) (trumpet).  
5121-3 Don't Hear Me (Cap. 57-1041).  
5121-4 O'Kathryn (Cap. 57-1041).  
5121-5 Don't Hear Me (Cap. 57-1041).  
5121-6 O'Kathryn (Cap. 57-1041).
- CLEO BROWN** (voc. and waltz), with Henry Lamare (piano), Larry (trumpet), Zully (saxophone) (trumpet), Fred (bass), The Hubert Menus (drums).  
5121-7 The Only One (Cap. 57-1041).  
5121-8 Don't Hear Me (Cap. 57-1041).
- BIG RED ATTON** (vocals), with Vic Dameron (piano), Don (bass), George (saxophone) (trumpet), and J. D. King (trumpet), Ursula Lansing (voc.), Howard (trumpet), Larry (trumpet), George (saxophone) (trumpet), Zully (saxophone) (trumpet).  
5121-9 Let's Get Together (Cap. 57-1041).  
5121-10 Let's Get Together (Cap. 57-1041).
- PETE DAILY'S CHICAGOANS**, Pete Daily (voc.), Warren Smith (piano), Harry (trumpet), Henry Lamare (drums), Don (bass), George (saxophone) (trumpet), George (saxophone) (trumpet).  
5121-11 Let's Get Together (Cap. 57-1041).  
5121-12 Let's Get Together (Cap. 57-1041).
- BLUET LUTER** (vocals), with Earl Brown (piano), Henry Lamare (drums), Fred (bass), George (saxophone) (trumpet), George (saxophone) (trumpet).  
5121-13 Let's Get Together (Cap. 57-1041).  
5121-14 Let's Get Together (Cap. 57-1041).
- JOHN E. DALLAS & SONS, LTD.**, Dallas Building, Citrus St., London, E.C.2.

**ARMAND HUG** (vocals), with Frank Prentiss (piano), Don (bass), George (saxophone) (trumpet), George (saxophone) (trumpet).  
5121-15 Let's Get Together (Cap. 57-1041).  
5121-16 Let's Get Together (Cap. 57-1041).

**SHARKEY RONANO'S KINGS OF DIXIELAND**, Sharkey (vocals), Ronano (piano), Larry (trumpet), George (saxophone) (trumpet), George (saxophone) (trumpet).  
5121-17 Let's Get Together (Cap. 57-1041).  
5121-18 Let's Get Together (Cap. 57-1041).

**TOMMY DOUGLAS ORCHESTRA**, Tommy (vocals), Douglas (piano), Douglas (trumpet), Douglas (trumpet), Douglas (trumpet).  
5121-19 Let's Get Together (Cap. 57-1041).  
5121-20 Let's Get Together (Cap. 57-1041).

**WALTER BROWN** (vocals), with Jay McSherry's ORCHESTRA, Walter (vocals), McSherry (piano), McSherry (trumpet), McSherry (trumpet).  
5121-21 Let's Get Together (Cap. 57-1041).  
5121-22 Let's Get Together (Cap. 57-1041).

**RED NICHOLS AND HIS PERSIANES**, Red (vocals), Nichols (piano), Nichols (trumpet), Nichols (trumpet).  
5121-23 Let's Get Together (Cap. 57-1041).  
5121-24 Let's Get Together (Cap. 57-1041).

**MARVIN ASH AND HIS DIXIELAND BAND**, Marvin (vocals), Ash (piano), Ash (trumpet), Ash (trumpet).  
5121-25 Let's Get Together (Cap. 57-1041).  
5121-26 Let's Get Together (Cap. 57-1041).

**HAPPY LAMARE AND HIS LEVER LOUNGE**, Happy (vocals), Lamare (piano), Lamare (trumpet), Lamare (trumpet).  
5121-27 Let's Get Together (Cap. 57-1041).  
5121-28 Let's Get Together (Cap. 57-1041).

**ZUTTY SINGLETON AND HIS ORCHESTRA**, Zutty (vocals), Singleton (piano), Singleton (trumpet), Singleton (trumpet).  
5121-29 Let's Get Together (Cap. 57-1041).  
5121-30 Let's Get Together (Cap. 57-1041).



### RAY ELLINGTON

"KING OF BOP"

Tops the "Melody Maker" Poll with his Small Band. He is completely Carleton equipped. His outfit is built around the 50" x 21" Bass Drum.



### FREDDY RANDALL AND HIS BAND

STILL RESIDENT AT CARLTON'S FERRY INN, AREL ROAD, EDMONTON

EVERY SUNDAY, 7-10 P.M. AND ON CLEVELAND RECORDS

DETAILS: HARRY RANDALL, 2, ST. EDWARD'S ROAD, LONDON, E.10. Tel. 9700 and 6674

### Top-drawer Lyttelton

#### Jazz record reviews

**HUMPHREY LYTTELTON AND HIS BAND** (Parrish Bros. RSC-4, 6A.)  
Lytelton (vocals); Wally Franke (piano); Keith Smith (trumpet); George (bass); Buddy (drums); George (bass); Howard (trumpet); Art (vocals); Wright (bass); Lee (trumpet); (vocals); and Howard (vocals).  
Recorded in London, November 20, 1948.

**THE CASTLE JAZZ BAND** (Parrish Bros. RSC-4, 6A.)  
George (vocals); Howard (trumpet); Wally Franke (piano); Keith Smith (trumpet); George (bass); Buddy (drums); George (bass); Howard (trumpet); Art (vocals); Wright (bass); Lee (trumpet); (vocals); and Howard (vocals).  
Recorded in London, November 20, 1948.

**12-in. swing**  
Them, on the last (or stomp) theme, the band, and soloists get going good. Cornet is again excellent, and the clarinet and trombone vary the mood with more restrained variations. Charlie plays an amusing second-swing tune which sticks in the mind.

**Best version**  
"Memphis" opens with hand treatment of verse and chorus that is a model of great-cut jazz ensemble, followed by a clarinet chase chorus and trombone and cornet solos, all of which are pretty good, and then ensemble to the end, building up a buoyant swing. Lyttelton's solo will be thought out and perfectly played. This must be about the best jazz version of "Memphis" recorded in Britain. There are not many good records of it known anywhere, and of those I know, only the Art Hodges Blue Note (with Bechet and Wild Bill) makes a warmer impression. Even there, Dawson plays nothing so creative as Lyttelton's work. He just plays very close to the melody with hot tone and phrasing.



This was how Humphrey saw the Lyttelton Band in the recent "London Town" TV show. The picture shows George Hopkins (trumpet) in place of Howard Howard (who played on the record reviewed this week).

Around about the centre of side one the drummer takes to off-beating like a whip-crack, and for a moment I thought they'd gone into "Mule Train". Towards the close there is an undeniable ferrous—on the part of the band and some kind of gathering that is whooping ten to the horns—but this is faded out in its prime by mechanical means. To compensate, side two begins with a fade-in. Pretty soon the ferrous and the whooping is back, but it recedes while the trumpet, clarinet, trombone and tuba take solos, only to return, reinforced by clapping, with the piano and subsequent vocal. The side ends, oddly, with the sound of marching feet—presumably the Castle Band leaving the stand.

Despite which it has the bizarre appeal of a Boyd Senter's Gore record or a Boyd Senter's Senterpodes—K. J.

**HOT LIPS PAGE'S HOT SEVEN**  
1. Keep Rubber On Uncle Sam's Shoes (Barney, 65-5, 6A.)  
Page (voc. and waltz); George Adams (piano); Howard (trumpet); George (bass); Don Bryson (trumpet); Clyde Hart (trumpet); John Bryson (bass) and Cabell (trumpet). Recorded June, 1941.

**GENTLEMAN** (from Kansas City) with a mighty powerful set of lungs is Oran "Hot Lips" Turner, and he made his name as a trumpeter with the Blue Devils and Bennie Moten's Kansas City Orchestra. His style of playing follows closely on that of Turner, from whom he may have learnt much in those days when they both played on 12th Street.

I find both these sides most attractive and they should prove to you that not all the true jazz stemmed from New Orleans—the great Middle West had quite a hand in the pie as well.

Hot Lips' rough-hewn vocals and muted horns have much the same quality. Not too much subtlety, but plenty of subtlety, and richest endowment.

Also is a baffling record—full of hill-billy and revival-meeting atmosphere and studded with banjo and tuba solos, innumerable bits of stringing, band-clapping and shouting.

There is nothing here for example, to equal the supercharged energy of the named cornet solo on "Weary Blues" (London Jazz 3) or the Castle title.

George Campbell is notable for the positive beat of his three last choruses and for some rocking solo. The trombonist is a real "seer" and the trumpeter has a strong and ideas, but rather poor tone. Charlettett Parla shows a light touch and good harmonic sense.

The backing is less successful because the trombonist cannot get the measure of his important part.



### MAKING SAXOPHONE HISTORY

The biggest advertisement since the war demonstrated our faith in this new Pennsylvania model and the initial response is most gratifying. Around town the boys are really enthusiastic—from the leading Provincial pros—'we've had enthusiastic letters. You owe yourself the thrill of trying a brand new sax. It's over ten years since you did and there's a lot of extra "know how" packed into the design. There's a four page ad folder waiting for you if you'll write "Pennsylvania" or "Penn" for short on a P.C.I.



This new Pennsylvania is a full entire's model with features light action and snap sucking pads. It's craftsmen built throughout and has been tested by a panel of big-time pros.

Selmer 114-118 Clarinet Cross Road, London, W.C.2



