

Melody Maker

INCORPORATING

'RHYTHM'

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EVERY FRIDAY - 4d.

BIG EUROPEAN PROJECT FOR DUKE ELLINGTON

Paris season followed by Belgium, Holland, Italy and Scandinavia

NEGOTIATIONS FOR DUBLIN VISIT

EIGHT BANDS FIXED FOR MSBC BALL

THE Musicians' Social and Benevolent Council, organisers of the annual Jazz Jamboree, are to promote another mammoth Ball this year—the "Musicians' Ball, 1950."

Date chosen for this important function is March 31 and the venue is Hammersmith Palais. The Ball—in aid of the Council's funds—will operate from 7.30 p.m. to 2 a.m.

No fewer than eight top-line dance bands are donating their services. These are the Squadronaires (directed by Jimmy Miller); Lou Preager and his Orchestra; Sia Phillips and his Band; Harry Gold and his Pieces of Eight; Kathleen Sibart and her New Music; Johnny Swinfen and his Band; the Hermans; Cyril Blake Rumba Band; and Cyril Blake and his Calypso Serenaders, with Lord Beginner.

Benny Lee and Bonar Colleano are among a number of famous artists who will be giving their services. Competes will be Jack Jackson, Lou Preager and Mark White.

Tickets are obtainable from Hammersmith Palais, or from the offices of the MSBC at 116, Shaftesbury Avenue, W.1. They will also be on sale at the door.

PARIS, Wednesday.—French impresario Jules Borkin is currently negotiating with Duke Ellington to bring his full orchestra to Europe for a season in Paris during April and possibly extending into May.

It is expected that the orchestra will appear at the Palais Chaillot.

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

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

For this reason, Borkin is booking only halls capable of holding 2,000 people or more.

Borkin told the Melody Maker this week that dates are not as yet definitely fixed, since much depends upon the shipping facilities available at the time.

But he added that he intended following the Duke's Paris season with a tour embracing Belgium, Holland, Italy and the whole of Scandinavia.

It is possible that the orchestra will also play in Dublin and to that end, he is in touch with Patrick J. Malone, Secretary of the Irish Federation of Musicians.

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

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

Gala night for Dixie fans at Hammersmith Palais



Taken on Monday night at the SPJO Jazz Band Ball, this picture shows just one section of the vast crowd which thronged Hammersmith Palais. They are listening to the special band leaders, grouped by Sid Phillips and including Freddy Randall and Mick Mulligan (backs to camera). This panorama of swaying, cheering, jam-packed colleagues was more reminiscent of Election Night in Trafalgar Square than of any scene in a dance hall. (More pictures on pages 3, 6 and 7.)

STAPLETON TO AUDITION NEW JOE LOSS MEN

JOE LOSS and the members of his Orchestra started their annual vacation last weekend, and Joe himself is holidaying at Nice.

When the band reassembles on April 2 it will be with a largely altered personnel. At least five musicians—including several stalwarts who had been with Loss for a number of years—have just finished up their contracts with the band.

Among those who have left are Billy McGuffie (pno.), Dave King (drs.), Ted Darragh (tmb.), Frank Freeman (trnr.), and George Latham (tpt.).

No steps have yet been taken regarding the replacement of

(Please turn to page 7)

Ralph Sharon Group booked for Fischers Restaurant

A FINE capture for Fischers Bond Street Restaurant is the modernistic Ralph Sharon group, which commences there on Monday, March 20. It takes the place of sax-leader Frank Abbott and his band, who were engaged for a short season only.

Before signing up with Fischers, Ralph Sharon had already booked a number of outside dates. Through the co-operation of Fischers' Jack Oliver, arrangements are being made for him to play them. The dates include three functions for the "T" Club and his group on the Continent (at Liverpool Stadium (April 2) and in Ted Heath's London Palladium "Swing Session" on April 9).

It is to be hoped that some airings direct from Fischers may materialise during Ralph's period of residence there. The resort is wired for broadcasting and there would seem to be no technical reason against such a project.

Ralph Sharon's engagement at Fischers has been negotiated by his sole agent, Allied Preager.

Adam reorganises Colony sax team

THE Melody Maker understands that Paul Adam is reorganising the saxophone section of his band at the Colony Restaurant.

He points out that there are no alterations in the personnel of his band at the Astor, with which he broadcasts.

On Sunday (3/11), making his first out-of-town concert appearance for about three years, Paul and his band visited the City Hall at Hull. His vocalists on this occasion were Frank Holmes, Des Williams and Helen Mack.

MORRISON TO FOLLOW CARROLL AT QUAG'S

After three and a half years of very successful residence, bandleader Eddie Carroll and his group leave Quaglin's Restaurant in the West End on March 25.

Succeeding Eddie will be violinist-leader Fred Morrison, who starts the following Monday (27/3). From his long leadership at the Trocadero (three and a half years) and Bates Club in Park Lane, and his associations with Romano's Restaurant and Murray's Club in the old days, Fred Morrison is widely known.

He is taking in a six-piece band with the instrumentation of violin-leads, tenor-sax, guitar, piano, bass and drums. Full details of personnel are not available as we go to press. The booking was negotiated by Emlyn Griffiths.

LOU PREAGER MEETS THE PREMIER



Hammersmith Palais MD Lou Preager had the honour of playing to and receiving the PM, Clement Attlee at last week's Labour Party celebrations.

RUMBA RHYTHMS IN VARIETY



Ritmando Roe faces the "MM" camera with singer Lettie Roe after a successful Variety debut last Monday at the Flushing Park Empire.

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NICHOLS: It's like an upheaval! DAILY: They're sick of cool music ARMSTRONG: We're getting back to normal KENTON: Bop is virtually extinct

The Great Dixieland Renaissance

In Hollywood

From DAVE DEXTER
(Capitol Records Executive)

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

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

"The public is sick of what the boppers call cool music," Pete Daily adds. "After taking it for five years the people have had enough. Now they are rallying around the pure and basic New Orleans stuff."

Louis Armstrong, who exits Hollywood this week after a profitable ten-day run at the Bal Tabarin, concurs with both Nichols and Daily. "All that wrong-note jazz stirred up a mess. But things are gettin' back to normal again. I ain't heard a bop band since I left New York's Broadway and I s'pect I won't even hear one when I get back there next summer."

Nichols, in his second year at the Hangover Club in the heart of Hollywood with his Pennies, moved three blocks up Vine Street to Sardi's Monkey Room on March 1. He followed Pete Daily's Chicagoans. Pete, putting his tarnished and taped-up old cornet in its case, will take his group on the road, heading first for San Francisco. It will mark his second engagement in the Bay City in three months.

Daily's sidemen include Warren Smith of the old Bob Crosby band, trombone and arranger; Stan Story, clarinet; Don Owens, piano; George Delebaugh, drums, and Jim Stutz, bass. Nichols currently is featuring the big bass sax of Joe Rushton as well as King Jackson on trombone, Bobby Hammack at the piano, Rossy McHargue, clarinet, and Rollie Culver, drums.

Revivalists

Armstrong's only personnel change in recent months has been Cozy Cole, who took over Sid Catlett's drum spot. Catlett now is gigging in Chicago. But the stirring Dixieland re-

naissance comprises much more than Nichols, Daily and Armstrong. Old-timer Albert Nicholas, of New Orleans, clarinet fame, is leading a spirited little combo which features Alton Redd on drums. Under the name of "Big Red Alton," the same tub-thumper makes records, on the side, as a blues-shouter for Capitol.

A few blocks from Virginia's Club, where Nicholas holds forth, Trumpeter Dale "Brodie" Shrift is leading a new Dixie combo featuring Marvin Wright, until recently featured with Jimmy Dorsey's band, on piano.

Then there are the Firehouse Five Plus Two, a showmanly group paced by Ward Kimball's trombone. This flashy unit plays



Pete Daily and his Chicagoans, a Dixieland band which is enjoying tremendous success in California, are among the leaders in the current renaissance of traditional jazz in the United States.

Monday nights at Mocambo, perhaps the most ornate niter in the world, and scores of Hollywood motion picture stars flock to dance the Charleston to the combo's Dixie beat.

Fire, fire!

Just last week in Hollywood, a group of young musicians organized the Six-Alarm Six in an obvious attempt to emulate the FET's phenomenal success. But whether they will ride to engagements in a huge scarlet fire truck, with siren screaming, re-

mains to be seen. Kimball admits his band can't copyright that stunt!

Still in the Los Angeles area, Nappy Lamare, his banjo-guitar and Dixie band have just been signed, at \$1,500 per week, for a stint at the ornate Ciro's Club on Hollywood's Sunset Strip commencing March 15. That means Lamare will leave his own Club 47 in North Hollywood, creating an opening for a Dixieland replacement.

Ben Pollack is in his sixth month at the Beverly Cavern. Mazy Matlock, on clarinet, is Ben's most-noted sideman. The venerable Ed "Sid" Orr also is well-kept, performing regularly at the Royal Room in Hollywood and a ring over KWIK nightly. Trombonist Ted Veeley also keeps active with his band. It's at the Tom-Tom Club.

Marvin Ash, the barrelhouse Oklahoma pianist, whose first records—featuring Eddie Miller on tenor and Andy Secrest on cornet—have just been released nationally by Capitol, is new at the Hi-Ho Inn. His style at the Steinway is remarkably similar to the late Bob Zurke's. Bob Smitolan, California trombonist, leads still another Los Angeles group—the thirteenth—which is working regularly.

King Dorsey

Nor is the Dixieland craze a Pacific coast phenomenon. Jimmy Dorsey has regained his potency as a box-office king with a series of Columbia records featuring

what Jimmy calls the "Original Dorseylan Band." Jimmy, moreover, right now is working the most prized location 109 in America—the Cate Bouze or New York's plushy Hotel Stacker.

Phil Napoleon, Bobby Hackett, Bill Davison, Muggsy Spanier, Bud Freeman, Mill Mole, Lu Walters, Bob Scobey, Leon Prima, Phil Zito and Sharkey Bonano likewise are fronting traditional combos in New York, Chicago and New Orleans. Bonano, indeed, perhaps has the most exciting band of all. He doubts between the Hotel Roosevelt and the Famous Door in New Orleans every night.

Not one group

Not a single bop group is working on the entire West coast today. Only one is employed in Chicago. Not more than five are active in New York itself. The only city, incidentally, where bop has ever proved successful at the box-office. Ex-topper Billy Eckstine says bop is dead that it needs "new blood and new ideas" over to be revived.

Charlie Ventura, at one time a bop champion, now wonders (in a recent Down Beat interview) if bop really was ever alive. Stan Kenton declares bop was "a temporary sort of thing, today virtually extinct."

As King Louis says, "things are gettin' back to normal again." But the records show that Dixieland never had it so good—not even in the "Golden Age" of the Columbia records featuring Mouldy Figs recall so fondly!

In London last Monday night



Norris Parramore at the Gold session.



"Put them all together, and they swell D-I-X-I-E!"—and here are Harry Gold's boys proving it!



Really getting into their stride at Hanover-Smith Palace are Humphrey Lyttelton's group. Beardless "Hamp" is on left.

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... and in New York
From Leonard Feather
THE revived interest in Dixieland jazz sparked mainly by Jimmy Dorsey's best-selling album on Columbia, "Dixie by Dorsey," had several repercussions. Jimmy's brother Tommy has jumped on the bandwagon, recording some new Dixieland material in addition to three RCA Victor releases in album form such as early T.D. items as "Davenport Blues," "Washboard Blues," and the double-sided "Milenburg Joys." Also, trumpeter Phil Napoleon, currently leading his own band at Nick's, has signed with Columbia and will revive his original Memphis Five name. Capitol has signed new contracts with such top-bet outfits as Red Nichols, Pete Daily and Sharkey Bonano. Several publishers have tried to cash in on the Dixieland movement by attempting to make popular songs out of some of the jazz standards. Hoagy Carmichael has come out with a vocal version of "That's a Plover," and Johnny Mercer has been commissioned to write lyrics for the old Nick La Rocca-Larry Shields opus, "At The Jazz Band Ball."

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- JIMMY HARRISON
- TOMMY McQUATER

— and many more if space permitted!

Welcome back to radio, George Evans

SOUND AND VIDEO

"RHYTHM RENDEZVOUS"
THE DROPPES
THE SLAVIN QUINTET
6 p.m. 28.2.50

DO you mind if I start with the accompanying quintet this week? I mean, it's usual to review the artists and then say something about the accompaniment; but, in view of the fact that the quintet consisted of Sam Harding (piano), Dennis Piercy (drums), Archie Slavin (guitar), Martin Slavin (violin) and Nat Slavin (bass), I had to mention them first.

The quintet was given one solo spot, "Begin The Beguine," and it was a colourful and delightful arrangement. The boys were fairly modern in their style of playing. Martin, in particular, playing very tastefully and being backed up by a quiet but solid rhythm.

The Korntes sang with excellent precision and good intonation. In "Old MacDonald" their chromatic changes were done faultlessly while at the same time they kept a good beat going. They also sang "Big Top," which sounded like one of Basie's very old riff arrangements put to words. It is remarkable how the jazz of yesterday becomes the pop song of today.

Both the Korntes and the Slavin Quintet can congratulate themselves for giving fifteen minutes' excellent musical entertainment.

"DESIGN FOR DANCING"
GERALDO AND HIS ORCHESTRA
10.35 p.m. 1/3.50

NOW a title such as the above suggests, to me at least, that the programme is intended primarily to be danced to. But in the first number, "Rosalie," there was a little change. In fact, as the programme

WHO'S WHERE

- PIA BECK-AMMY XLOEFER Quintet.**
Saturday: Southport.
Sunday: Southport (afternoon); Trecrore, Elphinst and Castle (evening).
- THE BURNS and Sextet.**
Monday: Bournemouth.
Wednesday: Lowestoft.
Friday: Sutton.
Sunday: Cardiff.
- Denny DENNIS.**
Week: Empire, York.
- Ben DUDLEY Trio.**
Week: Palace, Mansfield.
- Ray ELLINGTON Quartet.**
Week: Hippodrome, Norwich.
- George EVANS and Orchestra.**
Tuesday: Bradford.
Wednesday: New Brighton.
Thursday: Halifax.
Friday: Leyton.
Saturday: Sutton Coldfield.
Sunday: Astoria, Manchester (afternoon); Buxton (evening).
- SH MILLWARD and Niwits.**
Week: Empire, Brighton.
- Fredie MITFIELD and Caribbea Men.**
Week: Palace, Grimsby.
- Harry PARRY.**
Saturday: Wellinborough (South).
Sunday: Southport (solo).
- Sid PHILLIPS and Band.**
Monday: Bedford.
Friday: Weymouth.
Saturday: Watford.
- RADIO REVELLERS.**
Week: Empire, Edinburgh.
- Edmund ROSE and Rumba Band.**
Week: Empire, Buxton.
- Kathleen STOBART and Band.**
Friday: Exbridge.
- Saturday: Kingsbury.**
- Sunday: Empire, Woodlitch.**
- Hal SWAIN and Swing Sisters.**
Week: Empire, Shepherd's Bush.

Radio Commentary by MAURICE BURMAN



George Evans with the Kaye Brothers, promoters of the successful Woodlitch Empire Sunday concert, Len Kaye on left, Harry on right.

went on there were other changes and a discourse by Gerry on the saxophone section. Now, would my old friend and band-leader kindly inform me what sort of dance one should do to this?

But, joking aside, the tempos were too fast and too slow for dancing, and though the music was excellent, and Gerry's talk about the saxophones enlightening and constructive, surely to goodness a programme title should mean what it says.

All right. Now I'll review the programme purely on its merits and not from the point of view of the title. Gerry's regular dance band was augmented with six strings, three flutes, oboe doubling cor anglais, harp and french horn. This addition makes the orchestra very rich, colourful and, if anything, almost concertish and rather far away from solid dance music.

Sometimes the band had a Miller sound about it, particularly in "Why Is It?" which was sung by Eve Boswell. The arrangement was beautiful, but the orchestra was too loud in the vocal chorus. Eve Boswell sang with good quality and intonation but was inclined to more studied than inspired, and her vibrato was too wide in the upper register.

Bob Shackleton sang "Lucky Old Sun" with a straight, pure voice, good diction, strange accent, and a style which was not in the popular music idiom.

The Geraintes were most expect only the very best, well-hearsed performers from Gerry's and they were certainly not that. This group of singers was very ragged, and their phrasing in "Five Bar Gate" was quite corny.

In "Meet The Band" Gerry spoke about the five saxophones and two alto, two tenors and baritone—and he gave interesting examples of alternate voicing in which the saxophones played in most nobly. I was surprised to notice, however, that while the tones of the various saxes were excellent, the vibratos of the two alts did not match.

Forgetting the title, one must really commend Gerry for once again giving us some lovely music (which) does not come from his dance band, the "Top Top Tunes" orchestra and the concert orchestra. As they say up in Blackpool, "It's a grand band."

GEORGE EVANS AND HIS ORCHESTRA
8.45 p.m. 23.50

WELCOME back to George Evans and his, his first broadcast with his own band since his dramatic exit from the profession three and a half years ago, due to severe illness. It is a good thing to see victory over adversity.

Having read George's recent article in the MELODY MAKER, I had a rough idea what to expect and consequently was, or was not, disappointed. I'll leave that to you. The band can be summed up in two words—Millerish and commercial. All the well-known tricks and effects that Miller surprised and delighted us with ten years ago were used.

The band consisted of four trumpets, four trombones, six saxes and four rhythm. While having no outstanding soloists it nevertheless has very good sections in the brass and saxes though the rhythm is rather stodgy.

The general mechanics of the band, such as intonation, tone and precision, are better than a large number of bands that are on the air today, but it cannot be compared with the bands of Gerardo, Ted Heath, Vic Lewis and the Squadroneiros.

Mark you, it would be a very wonderful thing if it could, but I have not to forget the George Evans I know, who was a keen lover of modern jazz, and must confess to my mind to George Evans, the leader of a very nice sweet commercial band.

Victor Feldman played the vibraphone with taste, originality and as a good jazz musician should play. We award him the Baulie.

What the band did, it did well, and as a musical sound and entertainment for the air it is heard frequently.

BURMAN'S BAUBLE

ON last Saturday's Jazz Club, Victor Feldman played the vibraphone with taste, originality and as a good jazz musician should play. We award him the Baulie.



This action shot of the George Evans Orchestra at last Sunday's Woodlitch Empire concert spotlighted seventeen-year-old drummer Tommy Cocks. One of the youngest soloists in the country, he plays a quiet, "no fireworks by request" style.

Full House as Rowberry Band wins W. Midlands

HOUSE full notices were out at the conclusion of the commencement of the West Midlands Dance Band Championship held at the Hippodrome Theatre, Coventry, on Sunday last (5th). Inside, the jam-packed house listened with unflagging interest to the competing bands climaxed weeks of rehearsal by giving a concert-pitch performance for the benefit of Judges George Chisholm and Jack Cummins.

The event was fairly closely contested until the Arthur Rowberry Orchestra made its appearance. Playing last on the programme, this band gave a most impressive show, with arrangements that were really modern and intelligently adapted for the particular ensemble. More significant, they were still well within the capabilities of the band.

The knowledgeable audience showed its appreciation of the judges' decision when the Rowberry band were announced as the winners, and warmly acclaimed the very worthy runner-up, Len Nash and his Band. Mac Thomas and his Orchestra narrowly beat the Arthur Rowberry Quartet for third place.

Jimmy Miller presented the prizes and then fronted the Squadroneiros, who came on to stage show, the comedy high-spot of which was the accomplished routine of George Chisholm.

Competing very valiantly handled by Leslie Adams, who knit the show together and in doing frequently had the crowd in stitches, too, while promoter Arthur Kimberley presided proceedings running smoothly behind the scenes.

RESULTS

- Judges: George Chisholm, Jack Cummins.
- First: ARTHUR ROWBERRY AND HIS ORCHESTRA (six saxophones, three trumpets, piano, bass and drums).
- All cons.: 65, Wake Green Road, Moseley, Birmingham.
- Second: LEN NASH AND HIS BAND (three saxophones, trumpet, piano, guitar, drums and bass).
- All cons.: 167, Waterloo Street, Burton-on-Trent.
- Third: MAC THOMAS AND HIS ORCHESTRA (five saxophones, trumpet, piano, bass and drums).
- All cons.: 4, Little Birchies, Birches Barn, Wolverhampton.

FIXTURES LIST

- LONDON**
- WIMBLEDON.**—Thursday, March 23 7.30 p.m. to midnight, at the Swan Hall.—The 1950 West London Championship. House Band: The Ron Davis Orchestra. Tickets: 5s, 3s, 1s. Organiser: Mr. Billy Stone, 55, Links Avenue, Morden, Surrey. (Phone: Liberty 2469.)
- PROVINGES**
- CHELMSFORD.**—Wednesday, March 22 8.30 p.m. to 12.30 a.m., at the Corn Exchange.—The 1950 Eastern Counties Championship. Organiser: Mr. Les Parish, 1, Colman's, Elmstead, Colchester, Essex. (Phone: Wivenhoe 29.) Tickets: 3s, 6d. before day, 4s. at door.
- OXFORD.**—Friday, March 24 8 p.m. to midnight, at the Assembly Rooms.—The 1950 Oxfordshire Championship. Organiser: Mr. E. G. Harley, 22, St. James' Street, Cornmarket Street, Oxford. (Phone: Oxford 4752.)
- CAMBRIDGE.**—Monday, April 24 7.30 p.m. to 11 a.m., at the Rex Ballroom.—The 1950 Cambridgeshire Championship. Organiser: Mr. D. N. Whitworth, Rex Ballroom, Macraeth Avenue, Cambridge. (Phone: Cambridge 3401.)
- NOTTINGHAM.**—Thursday, April 27 8 p.m. to 11 a.m., at the Astoria Ballroom.—The 1950 Nottinghamshire Championship. House Band: Ken Mackintosh and his Orchestra. Tickets: 3s, 6d.
- Organiser: Mr. Arthur Kimberley, 38, Rusby Road, Hinkley, Leics. (Phone: Hinkley 563.)

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250,000 licence-holders ask: Where are the bands?

TV... by "Scanner"

LAST week it was announced that the number of TV licence holders had reached 250,000.

This means that of approximately 6,000,000 homes within range of TV one in every 24 already has a TV receiver, and the only reason the figure is not higher is that most dealers still have long waiting lists for sets.

I give this information not merely to call the attention to the amazing growth of TV during the four months since the Sutton Coldfield transmitter commenced operating last December, but mainly to warn our dance bands that by their failure to get into TV while it is still in its embryonic stages they may well and themselves shut out for ever from a field that is likely to become one of the most lucrative in entertainment.

Why is it that our dance bands are being cold-shouldered?

The BBC's answer is that dance bands are not good on TV. Alexandra Palace say that TV (as for visual as well as aural entertainment).

First move

The bands reply that they could easily supply this, but are not prepared to invest the amount of time and money that would be involved on the chance of getting an occasional TV date.

The solution is, of course, for both sides to get together without further delay. The Alexandra Palace high-ups are far too staid and old-fashioned in the matter of modern musical entertainment to be likely to make the first move. It is therefore up to the bands to take the initiative, and the sooner they do so (I suggest through the MU) the better.

How sadly we viewers need the dance bands was proved all too conclusively by last week's TV programmes.

The nearest approach we had to light musical entertainment were the excellent production of the over-the-top "Gay Rosalinda" and last Saturday's not-so-good "Fletcher's Fair" featuring Cyril Fletcher and Betty Astell.

'Victorian'

In fact, this was no more than second-rate concert party. It took (aside Radio Times) six people to write the book, but we got was a mixture of very weak sketches, some rather better dancing, and songs, old and new, presented in a way that was so amateurish that one wonders how even the TV people could have been so corny.

Even the Stargazers vocal quintet, who, if not world-beaters, must come consistently in the conventional dance band way, looked with their hands interlocked in their jacket pockets, more like a Victorian drawing-room act.

Cyril Fletcher himself is without doubt excellent as an ordinary radio comedian. But in his "Odd Ode" (the best thing he did) his exaggerated facial expressions did no more than attract attention from his amusing lines and the humorous way he spoke them.

CAMPBELL CONNELLY'S

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REALLY GREAT!

FATHER KNICKERBOPPER

As played by TED HEATH, See 3/6.

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AT THE JAZZ BAND BALL: SENSATIONAL SUCCESS OF NF JO



Lola Dinegall, who completed the special presentation with high-lighted the show, read out a cable from Niek La Rocca.



Former London drummer-toccata-bandleader Eddie Grossbart, now retired from music, stopped the show with his impromptu singing of "oldies" from the golden era of jazz.



Harry Gold and his piece of eight put on the "original" jazz drum kit kindly made up and loaned for the occasion by the profession's own "Doc" Hunt (L. W. Hunt Drum Co.).



Jazz authority composer Mark White—in whose mind the whole idea of the Jazz Band Ball originated—in action at the mike.

ON THE BEAT

PAGES FROM THE NOTEBOOKS OF 'MELODY MAKER' REPORTERS

MARCH 15 will be "Black Wednesday" for thousands of British swing enthusiasts, for from this date the programmes broadcast from Germany by the American Forces Network on 240 metres will—unless last-minute developments take place—no longer be heard in this country!

This catastrophic news arises from the fact that, under the new International Wavelength Agreement which comes into force on Wednesday next, AFN transmissions are being switched from 240 metres on the medium waveband to 193 metres.

As very few radio sets in present-day operation tune down to 193 metres, this means that AFN virtually goes off the air for the vast majority of British listeners.

Those fortunate possessors of the very latest post-war sets will find that they are able to tune down to 190 metres in order to receive the BBC's Third Programme, which is changing to 194 metres; but even so, the close proximity of a number of Third Programme stations on 194 metres may hamper reception of AFN from Germany.

However, suggestions have been made that U.S. Forces Network stations might share wavelengths

with British Forces stations in Germany. If any such agreement were concluded, AFN could thus again be received in Britain.

For information on the changes that are taking place in BBC wavelengths, readers are advised to refer to this week's "Radio Times."

Showcase session

NEWS of Cab Kaye's successful opening at the Parkzicht Club, Rotterdam (he is being held for another month in Holland, then moves to Germany for May) reminds me that he had the Caribbean Club jumping just before he left England.

Cab introduced his Cabinettes at the Demman Street club before leaving England with a half-hour showcase session.

He began with a lively version of Nellie Lutcher's "Fine Brown Frame," followed up with an instrumental, "Three Deuces," and then another vocal item—Lutcher's "My Little Boy." Pianist Cyril Jones was presented in "Cyril's Boogie," tenorist George Tyndale delivered "Body and Soul" and the whole band featured in Rupert Nurse's score of "The Volga Boatmen."

Next, and best for the audience's money, was Cab's Jordan-type interpretation of "Saturday Night Fish Fry." (The club was visibly rocking during this vocal assault.) Finally came two more vocals, "Why D'ya Do It, Baby," and "Oh My Gardial Way"—the latter a Kaye original.

Cab sings, plays guitar, dances, conducts and sells every number flat out. The band, with drummer Aubrey Henry in place of Cliff Aterson, had plenty of life and lift.

After the show, the regular trio—Caton (str.), Barrow (pno.) and Bowdoin Bass—took over until Lord Kitchener came up to entertain with two or three Calypsoes. Kitch was followed by "Night Life" Jarrett, who offered his intimate songs at the piano.

The customers included Ronnie Scott, Cyril Blake, Spadey Lee, broadcaster Nontando Jabavu, ex-cricketer Leary Constantine, and Chief-Designate of Buchuanaland, Seretse Khama. Seretse tells me he started collecting jazz at Oxford, has a great enthusiasm for Ellington, Armstrong's vocals go down well back home, he says, but as yet is not admired in Buchuanaland.



Another session of the illustrious crowd surrounded the bandstand as Harry Gold and his piece of eight put on the rhotiforous jazz. Tenorist Laurie Gold is seen at extreme bottom right.

Sunday surprise

MEMBERS of Darlington's Dolphin Rhythm Club and the boys who play in the Lyrians—a local semi-pro group—had a pleasant surprise at one of the Club's Sunday meetings recently when the complete Oscar Baby Band looked in to see them in action.

The Rabin crew were travelling from Harrogate to Newcastle for an evening concert, and had stopped at Darlington for lunch when—to quote one of them—"several smart-looking lads came across and asked if the band would like to pop along to the Club."

Within a couple of hours, socialist Pressing and the other Rabin section leaders were engrossed in conversation with the local band boys, giving them many valuable tips.

When the Rabin boys finally left, the Lyrians and a host of the Dolphin regulars followed to cheer them on at their Newcastle concert.

the handstand, behind all doors, even underneath the chairs.

Informant: "That is the Sherry's theme song, Brighton's battle-cry since Mr. Anthony Houghton-Touzel—acting as "common informer"—won £200 against Sherry's, the case being brought on the question of Sunday opening, under the never-repealed Sunday Observance Act of 1870.

Don Smith, in fact, has written songs about it, the chorus of which goes like this:

Look out, look out,
They say the informer's about,
He might be here, he might be there,
He might be hiding beneath your chair,
Look out, look out, the informer's about.

The song is put over with all the gusto of which this band, noted for its bright showmanship is capable. Don himself sings it, and one of the boys appears in complete disguise as the informer—whilst the song is being sung.

Silly?

The affair has a serious side, however, for the hearing of the case, before Mr. Justice Birckett in the King's Bench Division, a jurymen—a profes-

sional musician—protested against the possibility of unemployment to members of the profession if dance-halls and pieces of entertainment were to be closed on Sundays.

Mr. Justice Birckett told him: "I am afraid I cannot go into that matter."

In turn, Mr. Houghton-Touzel protested against the statement of the jurymen. He said that no one he had ever sued had lost business as a result, and that the jurymen "was a silly little man."

Mr. Justice Birckett: "You must not say that."

Mr. Houghton-Touzel: "What he said was quite totally untrue, and had no basis in fact whatever."

Stars across the Pond

GEORGE SHEARING'S quietest plays its first Broadway theatre engagement next week, opening at the Strand. Margie Hays plans to leave the group shortly to get married. Ronnie Selby, the English pianist who accompanied Vic Damone for a while, is now working on his own in a club called the Media on 52nd Street. . . . Freddy Gardner has another hit record in America with the Columbia release of "Roses of Picardy" and "These Foolish Things."

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Act of 1790

NERVOUS old ladies are reputed to look under the bed before retiring at night, but bandleader Lou Smith at Sherry's Dance Hall, Brighton, goes further—every time he comes to work he looks under.

Ad libbing..
...by RIFF

From the Technical Editor's Files:

We encountered a young semi-pro. Who was playing his sax with a bow!

A practice piece that's known To inspire normal tone;

No wonder his gig - list was long!

Unperturbed by the problems in his face,
We advised him to switch to string bass.

None complaints every week Signed "Perplexed" (Bark List his embouchure snags. What a case!

"Do you ever have a dry mouth while playing trumpet, and what do you do about it?" [Technical Page query]. Every semi-pro, must suffer This complaint. No trouble's tougher.

But some forethought could improve your future gigs, Just include amongst your kit a Pint or two of mild-and-bitter. Then, when dry, take a bit bars rest and several sips!

CRITIC'S COMEBACK

IT is rather sad to see the lack of a contracted feeling and tolerance Humphrey Lyttelton showed, in his article last week, to great musicians of world renown. With incredible control he detests the ability of great musicians to play the music of their own day and environment, although he covetously considers himself an expert.

I would like to assure him that the confidence with which he assumes that his band is accepted as being the arbiter in all that is true in the New Orleans style, by no means universally shared.

That he should contemptuously dub great players like Benny Goodman and Jimmy Dorsey as members of a "Rogues Gallery" implies that his own players are superior.

Can't he realise that the great musicians he attacks could have played in the New Orleans school but for Lyttelton, Humphrey, and like all

Letters

creative musicians, they went ahead and developed new ideas?

"The adjective 'old' which he uses to describe the critics is applicable only to the music which Humphrey composes."

I believe that the root of the trouble is not the confusion between Dixieland and New Orleans, but just all excuse for Humphrey to attack any critics who had or even talk about, opinions different from his on jazz.

I would assure him that no confusion exists in his critic's mind, and that the word "tense," which he says does not describe New Orleans, proves to me that he can prove it musically on three instruments.

Furthermore, I have studied the work of New Orleans musicians, not for just a few months, but all my life. . . . I have studied the works of many others, too, and am not just a fawner but can prove it musically on three instruments.

If Humphrey wants to write an article on New Orleans and Dixieland, good. If he wants to write an article to air his verbal venom on critics, good. But don't confuse the two. . . . He becomes too obvious.—Maurice Burman, London, N.W.1.

SAFEGUARDED

IT'd like to say "Thank you" for the list of small recording companies, recently published in the "M.M." For too long, new applicants and merchants have been charging exorbitant prices for unavailable discs, but now that the war companies are pressing from Old Masters, the collector is really safeguarded against this racket.

I am a collector of one particular artist, and in the course of various pieces of postal correspondence have been amazed at the prices asked for some items. Now that's all changed.

I think a great many collectors, like myself, will certainly give these small companies the nod. Sincerely, W.H. Thomson, Milnathort, Scotland.



HAMMERSMITH TIE-UP



Bluesman George Crow, in action with the Rick Martin's Magnolia Band, together the spirit of the Bull.

Public demand secures summer at Scarborough for George Crow

BANDLEADER George Crow is to spend the coming summer season at the seaside—in rather different conditions from the "Marie Antoinette Conservatoire" at "Waterlogged Spa," his radio "home" for the past four years.

He goes to the Spa, at Scarborough, on May 26, and remains until September 16, leading a 14-piece band including two singers.

Working a seven-day week, George will provide entertainment twice daily, playing light music every afternoon, dance music every weekday evening and a concert every Sunday evening.



George Crow.

Until he goes to Scarborough, George will continue to fulfil various private engagements, including several for the Royal Navy. He also has regular broadcasts. This will be his first summer season as a bandleader and is a re-

vival on the part of the Spa management of their pre-war policy of booking famous bands for their seasonal attraction.

Their decision was inspired by the enormous success which has attended their engagement of big-name bands every Saturday during Easter and Whitson for the past two years, and once again this year a series of these shows will be run each Saturday night until George Crow appears.

The dates are: Leslie Douglas (April 15), Blue Rockets (April 22), Cyril Stapleton (April 29), Sid Phillips (May 6), Eric Withstone (May 13) and Ted Heath (May 20).

These one-nighters and George Crow's season, were negotiated by Guy Lane.

SPECIAL 'MUSICAL PREVIEW' OF 'BIX BEIDERBECKE' FILM

THE long-awaited Warner Bros. film, "Young Man of Music," based on Dorothy Baker's well-known book, "Young Man With a Horn" (which was inspired by the life of U.S. cornettist Bix Beiderbecke), is being given a special pre-release showing for musicians at Studio One, Oxford Street, London, at 10.30 a.m. on Thursday, March 23.

It must be stressed that admission to this special showing is by invitation only. The Melody Maker has been asked to draw up a list of prominent musicians whom it is hoped, Warner Bros. will be able to accommodate—and tickets will be forwarded to them to arrive no later than Saturday, March 18.

Any musicians particularly anxious to see this pre-view who have not received an official invitation by March 18 may then apply for a ticket to Mr. Ernest Pinner, Press Publicity, Warner Bros. Pictures, Ltd., 135, Wardour Street, London, W.1.

STAR DUBBING

As seating arrangements at Studio One are strictly limited, it may not be possible to extend invitations to all who are expected to take advantage of this offer. The M.M. is assured, however, that Warner Bros. will do their utmost to accommodate those who have a legitimate claim to see "Young Man of Music" before the forthcoming Press show and West End release.

The part of the book's Rick Martin is taken by Kirk Douglas, who was "ghosted" throughout on the sound-track by Harry James. Doris Day and Hoagy Carmichael both have important roles in the film and the other leading players are Lauren Bacall and Negro actor Juano Hernandez.

Of additional interest to swing enthusiasts is the fact that trumpeter Jimmy Zito (formerly with Les Brown's "Band of Renown") is also heard on the sound-track "dubbing" for Hernandez, who portrays Art Hazard, Rick Martin's teacher and mentor.

Other U.S. swing stars heard in the film's many sessions are pianist Buddy Cole, drummer Nick Fatool, tenor saxists Corky Corcoran and Bob Rusk, clarinetist Archie Roast, flautist Willie Smith, and bassist Artie Bernstein.



"I knew they'd changed the title—but I didn't think they'd change the story, too!"

SHADWELL FOR WESTCLIFF SUMMER SEASON

FOLLOWING the success of his season at Southend last summer, bandleader Charles Shadwell has again been booked for the Westcliff Bandstand this year.

With a twenty-piece orchestra, Charles opens at Southend on Saturday, May 27, and stays until Sunday, September 24, a season of over 17 weeks.

Westcliff Bandstand, which accommodates approximately 1,000 people under cover and usually 2,800 when fine weather permits seating in the open-air, was extended to take more than 3,500 when Charles appeared there in 1949.

Re-engaging most of the musicians who were with him last summer, Charles announces that his personnel will include Norbert Wethma (leader); Sid Buckman (tp); Tommy Bigwood (trb); Don Ketter (drs.); Bigwood Dearlove (vln.); Jack Moffat (tp); Jack Grant (bass); Robert McMaster (vln.); Ken Phillips (pno.); Jen Marchant (cello); and Charles Forbes (vcl.).

Before opening at Southend, Charles appears at Lowestoft on Easter Sunday, April 9, and at Walthamstow on Sunday, May 7. He also appears for one week at the Theatre Royal, Chatham, commencing on April 3. Charles will be putting over a music-hall presentation all the week, except on Good Friday, April 7, when he will present two concerts of light music.

Heath plans ambitious Variety show

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

On this occasion, Ted will be staging a special presentation on the lines of his recent BBC "Down Beat" series of programmes. Compère of the show is Jack "Stonewall" Jackson, of "Record Round-Up" fame, and the vocal group, The Kordites, are being showcased in a special spot.

In addition, celebrated American dancer Jackie Billings will perform his specialty "drama dance" routine which has already won acclaim on the West End stage.

Ted Heath is already scheduled to appear at follow-up Variety dates in the London area, and details of these will be given in the Melody Maker as soon as possible.

Northern swing enthusiasts will be interested in the news that Lita Roza—the young girl vocalist who recently caused such a sensation when she appeared at a Ted Heath Palladium "Swing Session"—will take the stage with the Heath band at evening concerts respectively at the City Hall, Sheffield, tomorrow (Saturday) and at the Ardwick Hippodrome, Manchester, on Sunday (12th).

These occasions will mark Lita's first appearances in the provinces.

Anglo-Dutch 'Parade' at Hackney

An ambitious line-up has been arranged for a Sunday concert—Band Parade of 1950—to be held at Hackney Empire on March 26. In addition to the Dutch Pia Beck-Anny Xonker Quartet, the Tito Burns Sextet with Terry Devon, and the Ray Dillington Quartet, vocalist Billy Dean will also be on the bill.

Compères will be EBC Jazz Club producer Johnnie Stewart and Len Reed, who is organising the concert for the Jimmy Fenton Agency (of which he is manager).

Start is at 7.30 p.m., and tickets will be obtainable from the theatre box-office in the week preceding the concert.

London theatre musicians benefit by new MU agreement

LOSS

(Continued from page 1)

these men, since their decision to quit was made only just before Joe left for his holidays. Whilst Joe is away, however, bandleader-colleague Cyril Stapleton will undertake to audition and engage the new boys for the Loss band. Only musicians of outstanding ability will be considered.

Players of the instruments already mentioned who feel that they are capable of reaching the exacting standards required should get in touch with manager Maurice Kinn, at Kinloss Entertainments, Morley House, Regent Street, London, W.1, or telephone Langham 1212, asking for Joe Loss's personal secretary, Miss Rachel Wright. As we close for press, we learn that the new trombonist has already been fixed.

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

From this week (commencing March 6), the Managers have agreed to pay to all West End theatre musicians a bonus as follows:

For Musical Productions—once and twice nightly: Additional to non-exclusive minimum Union terms—£1 10s. per week. Additional to exclusive minimum Union terms—£1 per week.

For non-Musicals—once and twice nightly: Additional to minimum Union terms, £1 per week. During the discussion the managers referred to abuses in the sending of deputies, and proposed:

(a) Musicians engaged on non-exclusive terms shall in future give exclusive service during the whole of the rehearsal period and during the first two weeks after the commencement of a run in the West End, and this point can be dealt with by defining non-exclusive service to mean that "except during the rehearsal period and during the first two weeks after the commencement of the run in the West End, musicians engaged shall be entitled to appoint a deputy, provided the prior consent of the Musical Director is first had and obtained."

(b) With regard to the appointment of deputies as provided for above, it shall be provided in the Agreement that in future only one deputy shall be permitted in any one section of the orchestra at any one performance.

SUBSTANTIAL

The Committee could not agree to this proposal being included in the Agreement but suggested that the Managers should themselves take action to stop such abuses as may exist. They felt, however, that a new clause could be inserted in the Agreement defining the position of musicians engaged on non-exclusive terms, viz.:

Musicians engaged under, and paid at, the non-exclusive schedule of rates shall be entitled to ask the Musical Director for permission to be absent and provide a deputy.

The Society of West End Managers have decided to advise their members accordingly.

Whilst the above agreement falls short of the demand of the Committee of a 50 per cent. cost of living increase, the bonus is a substantial advance, particularly the position of the lowest paid members—those in receipt of the minimum—and therein lies its chief justification.

Skyrockets on stage for Variety

The Skyrockets will be appearing on the stage throughout the second half of the show when the London Palladium returns to all-star Variety on March 27. First bill-topper will be American comedian, Danny Thomas, who will be here for a month.

25-YEAR-OLD MD FOR 'TAKE IT'

When the stage version of the BBC's "Take It From Here" returns to the Victoria Palace opens at the Prince of Wales Theatre, Piccadilly, next Monday (12th), it will have as musical director a young man who is almost certainly the youngest MD in the West End.

Aged 25, he is Cyril Ormadel, and he took over the baton at Victoria Palace just after Freddy Bretherton. Freddy will be MD for the new Crazy Gang show there, "Knights of Madness," when it opens next Thursday (16th).

Cyril was at one time accompanied to Dorothy Gai and Max Bacon. The Prince of Wales orchestra will include a number of dance-band celebrities including George Lawson (1st violin); Joe Nussbaum (bass); John Goss (trb); and Bill Sharp (trb). Ted Hunt (trumpet); Peter Schofield and Chas. Payne (altos); and Peter Perry (drum).

The complete orchestra will be thirteen strong.

Dixie-hop battle

An interesting experiment is being conducted at Hammersmith Palais next Monday evening (13th) when, in place of the usual "Band Parade" attraction, two bands will take part in a Dixie-style "Hop session." "Competing" bands will be those of Freddy Randall and Tito Burns.

On the following Monday (20th), Sid Phillips will make a return visit to the band on the 27th George Evans will make his fourth Hammersmith appearance in five months.

FERRIE WANTS SINGER

Bandleader Miff Ferrie is currently seeking a first-class girl vocalist with a good knowledge of microphone technique and able to "sell" numbers in a commercial style. Applicants should contact Miff by letter at 41, Charing Cross Road, W.C.2.

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How to tackle Latin-American rhythm

Technical Page

IT has been frequently pointed out that the day has passed when rumbas, sambas, sons, etc., could be tackled in a willy-nilly fashion by gig bands with the drummer knocking out the basic rhythm on the side-drum with the snares off and the other boys wailing in with busked choruses and half-hearted shouts of "Caramba!"

I think it is, unfortunately, true to say that the fascinating South American style has been forced upon a large body of reluctant musicians by voracious public demand. But however true this might be, the time for reluctance has passed and there are so many authentic sounding outfits playing on the air and records that old Joe Public can be no longer fooled by the inept and makeshift performance. Any band worth of the name must, if it is to retain respect, take its Latin-American playing seriously.

For the band which has at long last decided to do this, what are the problems to be solved? First, I think that it must obtain special arrangements from the band's arranger to study the style and make some to measure, as it were. One of the virtues of the music is its intrinsic simplicity, and the actual melody line should offer no real difficulty. However, the counter rhythms that are used need some studying if the arrangements are to be effective.

FLUTE

But before we go into that, let us examine the position of the average gig band of, say, seven members. I visualize a line-up of three saxes, trumpet, and three rhythm. I should say that the essential melodic instruments to be retained are the trumpet and, where available, the flute. If there is no flautist in the band, it is worth while for the tenor player to make a study of the instrument. Certainly this would considerably increase his earning ability and make him an asset to the band.

Assuming that there is no flautist, the tenor man should take over the function of second clarinet, leaving one man spare to specialise in Latin-American percussion. His equipment should comprise maracas and chocholo. There are various basic rhythms written for these, but the embellishments which mark the accomplished player can come only from diligent practice and a thorough study of records.

Obviously such a band is not going to produce the authentic noise, but with well-written arrangements it is going to sound much better by getting away from the usual "giggers" repertoire.

There is much more scope with the eight-piece band, when the extra member can be utilised for playing claves, guiro (scratcher) and tambourine.

Now it is not my province to delve into the arranging side of the business, but to give those members of the band who are over the specialised rhythm some idea of their function.

TIMBALES

In the case of the seven-piece band, the second alto player finds himself featured on maracas in all beguines, boleros, sons, rumbas and guarachas. His chocholo activities will be normally confined to sambas and marches. The drummer in the band will be playing without snares and should confine his bass drum work to basic rhythms only. A great improvement as far as tone is concerned can be made if he invests in a pair of timbales which can with some practice be substituted for the snare drum. These are played in the ordinary way with sticks and the same rhythms are employed. Timbales are like large bonzos having a greater penetrating power than the unsnared side-drum and naturally they sound more authentic.

For the more melodic and restrained types of player, the drummer should obviously not intrude his rather flamboyant rhythms, and can even specialise in a little bongos work for a change in tone colour. Effective maraca work is impossible unless they are gripped correctly, and it is worth noting

Tempos

THERE are many musicians who do not know the difference between a beguine and a bolero, nor between a samba and a marcha. For instance, "Begin the Beguine" is usually played at a tempo usually less, and the rumba should be taken at about 60 bars a minute. The son should be played at 10 bars a minute—similar, in fact, to the fox-trot.

The guaracha is even faster than the rumba and is nowadays played with rumba rhythms, even though the melody might follow the traditional 6/8 pattern.

I have seldom heard a Palais band playing the samba correctly. To start with, there are many kinds of sambas, but, for the sake of simplicity, I will give two examples. Bata, for example, is a samba-jongo, and should be taken at about 40 in the minute, whereas a samba-carino, such as "Brazil" should be played slightly faster.

The marcha, as the name suggests, is a march and should go at around 70 bars a minute. "Cuanta le Gusta" is usually played at the correct tempo, and can be regarded as an ideal example.

The main thing to remember about these Latin-American dances is that there are generally three different accents. In the samba, there is a slight accent on the first beat and a pronounced accent on the second. In the marcha, the first and third beat accents are of equal weight. With the exception of the beguine, the remainder have a fourth-beat accent. The beguine, also, has a marked accent on the second quaver.

that control over the maracas is exercised mainly by the thumb. The illustration here shows the grip that I have found most suitable.

The maracas should be held firmly, all the necessary movement coming from the wrist and arm. A great deal of muscular effort is not required. The movement should rather be a sharp one—the aim being to avoid the swish effect that one frequently hears from the inept. More of a beat should be striven for, and the action needed to produce this is more akin to that used in cracking a whip.

The chocholo is an eight-inch bar instrument and should be held fairly loosely, the right-hand end being a little lower to facilitate the movement of the shot. The left hand is used as a pivot, the rhythm being produced by a relaxed right-hand wrist action.

the claves might look easy, but believe me there is more to it than just knocking two pieces of wood together.

The left-hand clave should merely rest gently on the fingertips and the base of the thumb, as illustrated here. Any gripping is certain to damp the resonance of the wood. The other clave should be held very loosely between the thumb and finger.

There is a set rhythm for claves and it is not difficult to learn. But the correct rhythm is seldom heard outside the best circles. Below is the wrong rhythm produced by countless enthusiasts followed by the right one.

This rhythm is standard for all popular dances except sambas and marches, and it is obviously worth the few moments spent on learning it properly.

The tambourine is rather hard to handle in the initial stages, but can be mastered after a little practice. It should be gripped firmly with the left hand, the rhythm being produced by a combined left and right-hand movement. The sequence of right-hand beats is as follows: The first quarter in the bar is struck by the thumb, the second by the index-finger, the third by the middle (or heel) of the hand, and the fourth also by the index-finger.

The tambourine should be visualised as a clock face, the thumb hitting at twelve o'clock, the fingers at two, and the base of the hand at six o'clock.

The tambourine is twisted sharply towards the right hand with a pivot-like movement. In order to add force to the complicated right-hand rhythm.

For marches, the beat is the same, but the rhythm is given different accents and the right hand action is altered to put this into effect. The marcha is an on-the-beat rhythm and the examples here should make this clear.

In larger combinations the cabasa can be used for sambas and marches, and the guiro used for all other popular dances. The cabasa is relatively hard to handle, but doesn't really present any insuperable difficulty as far as practice is concerned.

The primary action is a twisting movement of the right-hand wrist. The first and third-beat accents are produced by a slip of the left fingers. The left forearm is extended with the palm of the hand uppermost, the fingers tapping the accent while the palm takes the weight of the cabasa, restraining the movement of the head netting and allowing the inner shell to revolve freely backwards and forwards.

I have given here a basic practice rhythm and the eventual rhythm, which will be easier after the first has been mastered.

The guiro is a long gourd something like a vegetable marrow in shape and is often referred to as the "scratcher". Its Brazilian counterpart is the ganzá or reco-reco, which is a length of thick bamboo.

The ganzá should be played with a strip of bamboo about an inch wide, with three prongs cut at one end, and bound below the cuts to prevent splitting.

In view of the fact that the guiro wears very quickly and is rather expensive, I suggest that the bamboo scraper should also be used for this.

The playing action for both of these instruments is from the wrist. The movement should be practised by swishing the scraper from one end to the other until speed and flexibility have been attained. After this, long slurred swishes should be tried, the sound being even.

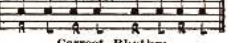
In conclusion, I would like to say that a hand is well repaid if it takes its Latin-American music seriously. In my opinion, there is no more exhilarating music to play, and it has a beat all its own. There is an art in playing it, but it is surprising how soon one gets a feeling for the music and becomes proficient.

If there are any queries on this necessarily brief survey, I shall be pleased to enlarge on them in these columns.

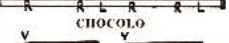


by Stanley Black percussionist
GEORGE RICHARDS

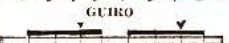
MARACCAS (practice)



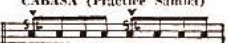
Correct Rhythm



CHOCOLO



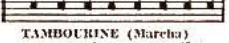
GUIRO



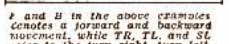
CABASA (Practice Samba)



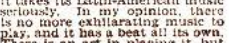
Correct Rhythm



TAMBOURINE (Samba)



TAMBOURINE (March)



1 and 2 in the above examples denotes a forward and backward movement, while 3L, 4L and 5L refer to the turn right, turn left, and left-hand slip in the cabasa rhythm.

NEJO NOTEBOOK

by Les Perrin

WHAT AN EVENING!—Any enthusiastic person wishing to compile a "Who's Who" of the jazz and journalistic professions should have attended the immensely successful "At the Band Ball," presented by the Federation of Hammersmith Palais on Monday (6th). Thousands turned up, hundreds were turned away, such had been the demand by post for tickets.

Happiest man there must have been Vice-President Mark White, whose carafe competing made the event a success. For it was Mark who first conceived the idea of this Ball.

As I wandered round the hall, I noticed Vice-Presidents Johnny Dankworth and Ralph Thomas. I asked Johnny how he liked the evening. He answered: "Very much. What is more, I think this has fulfilled a double purpose. . . It has entertained a great number of people and, I feel, a lot of them have learned something as well."

"At Lord and Lady Donegan's table I chatted to Ed Grossbart, whose vocal numbers almost stopped the show. Others there were Mr. and Mrs. Owen Bryce, Billy Jones and Sid Phillips. At the next table sat Mr. and Mrs. Ben White, and Mr. and Mrs. Stan Wilcox, chatting to my erstwhile colleague of the Mid-Surrey Rhythm Club, Marion Thomas, and Jimmy Godbolt. Nowadays, Marilyn and Jimmy are an integral part of the Wilcox Organisation. Near one table I noticed the largest gathering of jazz personalities. To name but a few: Rex Harris, Sinclair Trull, the Hon. Vera Lascelles, Pat Brand, Jack Marshall, Johnnie Stewart, Harry and Lauris Gold, Hector Stewart, Robin Tommas, Steve Race, Robin Scott and John Foreman. What did they all think? "Let us make this commemoration of the OGD's visit a yearly event."

OPENED last Sunday, the Angel Bon Club, Edmonton. Among the many personalities present were Kenny Baker, Hastings Stephane Grappelly and Mona Baptiste. Resident group is the Les Simons Sextet. . . KENNY GRAMAM brought the house down with his tenor playing at Kingston Rhythm Club on the same day. Don Kingwell tells me, Kenny took along the new alto sensation, Mark Loo.

TECHNICAL BUREAU COUPON

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MERSEYSIDE FESTIVAL OF JAZZ FIXED FOR APRIL

CONTINGENTS of jazz fans from all parts of the North-West are expected to flood the 3,600-seater Liverpool Stadium on Sunday evening, April 2, for the first Merseyside Festival of Jazz. Top line outfits already booked for the three-hour show, which will begin at 6.30 p.m., are Freddy Randall and his Band, Ralph Sharou and his Sextet, and Kathleen Stobart and her New Music.

PROVINCIAL PARS

WHITBY SPA dancers will welcome the resident dance band for the 1950 summer season. Six bands will play in coming weeks and dancers will vote for their favourite. The "contesting" bands will be those of Fred Percival, Don Harding, Alf Chapman, Bill Pratt, Don Currie and Dick Hunter.

The organisers—concert promoters Kenro Productions—promise at least a forty-minute session from the main music groups. Two special bandstands will be built for the festival which is being staged as part of the Liverpool Personal Service Society's £10,000 appeal campaign.

Until recently guitarist-arranger with the Modernaires of Bradford, Ken Masson has formed a sextet, which starts its career next month with a series of dates at the Crown Club, Bradford. Ken is looking forward to meeting his colleagues of the Modernaires in the contesting field this season.

Tickets at prices ranging from 2s. to 7s. 6d. may be purchased from the sole ticket agency, Rushworth and Dreaper's, Islington, Liverpool.

On Friday of next week (11th), Rochdale Branch MU holds its first "Band Parade" at the Town Hall. Guest artists will be The Falcons (Lewisham) and Etch and his Music (Sheffield). Other bands which will appear include Ewys Griffiths and his Band from the Carlton Ballroom, Rochdale, the Theatre Royal Orchestra, Ken Koutson and his Orchestra, Ron Atkins and his Band, Ken Utton and his Music, the New Kayalar Dance Orchestra, and Ed. Hilton and his Band.

LIVERPOOL NAME BAND POLICY AT ORRELL PARK

A new "name-band-a-month" policy began at Orrell Park Ballroom, Liverpool, on Wednesday last week (March 1), with the appearance of the Ray Ellington Quartet. The new well-known outfit booked is Harry Gold and his Pieces of Eight, who will appear there on April 24.

Plumier George Bowie has left his piano job with Pete Low at Lewis's, Glasgow, and is touring with Syd Lesby. New man is Budd Scott, who played accordion in a previous Lewis's band. At the Locarno, Olanow, Mickey Deane is now on tour with Maurer Sheffield, replacing Bert Tobias, who has left the Plaza with Donald Cunningham.

Resident drummer-leader Gene Mayo, wishing to expand the vocal department of his orchestra, seeks an experienced solo singer for a permanent position. Applicants should apply direct to the ballroom.

Newest additions to the Marvo orchestra which has been featured for the past 18 months at Orrell Park, are Johnny Jones (trp) from Tommy Sampson's Band, and Stan Thomas (alto), formerly with Ken Mackintosh at Nottingham.

After an illness lasting six months, Max Green (lead alto with Syd Dean for three years) has now recovered and is seeking an engagement. Max, who lives at Brighton, thanks all his friends for their kindness during his illness.

JERRY DAWSON.

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JACK MARWOOD'S GREAT RECORD

When record figures in dance halls are mentioned, Jack Marwood, popular Stockton-on-Tees leader, is entitled to boast. Now in his 28th year, he has a full date book to the end of 1951, he himself has some claims in this direction.

He went into the Maison-de-Dance, Stockton, in 1922, and three years ago his business settled him with £100 to mark his 25 years' continuous service.

That he is happy there is obvious, and a glance at the personnel gives the impression that his boys are, too, since their years of service extend from the humble one year of trombonist Harry Harvey to the 23 years of altoist Tommy Heslop and 23 years of Jack's partner, J. Arthur Dodd.

The current line-up includes Tommy Heslop and Alf Robinson (altos); Marshell Newton and Joe Dobling (traps); B. Hollifield, Don Hillyard and J. Phillips (traps); Bill Davies, Reg Dobson and Jimmy Herby (tmbs); Ronnie Watson (trp); Tom (trp); Joe Evans (gtr); and Billy Daniels (puo).

Home after two years in Denmark, where he worked as disc-jockey, jazz-saxie, tenor-saxist and arranger, Frank Pedersen, of the Scarborough Terrace, Hove, Kent, who used to play with the Band of the Buffs, would like to hear from any old-time bands, especially Bunny Brunetta.



Appearing recently at the Floral Hall, Southampton, for the Southport Football Club's annual dance, Bill Gregory and his Band entered school-leavers' hearts at the start of the evening. This Melody Maker picture shows Bill (extreme left) holding a football and wearing one of the team's jerseys. To the members of his band similarly garbed. The ordinarily dressy gentlemen holding most of the instruments are the playing members of the Southampton team.

On the Ball



LESLIE DOUGLAS TO LEAVE BRUM TOWER

LESLIE DOUGLAS has still to make band-changes to announce regarding his move from Birmingham to Southport. His present band gives its farewell performance at Hutton on March 12, when the Hedley Ward trio will appear as guest artists. The new band reforms on March 23 and leaves the Tower Ballroom, Birmingham, on March 25.

GORDON DESMOND FOR DOUGLAS HOLIDAY CAMP

TED HEATH: HUDDERSFIELD DANCE

POLITICS mattered little at Huddersfield's Cambridge Rd Baths on Wednesday evening (March 1) when the local Labour Party held its annual dinner in the two constituencies of the town. Labour had won one and lost one, but victory was overtaken in the excitement created by the music of Ted Heath.

IN last week's issue of the Melody Maker we announced that Younkman and his Band were to succeed Gordon Desmond at Middleton Tower Holiday Camp, Morecambe, for the summer season.



Gordon Desmond

Supporting the Heath crew was Huddersfield's Aub Hirst and his Band, one of the hardest working semi-pro groups in the North. It was Aub's Westbourne Workers who supported at the Press Ball, too, an event which has been dubbed "The Hirst."

GLASGOW RABIN—DAVIS BACK AT GREEN'S

Oscar Rabin with Harry Davis and the boys and girls are back at Green's Playhouse for a brief season and are clearing capacity business in the evenings. Dennis Hale, Marion Davies and Marjorie Day are the featured vocalists. Visitors to the hall during the first week were Tito Burns and Terry Devon, having a restful afternoon with their old friends while one-night-standing in Scotland.

HARTLEPOOL Maureen back with Jimmy

The past week has been one of reunions in the Hartlepool, Saturday (February 25) saw Maureen Mortimer lead into the recently disbanded Mary Gamble outfit, back in her old chair, next to her brother-in-law Jimmy Preston's Orchestra, at the Borough Hall, Hartlepool.

STOCKTON-ON-TEES JACK MARWOOD'S GREAT RECORD

When record figures in dance halls are mentioned, Jack Marwood, popular Stockton-on-Tees leader, is entitled to boast. Now in his 28th year, he has a full date book to the end of 1951, he himself has some claims in this direction.

EDINBURGH Two move from Stone to Genever

Two former members of Jack Stone's Band at Edinburgh Palais are now with Norman Genever at the New Cavendish Ballroom. They are Alex Argent, who replaces Ronnie Robson, and Watson Reeves (trp), replacing Bert Wright, after Norman on alto, the Cavendish Band is completed by Alex Loughlin (alto); Bert McGibbon (trp); Ken Mann (puo); and Adam Flockhart (tp).

FLEETWOOD Dennis Calvert of Preston, ex-Eddie McGeary drummer and cousin of trumpet star Eddie Calvert, launched a brand new band, the Fleetwood Five, last Thursday on the occasion of Fleetwood's Speedway Ball.

Line-up of the band was: Bob Singleton and Tom Hunt (altos); Fred Brace (trp); Tom Harrison, Johnny Kingley and Johnny Bayliss (trps); Frank Collage (trb); Joe Welby (puo); George Taylor (bass); Ron Wilton (bass); with Dennis Calvert conducting.

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Associate Editor: JACK MARSHALL
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Provincial News Editor: JERRY DAWSON (trp); Ken Mann (puo); Manchester, 1. Phone: Central 3222.
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