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EVERY FRIDAY - 6d.

CARROLL GIBBONS RESUMES BATON AT SAVOY HOTEL

Ambrose for TV: signs up Jill Allen

AMBROSE and his Orchestra are to appear in TV on Monday week, June 4.

They have been chosen (writes "Scanner") for the third of this year's dance band feature programmes, first intimation of which was given in the "MM" last week.

The supporting acts have yet to be fixed. But it is possible they will include Elsie Carlisle and Sam Browne, who were with Ambrose when his band broadcast and recorded regularly before the war.

Reed change

West End singer Jill Allen has joined Ambrose and his Orchestra at Ciro's Club. She commenced on May 16, and takes the place of Doreen Lundy, who, after being at Ciro's since January, is now taking a rest and will probably be going abroad.

A change in the Ambrose reed team brings in Norman Maloney on baritone sax in place of Al Baum.

Mantovani leaves after 3 weeks

Mantovani, who took over the musical direction of "Knights of Madness" at the Victoria Palace on May 7, concludes the engagement on Saturday (26th).

It is understood that his departure is the result of an amicable agreement with impresario Jack Hylton.

The five musicians Mantovani brought with him for the pit orchestra will leave on Saturday week (June 2). They are Stan Newsome and Monty Montgomery (tpts.), Bill Brown (tmb), Jack Golding and Sam Spurgin (vlms.).

The name of the new MD has not been released at the time of closing for press.

MU discuss Festival

As we close for press the Executive Committee of the MU meeting at Brighton is still in progress and discussion of the subject of American jazzmen visiting this country for the concerts at the Royal Festival Hall has not yet been reached.

Jimmy Miller deputy leader of new 15-piece orchestra

A DRAMATIC change of dance band policy at London's Savoy Hotel brings Carroll Gibbons back to leadership again as from June 1. Carroll will be back on piano in front of an entirely new, hand-picked orchestra in which the deputy leader is ex-Squadronnaires leader-vocalist Jimmy Miller.

In March, 1950, after 24 years' association, Carroll Gibbons ceased to be leader of the dance band in order to concentrate full time upon his duties as Director of Entertainments to the Savoy and Berkeley Hotels.

LEADER WITH TWO STICKS!



After only two weeks in hospital, where he underwent an operation on both feet, Harry Gold left his bed and, on Monday last (21st), fronted his Pieces of Eight at the Princess Ballroom, Chorlton, Manchester, supporting himself on two sticks. He and the Eight next week play one-night stands in the Midlands.

Following Stapleton

Carroll's old orchestra carried on for a time under the leadership of trumpeter Frenchy Sartell. When this outfit left, the hotel then embarked on an entirely new policy with the introduction of Ted Heath and his Music, in December, 1950.

Ted left on March 3, 1951, and was succeeded by Cyril Stapleton and his Orchestra on March 5. Cyril finishes his engagement on May 31, the day before the



Carroll Gibbons and his deputy leader, Jimmy Miller, snapped in the listening-room as the new Savoy band rehearses.

new Carroll Gibbons outfit occupies the bandstand.

Carroll will be leading an orchestra of three violins, viola, four brass, four reeds, and three rhythm. He will continue to be Director of Entertainments for the Savoy and Berkeley, in which capacity he is in charge of cabaret as well as dance bands.

Three join Geraldo on eve of Dutch season

GERALDO'S visit to Holland—first announced in the "MM" on March 17—opens next Friday, June 1, at the Avifauna Restaurant. The band remains until June 10. Singer Bob Dale has joined the band and will be broadcasting with Geraldo, but will not make the Dutch trip. Accompanying the band to Holland in a vocal capacity will be Eve Boswell, Derek Francis and Jacqueline Jennings.

Two new musicians who have just been signed by Geraldo are trumpet player Syd Lawrence and Manchester alto-saxist Geoffrey Cole. They replace Alan Franks and Bill Jackman respectively.

Contests to big-time

Syd Lawrence—who originally came into the big time via MELODY MAKER contests—has just finished his second spell with Cyril Stapleton.

Geoff Cole comes from Ted Astley's Band at Sale Lido, Manchester, Ted having sportingly released him to enable him to join Geraldo this week. It was a chance conversation between Ted Heath altoist Roy Willetts and Geraldo tenorist Bob Adams that resulted in the signing.

Having served with him in the RAF, Roy was glad to recommend Geoff for the position vacant in the Geraldo sax team.

Festival dancing starts on Monday

THE Dance Pavilion at the Festival Gardens in Battersea Park is to open on Monday next (28th). The two bands, led by Nat Allen and Jan Wildeman, will play two-hour sessions continuously from 3 to 11 p.m.

The Pavilion was originally scheduled to open on May 3 and the season will last until November 3.

RONNIE BALL JOINS WEIR AT CHURCHILLS

Modern pianist-arranger Ronnie Ball this week joined Frank Weir's band at Churchills, where he replaces Ken Moule.

Ronnie led for some time on the s.s. "Queen Mary," and while on the transatlantic route studied under American poltopper Lennie Tristano.

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Stan Reynolds joins Dutch band for European tour



FAMOUS Dutch bandleader Ernst van't Hoff, who has just re-formed his band for a big tour of Europe, has signed star British trumpeter Stan Reynolds to lead his brass section.

Stan left London on Monday (21st) by air for Rotterdam, where he was due to join van't Hoff's band the same night at the Parkzicht Club, where it is appearing until Sunday (27th).

The next day the band leaves for Spain, where it will play in Barcelona for two months and Madrid for one month. It then appears for a month in Brussels and upon its return home will make recordings for Radio Luxembourg and for Dutch Columbia.

The Columbia sides will be released simultaneously in several European countries, including Holland, Belgium, Luxembourg and Great Britain. Afterwards the band is likely to come to Britain for a three months' tour.

Stan Reynolds has been touring with Vic Lewis for the past six months. His last engagement (Continued on page 6)

'THISTLE' DISCS: BAKER, MU TO MEET

KENNY BAKER has been notified by the London District Branch MU that he should appear before their Branch Committee next Wednesday (30th).

This follows last week's story that the MU had threatened "the strongest possible action" as a result of the trumpet leader having recorded the background music for the London theatrical

production, "The Thistle and the Rose," now at the Vaudeville Theatre.

Donald Swann, who wrote the music for the play and arranged the recording, stated last week that he took "full responsibility" for inviting Baker to the session.

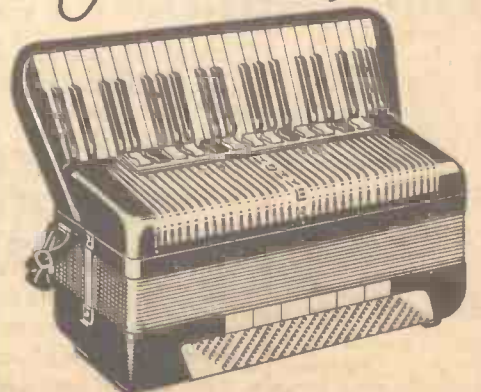
At the time of going to press the records which have caused the dispute are still being used in the theatre.

STARGAZERS SPOTLIT

The Stargazers vocal team scored a big success in distinguished company when they appeared for the annual convention of the National Federation of Phonographic Industries, held at the Imperial Hotel, Torquay. The other British stars chosen for the cabaret were Harriet Cohen, Isobel Bailey and Campoil.

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Borneman is under fire once more

AS an appreciative reader of "One Night Stand," I should like to join issue with Mr. Ernest Borneman over his recent observations ("MM," 19/5/51) on the subject of the Songwriters' Guild, the suggested quota for British popular music over the BBC, and the quality of British songs.

First of all, let me say that the Guild did not come out for a quota until it had become plain that the BBC either could not or would not provide an alternative scheme to assist the native writer.

I agree with Mr. Borneman that such artificially imposed "encouragements" are not in principle desirable; free competition is the best testing ground of all.

But is the competition now "free"? The British writer and the publisher of a British song are expected to compete "from scratch" with ready-made hits imported from the USA with the backing of all-star discs (and it is gramophone records and the "jockeys" who "sell" popular music nowadays!). For every American number published and broadcast here 20 have been published and exploited in the States without success; we get the "hits."

Against this élite of American music, survivors in a battle for existence fought over hundreds of radio stations, the British song, awarded 27 per cent. of air time over only two radio programmes, is expected to hold its own without encouragement.

I do not consider this to be "free" competition, whatever Mr. Borneman may think!

The film quota

I would also disagree with your columnist on the subject of the effectiveness or otherwise of the Film Quota. This did at least make it possible for British pictures to be made and shown.

The cheapjack minds in the industry may have taken advantage of it to make "quota quickies" and other forms of tripe, but the better brains used the opportunity to make "The Third Man," "Hamlet," "Red Shoes," "Morning Departure," "Passport To Pimlico," "Odd Man Out," "The Small Back Room," "Henry V." and other fine films.

Under the existing film quota regulations exhibitors are, I believe, bound to show 45 per cent. of British footage.

Without this encouragement no producer would dare to spend time and money on making "quality" pictures; the competition would not be free, since ready-made American successes, which had already proved their entertainment value and earned back their money in the huge transatlantic market, would

crowd the struggling British picture off the screen.

That is what now happens in the song market. Great Britain is the Tom Tiddler's ground in which the American publisher is picking up gold and silver.

His songs have already made their "hit" and earned large profits in the U.S. He can therefore afford to release them here with a maximum of exploitation via records, etc.

No month passes without news of another New York publisher opening an office in London.

The BBC regulations confine every publisher to four songs monthly; the more American publishers settle here, the more American songs there will be to stifle the poor British!

Song quality

As to the quality of British songs, I would not claim that it is at present generally very high. Certainly not as high as in 1935 when, by a judicious pro-British use of its own dance orchestra, the BBC encouraged the native writer.

Since those days several of the best writers have given up hope and gone out of business; others in the struggle to find a place on

the air have turned to bogus American song forms which do not suit their abilities.

Publishers of British songs, with so little air space at their disposal, are now striving too hard to find "hits" (generally the most commonplace type of song which they hope will have the most general appeal).

This is in itself a fallacy—and

damaging, too. Publishing is a "trial and error" business; the American hits that come here have been found by a large-scale operation of trial and error; but the British publisher, with no scope for "trial," is in most cases left with the "errors"!

Many of us firmly believe that, given the opening, more and better British songs will come to light. Writer and publisher will become more adventurous; a breath of life will come into a business which is being slowly strangled by unfair competition. The quota may not be the ideal method of bringing this about but, failing constructive effort on the part of the BBC and its producers, it is the only one!

A monopoly is a dangerous thing. Power intoxicates. The

BBC is certain that it is right, that American songs are better than British songs and that it knows "what the public wants." My answer to this is that in popular music the public wants what it is given.

The songs it hears most of become its favourite songs. Some years ago, when the dance music provided by bogus American

dance bands playing stolen American arrangements was proving not too popular, one of the Controllers of the BBC asked me in a private conversation what I thought should be done about it.

I made my usual reply that the BBC should bring back its house orchestra and influence the whole field of popular music by providing for seven hours a week popular entertainment of a broader style with a high percentage of British comedy songs and six-eights.

On being told that a house orchestra was "no longer possible" (which I could not and cannot understand), I suggested that, as an alternative on a small scale, a series engagement should be given to Billy Cotton and his band.

The reply was: "Isn't that the chap whose band puts on funny hats and larks about?" I answered that this was certainly one of Mr. Cotton's activities, but that his principal claim to consideration was that his was the type of music British audiences liked (so much so that his was the only band in the country, that could fill a music-hall).

As the result of this conversation, Billy's first Sunday series was commissioned—with results now known to all!

Lyrics

Mr. Borneman, like the BBC, tends to think too much in terms of "dance music." Much popular music tends to be written in fox-trot rhythm, which no doubt makes it specially interesting to the jazz clubs and the not musicians.

But to the public it is first and foremost song music, otherwise why the existence of lyrics and the insistence upon singing them? The Americans may have special advantages when it comes to writing melodies for jazz treatment, but in the writing of songs I doubt whether they can fairly defeat the British writer.

This, however, cannot be proved until competition is established on a fair basis.

And, with all due deference to Mr. Borneman, I claim that this is not yet so!

... but, replying to Harry Francis' attack last week on

his opinions, our columnist comes to the conclusion that—

Mr. Francis' views support my own—in part!

IF I had a real argument with Mr. Harry Francis, I would have a fair try at defending my position.

But what an extraordinary situation we have here when a man of Mr. Francis' standing finds it necessary to write nearly 3,000 words of attack against something I wouldn't dream of either saying or defending ("MM," 19/5/51).

There are one or two points where I am in slight disagreement with Mr. Francis. But the vast bulk of his argument merely supports the points which I have been making over the months in this column and elsewhere.

Mr. Francis says: "It is high time that the many excellent British jazz musicians were honoured in their own country, and the form of music they play allowed to develop along new lines quite independently of the American influence."

Now this, of course, is the point I have been plugging ever since I came to this country. In the Dance Music Annual I devoted an entire article to these two points: (1) that British musicians were as good as any; (2) that their chances of success in the outside world were dependent on emanci-

pating themselves from the American influence. I italicised the main point of the argument by addressing myself directly to the British musicians: "Don't worry, boys. Everything is twice as bad in America."

So much for Mr. Francis' suggestion that I am trying to praise American musicians at the expense of their British colleagues. Now for an explanation of what's wrong with British jazz, in spite of all the individual talent that goes begging.

Mr. Francis says: "The best of British musicians... are quite capable of producing new ideas in jazz when it is made perfectly clear to them that these are expected from them."

A previous column

I said, in a column written a week before I first laid eyes on Mr. Francis' article, and printed side by side with it on page 2 of the "MM" of May 19: "There are enough talented people in the British dance music world."

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

So far so good. Perfect peace reigns, and Mr. Francis could well have saved himself the effort of going into print. Where it seems we are in slight disagreement is on the next issue—the music of the founding fathers—the American Negro idiom that is hard to catch by anyone who has not been raised in it.

I doubt whether Mr. Francis will seriously wish to dispute my point even here when I remind him that the NFJO's argument about drummers was concerned solely with this form of music, which is, as we all know, more closely related to folk music than to the kind of stuff usually played by dance bands the world over.

"I could, without effort, submit a list of British drummers of equal ability to anyone in America," says Mr. Francis.

I doubt, again, whether he can possibly mean this to apply to New Orleans drummers, but I will be glad to take him at his word if he does.

Let me challenge him, then, to name, not a list but just one single British drummer equal to Zutty or Baby Dodds in swinging a New Orleans style frontline.

A public apology?

If Mr. Francis can find a dozen British musicians of any standing, drummers included, who play New Orleans style and agree to his nomination, I will be glad to apologise to him in public.

I suspect, however, that Mr. Francis' wrath has led him here, as in the next point, into territories where he and I are really brothers in arms.

What, otherwise, could have caused him to turn to such an extraneous argument as the use of weed by a small minority of dance musicians?

Surely, if he is at all familiar with my writing, he will know that I have gone out of my way (to the exasperation of a great many musicians who have heard the argument often enough before my time) to point at the troubles involved in addiction. So why bring that one into the argument?

Mr. Francis next accuses me of being unfair and untrue in suggesting "that the Union announced its decision to oppose the appearance here of the Americans after the Festival

authorities had indicated their desire that the jazz concerts should feature the world's greatest jazz musicians."

And in order to prove his point, he says that the Union had declared its opposition as early as September 29, 1950.

But this, of course, only helps to clinch the point I made: that the Union had ample time to acquaint itself with the fact that this was not to be an "All-British" Festival, but one in which Britain was to show the world that she could compete with the best that other nations had to offer.

The concerts at the Festival Hall were conceived from the beginning with the object of presenting the great musicians of other nations side by side with Britain's best.

Mr. Francis' Union was the only one which, by refusing to follow the practice of all other guilds and Unions, gave the impression that Britain's dance musicians were afraid of competing on one platform with their American colleagues—a wholly misleading impression.

The Ministry view

The Ministry of Labour was quite explicit in its policy. In spite of its usual practice of consulting the MU whenever a promoter applied for permission to bring in foreign musicians, it reversed the MU's veto in this case and thus put itself on record as favouring in the jazz concerts the same cosmopolitan spirit which was to mark all other concerts to be held at the Festival Hall.

For Mr. Francis to say that he "believed" the Festival to be meant as an all-British one is, therefore, a little naive. And so, of course, is his claim that the NFJO had prejudiced its own case by putting the idea into the heads of the Festival authorities that the concert would be a failure if the Americans did not appear.

The Festival authorities took their cue not from the NFJO but from the Ministry.

The question of financial success or failure, serious as it is from the NFJO's point of view, had no bearing, and obviously could have no bearing, on the policy of the Festival, which was laid down well in advance of 1950 and was confirmed by the Ministry before the question of finance was ever discussed between the NFJO and the Festival Committee.

The real trouble behind this whole business lies elsewhere, and Mr. Francis let the cat out of the



ONE NIGHT STAND
by Ernest Borneman

bag when he admitted so ingenuously that his Union had gone out of its way to "inform both the representatives of the Festival Committee and the Ministry of Labour that a successful all-British jazz festival concert would be possible."

What business of Mr. Francis' Union is it to issue such "information"?

It was the very purpose of the Festival to disprove the slander that Britain was an isolated little island which had lost touch with the world at large.

What business, then, did the Union have to introduce an element of nationalism into a field of endeavour which is international by purpose and definition?

Mr. Francis is perfectly justified in assuring us that "Britain can deliver the goods" and that "British musicianship is second to none."

But the Festival was called to prove that point in the sole way it can be proved—by inviting foreigners and not by excluding them.

Readers write on the Harry Francis article on page 11.

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Radio Commentary by MAURICE BURMAN

Here's a chance for you would-be gag writers...

PEOPLE love to laugh. The lucky artists who have the gift for making their audience happy become very popular.

We believe that Billy Cotton's great success is due mainly to his own humorous personality and the funny, original material used by his band.



CYRIL STAPLETON AND HIS ORCHESTRA

WHEN talking about our best bands, I'm apt to overlook old Cyril, so I'll remedy that right now by saying that he has one of the best bands in the country.

The fact that on this show he was far more original than before and did not rely so much on a Certain Style (I want to live in peace!) did help a great deal.

It helped because doing without That Style (boy, am I tactful!) made the band sound far more modern and allowed the saxes to have individuality.

The arrangements were good, and there were some stylish solos from piano, trumpet and trombone.

I don't know if Cyril or the boys read my last week's review about more beat from the rhythm section, but there certainly was a neat, crisp rhythm going all the time.

Now comes the sad part. Due to the fact that the airing came from the Savoy Hotel, London, the brass section was muted the whole time.

And anyway, who comes first, the few at the Savoy or the untold millions of listeners?

My other criticism concerns the singers. Jean Campbell did not sound at ease; possibly the tempos were a shade too fast for comfort (those Savoy folk again).

After the Stapleton broadcast we were taken over to the Bagatelle Restaurant to hear an American lady, Nancy Donovan, who was appearing there in the cabaret.

Brian Johnson, who announced, described the lovely décor of the restaurant and went on to describe Miss Donovan's dress.

She wore a pale sapphire dress

Ken Mackintosh, resident leader at Wimbledon Palais, is in the midst of a series of broadcasts that will keep him airing regularly for the next five weeks, and is promised a feature spot in the BBC's "Festival" show, "Revolving Bandstand," during July.

with sequins, founced, and an aquamarine necklace. Now that was interesting. Intriguing, too, was the voice of Edmundo Ros popping out of nowhere—but not the voice of Miss Donovan.

In fact, as a broadcasting artist Miss Donovan was not a success.

Let's leave it at that, shall we?

JOE LOSS AND HIS ORCHESTRA

IF you can penetrate through the commercial haze, you will find that Joe has a very good band. Not only are all the sections and ensemble good, but in players like Dougie Cooper, Sid Pollitt and Manny Prince he has boys who have plenty to say.

To be fair, Joe did play three band numbers, which, after all, is a great improvement on none. But only one was really in the dance-band style.

Joe featured a comedy number which consisted of two of his vocalists shouting at each other in a manner that suggested a personal husband-and-wife row in the tougher parts of New York's Bowery. It was vulgar and uncouth.

It also explained quite clearly why Joe is looking for good British stuff.

This broadcast was notable for the first appearance of Joe's Irish discovery, Rose Brennan.

She has a good, clear voice and diction, with a choir-boy quality about it. At the moment she does not show much leaning towards style as we know it.

But she is a versatile and distinctive singer, and could become a new commercial star.

Joe has endeared himself to the public over a period of many

years, and I congratulate him on the fact that he has a better band than ever.

How about giving it something really worthy of it?

JACK DEARLOVE AND HIS ORCHESTRA 3.15 p.m., 19/5/51

NOW wouldn't you have thought that the above title suggested a new dance band? Ever on the alert to find new bands to review, your industrious critic duly informed you last week that he would be reviewing the above band.

When I tell you that the first number was "Rustic Revels," you will realise that a ghastly mistake had been made.

The blame lies with the "Radio Times." They should discriminate between a light orchestra and a dance band.

They merrily printed what you see above, and as, I feel sure, you have no particular interest in "Rustic Revels," we say farewell to Jack Dearlove and his Rustic Revellers.

VIC LEWIS and his Orchestra were featured on this week's show. In view of what happened the last time I reviewed his band, I want it to be known that Vic's publicity agent has asked me to review this broadcast.

Now, if Vic wants mere advertisement, he must pay for it in the right department. If, on the other hand, he really wants criticism he must take the rough with the smooth.

I am really glad to see that Vic does not, after all, think that jazz is "right out," but, unlike some leaders, has accepted a jazz broadcast. And in my opinion he did a good thing by accepting it.

We not only heard some good big-band jazz, but also two very able small groups from within the band, led by Kathleen Stobart and Ronnie Chamberlain.

Most of the compositions were by Americans such as Kenton, Bill Harris, J. J. Johnson, Shorty Rogers, Les Brown, etc., and due credit was given to them.

The strong factor with this band is its richness in soloists, who are all good jazzmen. Outstanding were Ronnie Chamberlain, alto; Arthur Greenslade, piano; Peter Warner, tenor; Kathleen Stobart, tenor; Johnny Keating, trombone; Bert Courtney, trumpet—with good support from Pete Blanning, bass, and Peter Coleman, drums.

I believe this is the first time

RADIO CARTOON ... by FROY. Includes cartoon illustration of a radio studio and text: "Dear 'Family Favourites,' please play for Mummy the Tooti Trio's recording of..."

a big name band has appeared on "JFM." It was a success, and I hope it will happen more often. Vic's band is not the only one to have good soloists, and there are many others blushing unseen, and wasting their hotness on the one-night-stand air.

BILL BADLEY, representing the average listener, writes:— A good programme. Vic's orchestra, and the small groups from the band, played interesting and lively music, proving that the modern style can be both exhilarating and melodic.

I particularly liked the numbers played in the Kenton manner, and felt that this very varied programme lifted "Jazz for Moderns" out of the rut it has got into through featuring small groups week after week.

BURMAN'S BAUBLE is awarded to Arthur Greenslade for his stylish and tasteful solos.

BAR TO THE BAUBLE goes to Vic Lewis for his very swiny band.

NEXT WEEK: "Woman's Hour"—2 p.m., 25/5/51. "Jazz Club"—5.30 p.m., 26/5/51.

Round the Clubs with Mike Nevard

ONE of the last sessions of the Dankworth Club was in progress as I passed the Studio Club the other week. It was a warm evening, and fans were dancing on the sidewalk.

But they weren't dancing to Dankworth's usual Seventy airs. The music consisted of such traditional stand-bys as "Sensation Rag," "Jenny's Ball" and "That's A'Plenty."

Investigations unearthed the source of the "rebel" music. Way above the Dankworth Club, behind a door labelled "Kathleen Crofton School of Classical Ballet," Eric Silk and his Southern Jazz Band were rehearsing.

Tomorrow night (26th), Silk-worms can hear the band playing opposite Chris Barber's group at the London Jazz Club.

And on this night, the LJC introduces a new "Members Only" rule for Saturdays. Reason for this is that members have been kept out of the Club recently while guests have been among the capacity crowd inside.

RALPH DOLLIMORE, regular pianist with Kenny Graham, is penning quite a few originals for the Afro-Cubists these days. His "Dome of Discovery" joins Kenny's own "Skylon" in the band's Festival library, and his newest number, which debuted at the Flamingo on Saturday, is "Gray Hambone."

Watch out for the Dollimore specials when Graham plays at the "51 Club" (Great Newport-street, W.C.2) tomorrow and on Wednesday (30th).

Making a guest appearance at the Flamingo on Saturday, midst a coach-load of their supporters, were a trio from Portsmouth, led by "MM" contesting bandleader and pianist Bill Cole.

PINNER Jazz Club also has its Festival fare. Each Saturday evening the Club is presenting one of the bands booked for the South Bank concert on July 14. Tomorrow, Mick Mulligan takes the stand at the Civic Restaurant, the week after, the Crane River Band, and on June 9, Joe Daniels and his Band.



This might be called a "cymbalist" picture of drummer Norman Burns, whose Quintet played at the recent "51 Club" opening (yes, the black thing really is the edge of a cymbal).

TELEVISION by 'SCANNER'

SIGNED up, owing to a mistake in the BBC's Variety Contracts Department, to appear last Friday in both TV and sound radio, West Indian singer Mona Baptiste was faced with the problem of how to be in two places at once.

The BBC solved it for her by sending out her recorded voice on the ordinary radio while Mona took her attractive form to Alexandra Palace for the vocalist's spot in "Kaleidoscope."

She sang two songs—"Taboo" and a Spanish number, the English title of which is "When There's Love At Home."

If neither was quite all it might have been, the fault was not Mona's. It was due to the accompaniment they gave her.

What she needed—at any rate for these songs—was a rumba group. What she got was the usual TV orchestra, which, despite the addition of a rumba instruments player and a fair arrangement by Arthur Wilkinson, entirely failed to get the right character into Lecuona's African lament.

TUNES such as "Hitchy Koo," "Alexander's Ragtime Band," "That Mysterious Rag," and many others from the days between 1910 and 1920, when ragtime and jazz first came to us with the foxtrot—all presented in much the same way as we first heard them in revues and other stage shows—helped to make the second edition on Whit Monday (and repeated last Tuesday) of Michael Mills's "The Passing Show" a fascinating documentary for younger viewers as well as a nostalgic feast for the older folk.

More old favourites, from the 1920 to 1930 period, will be included in the third edition of this five-part scrap-book on June 11.

Don't miss it. In addition to the music, Michael is TV's master producer when it comes to big-scale presentations.

U.S. NEWS NOTES from LEONARD FEATHER

BIG bands are in the news this month. Benny Goodman, for the first time in years, cut two sessions with a full orchestra for Columbia, using some Fletcher Henderson arrangements, several of which had never previously been recorded.

However, when Benny goes back to work in a few weeks he will have a sextet with him.

COUNT BASIE, on the other hand, has enlarged his band again and is currently at the Strand Theatre with five brass and five reeds. He may enlarge to seven or eight brass before working his way out to California.

Charlie Barnet also came to New York last week to organise a new big band, and is now embarking on a road tour. He has given up, for the time being, his plans for a band with strings, which turned out to be economically impractical.

CHUBBY JACKSON, now substituting for a couple of weeks with Tommy Dorsey, goes to Philadelphia shortly to join Charlie Ventura, who is operating a night club near there. . . . Janet Thurlow, white girl singer with the Lionel Hampton orchestra, dropped out for a couple of weeks while the band goes on a southern tour. First ofay chick ever hired with an American Negro name band, she recently made her vocal debut with Lionel on one of his new MGM sides, "I Can't Believe That You're In Love With Me."

AN LP record of piano solos by Earl Hines, accompanied by Al McKibbin and J. C. Heard, has been released on Columbia. It includes Earl's 9,876th version of "Rosetta."

Columbia has also complicated the Erroll Garner picture still further by releasing a new LP on which he plays eight numbers all previously cut by him on various other labels such as Savoy and Dial.

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Everything's crazy

to BABS GONZALES

"HOW are you, man? It's crazy that you've come up to dig my Bips and a Bop, man. Everythin's cool with me . . . and I'm sure crazy to be back in this crazy town. The people in Canada dig the modern cool sounds and, man, that makes everythin' real crazy."



The man speaking was Babs Gonzales, pioneer of the bop vocal group and the writer responsible for "Oop-Pop-A-Da." The rendezvous was at the Café in Montreal, where Babs was finishing out a two weeks' engagement before leaving for Europe. The scat vocalist's greeting, not strictly King's English, was typical. "Man," he said. "I'm really excited these days. In less than a week I'll be in Europe, and I'm sure looking forward to hearing some of those Swedish cats. I have some recordings by Svensson and a couple of other groups, and I'm really excited over their sound. They have a real feeling for jazz. "I want to hear some of the English cats, too, if I can get over that way. This cat Shearing really opened our eyes to the fact that England is home to some real crazy jazz musicians."

Arranging
Babs was born in 1921; went to Newark Arts High School with Sarah Vaughan and Ike Quebec. He took up piano and on finishing school formed a six-piece combo featuring Dizzy Gillespie and Don Byas. In 1941 Babs joined Charlie Barnett and stayed with him for six months. "Lena Horne was singing with the band at that time," said Babs. "And I scored several of her arrangements. 'I Can't Give You Anything But Love' and 'Honeysuckle Rose' were two. In 1943 Babs formed a four-girl vocal group, which included Nadine, first wife of Nat Cole. The quartet played at Mike Riley's place in Hollywood for five months, and it was about

(interviewed here by "MM" Canadian Correspondent Henry F. Whiston)

this time that Babs wrote "Oop-Pop-A-Da." "After my quartet disbanded I stopped playing piano and switched to snare drums . . . that is, when I wasn't arranging." In 1944 Babs joined Benny Carter, and during his eight months with the band wrote such numbers as "Lullaby Of The Doomed" and "Prelude To A Nightmare." 1945 saw him in New York, gigging around Minton's.

Recording

"They hired me for four weeks, and I stayed for 37," he said. Playing in Babs' group then were Bud Powell, Max Roach and Rudy Williams. "By the time I left Minton's I was writing arrangements for Will Bradley, Lionel Hampton and Charlie Barnett." Babs' first "Three Bips and a Bop" group was formed in 1947, and included Tadd Dameron, Rudy Williams, guitarist Pee Wee Tinney and Art Phipps.

Fred Robbins, the Manhattan disc-jockey, heard the outfit and arranged its first record session which produced "Lop-Pow," "Pay Dem Blues" and "Stompin' At The Savoy" for Blue Note. After two Blue Note sessions Babs was appearing at 52nd Street spots such as the Three Deuces, the Onyx and the Down Beat, making more sides for Apollo and Manor.

Touring

His first sides for Capitol, and the only Gonzales discs issued in Britain, were "Capitololling" and "Professor Bop" (CL13107). On this session were Bennie Green, Sonny Rollins, Don Redman and J. J. Johnson. Later Capitol sessions featured Johnson, Benny Carter, Wardell Gray, Art Pepper and Herbie Steward. In 1950, with another quartet, Mr. Gonzales was up in Canada, playing four weeks at Quebec's Laurentians. Then he toured for a while with Duke Ellington, finally going back to arranging for people like Will Bradley, and the Gene Ammons-Sonny Stitt group.

A 19-day tour with a show called "Jazz At The Carnegie Hall" followed. Bud Powell, Thelonious Monk and Lucky Thompson, who are accompanying Babs to Europe, were in the mobile line-up; so was Sonny Rollins. "Now I'm off to Stockholm," he said, his face beaming, "where I'll be havin' a ball with those Swedish cats . . . and, man, when that happens everythin'll be cool—real cool, that is!"

SEVEN STARS FOR THE 'STARLITE' MAN

JOE SAYE TRIO

***Pink Champagne (Wright, Forrest) (V by The Trio) (Melodisc 136)
***Three Of A Mind (Saye) (Melodisc 134) (Melodisc 1166—6s, 5id.)

Saye (pno., accordion); Johnny Wiltshire (str.); Laurence Anthony (bass). Recorded 12/4/1951. If his broadcasts haven't already brought the idea to your mind, get Joe Saye's "Three Of A Mind" and you may well come to the conclusion that in Joe Saye we have another George Shearing. The record is one of the most delightful instances of modern piano playing I have heard. Both the composition and the way it is played are bop inspired, but they bring a tastefulness, charm and artistry to the idiom that few others have yet been able to give it.

Like Shearing, of whom, incidentally, he was quite a close friend, 28-year-old, Glasgow-born Joe started his career as an accordionist. In 1937, when he was only 14, he was heard by Roy Fox, who immediately took him into his band show as a solo Variety act. Joe stayed in Variety until 1946. He then formed a Quartet, which he took to the Embassy Club, Belfast, and later the Empress Ballroom, Folkestone. In 1948 he changed the Quartet to a Trio and it is now resident at London's Starlite Room Club.

The Trio's formula is on much the same lines as the Malcolm Mitchell Trio's—left arrangements introducing intimate, close-harmony singing, and spiced up with slick instrumental work, all bearing the hallmark of originality, modernity and accomplished musicianship.

"Pink Champagne" is a good example of the group's style. Recording first the instruments and then the voices, instead of all together as Parlophone do with the Mitchell Trio, has had a slightly detrimental effect on the reproduction. But the side—in part of which Joe plays accordion and piano simultaneously—is still a good sample of what can be done with a tasty song by three inventive and skilful musicians.

RALPH SHARON SEXTET

**Sloppy Joe (Neal Hefti) (Melodisc 25)
***You Go To My Head (Coots, Charles Gillespie) (Melodisc 65) (Melodisc 1161—6s, 5id.)
25—Sharon (pno.); Jimmy Skidmore (tr.); Victor Feldman (vib.); A. Golding (str.); Jack Fallon (bass); Martin Aston (drs.). Recorded 14/9/1950.
65—Sharon (pno.); Fred Perry (flute); Jimmy Skidmore (tr.); Feldman (vib.); Alan Metcalfe (str.); Bert Howard (bass); Aston (drs.). Recorded 11/1/1950.

ONLY Ralph Sharon's piano chorus gets anywhere near to saving "Sloppy Joe" from being disappointing. This mildly bopish Neal Hefti number is little more than a not very outstanding riff and, although the "all-in" statement of it which opens the record is based on the usual Sharon procedure, it has done nothing to conceal the flimsiness of Mr. Hefti's effort.

Apart from Ralph's piano chorus the record is almost all Jimmy Skidmore. And Jimmy seems to have had an "off" day. Playing his tenor in a register which makes it sound more like a rather thin-toned alto, his performance lacks guts, and more



"MM" Poll winner Victor Feldman. He features with Britain's second Shearing—Sharon.

ONE 'SHEARING' COMING UP!

than once he tends to waver off pitch. However, in "You Go To My Head" the Sharon Sextet gets back to the form that has made it our scintillating equivalent to George Shearing's American combo.

This well-known ballad is played with a beat which gives it a new and enticing rhythmic appeal without in any way detracting from its melodic allure. In addition to providing occasional, but (despite over-recording) effective, solo decorations, Fred Perry's flute is blended with Skidmore's tenor (much better on this side) to give a new colour to the ensemble. Our Mr. Sharon

chorus, then goes into alternate tenor and baritone choruses. Side II starts off ditto, then Gordon and Parker set out on a chase routine. If you like bop for bop's sake and are a Gordon or Parker fan, you will doubtless find their way of "Settin' The Pace" to your taste. If not, you'll probably think you could have spent your time just as well in a traffic hold-up. You would at least have heard much the same sort of motor-horn honks.

ROSE MURPHY
***Don't! Stop! (Coben, Melsher) (Am. Victor D9-VB-1848) (Recorded July 13, 1949)
***Is I In Love? (Cook) (Am. Victor D9-VB-1860) (Recorded July 19, 1949) (HMV B10065—5s, 4id.)

Rose Murphy (voc., pno.) with Major O. Molley (bass); Jimmie Shirley (str.). In "Is I In Love?" Rose admits that "the English I have spoke is positive a joke." The confession so completely sums up both the song and Rose's daddy's-ickle-ducky-wucky voice that further comment on either would only be superfluous. "Don't! Stop!" also becomes self-explanatory when I add that the first exclamation mark exists only by courtesy of the label printer. Having enjoyed your chuckle at all this and the chee-chee girl's usual foot stamping, I suggest you turn your attention to the piano. It's again cut on the "Fats" Waller pattern, and marks the round Rose as a better keyboarder than any girl vocalist has a right to be.

Rose is well supported by the guitar of Jimmie Shirley, who also gives out with some quite presentable solo work. Side I starts off with a unison

Edgar Jackson's Record Reviews

plays one of his most brilliant solos, and all round the side has everything in the way of the Sharon ingenuity and elegance that its coupling lacks.

DEXTER GORDON'S ALL STARS
**Settin' The Pace (Pts. I and II) (Dexter Gordon) (Am. Savoy 83491/2) (Savoy 913—6s, 5id.)

Gordon (tr.); Leo Parker (bari.); Tadd Dameron (pno.); "Curley" Russell (bass); Art Blakey (drs.). Recorded circa 1948.

THIS record consists of Dexter Gordon and Leo Parker bopping furiously at an up tempo, unrelieved on either side by even a short piano solo. Side I starts off with a unison

This Mercury broke the sales barometer!

PATTI PAGE
The Tennessee Waltz
Long, Long Ago
(Oriole CB1046)
THOUGH a comparative late-comer to the British market, this version of "The Tennessee Waltz" was actually the first recorded in the States, where it was issued on the Mercury label last autumn. Apart from selling well over two and a quarter million copies, the record brought fame to Patti Page, a little-known radio vocalist whose real name is Clara Anne Fowler.

The main feature of this side is that, by means of the now-familiar recording technique, Patti "duets" with herself. In this respect the version bears a

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Laurie Henshaw's 'Popular' Reviews
startling similarity to Les Paul's "Tennessee Waltz" (Capitol CL13434), where the vocal "duet" is sung by Mary Ford. Although Les and Mary may appear to be guilty of plagiarism, any offence is to some extent mitigated by the fact that their recording is more effective than Patti Page's. To my mind, Patti's voice lacks the warmth and charm that Mary brought to bear on this folk-flavoured ballad. And the accompaniment by Jack Rael's orchestra is less attractive than the guitar backing Les Paul gives wife Mary. Nevertheless, the U.S. sales figures of this recording indicate that mine is a minority opinion. If "Long, Long Ago" sounds familiar, it is because this tune, which was published over 130 years ago, provided the melodic basis of the World War II hit, "Don't Sit Under The Apple Tree." Vocally and instrumentally, this effort can only be described as undistinguished.

BILLY ECKSTINE
If When You Return (M-G-M 380)
"I" gets typical Eckstine emotional treatment against production-number accompaniment from Pete Rugolo's Orches-

tra. Although the singer sounds strained in places, he delivers the song with conviction. The backing, an undistinguished ballad, negates any effort by Eckstine and Rugolo to make it musically stimulating.

ANITA O'DAY
I Apologise You Took Advantage Of Me (London L964)
Once There Lived A Fool Lovesick Blues (London L958)

FORMER Stan Kenton-Gene Krupa vocalist Anita O'Day seems to have been ill-served in the recording sphere since she "went solo" on the London label. Although not so disastrous as "Tennessee Waltz" ("Yea Bo" (reviewed 24/3/51)), these four titles again fall to exploit her undoubted vocal talents. The best of the batch is the lightly rhythmical treatment of the 1928 Rodgers-Hart song, "You Took Advantage Of Me." But, unfortunately, Anita's efforts are largely nullified by the uninspired accompaniment—a falling that extends to all four sides. (The dated phrasing of the sax section in this title is reminiscent of that heard in many Goodman recordings of the mid-thirties.) These days, when the accompanying art has risen to such heights, one rightly expects something of a superior standard to what is heard here.

Both vocally and instrumentally, "I Apologise" and "Once There Lived A Fool" are drab in the extreme. Anita's version of the 20-year-old "I Apologise" displays a lamentable lack of conviction when compared with the Billy Eckstine recording which I shall be reviewing shortly. Perhaps, after all, this song is better suited to a male singer. The remaining title is a "blues" with hill-billy overtones. From me, this earns a minus rating.

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TEMPTATION RAG!



Bandleader Don Smith "resists" the advances of his new vocalist, Helen Davis, during a recent Open Air Carnival at the Astoria Ballroom, Nottingham.

Joe Loss signs Rose Brennan to long contract

Ballad specialist when Elizabeth Batey returns

IRISH singer Rose Brennan, who made a dramatic flight from Dublin to join Joe Loss's Orchestra when singer Elizabeth Batey was incapacitated by an accident, has now been signed by Joe to a long-term contract. Rose has made a big hit during her preliminary weeks with the band and is yet another sterling recruit to the vocal battery which is always one of the foremost Loss attractions.

London Variety season

When Elizabeth Batey, now well on the way to recovery, rejoins the band, Rose's position in the vocal contingent will not be affected, except that she will then concentrate entirely on serious numbers, leaving to Elizabeth the comedy offerings and duets with Howard Jones in which she has always specialised.

Currently playing a short London Variety season, Joe Loss is at Painsbury Park this week and Hackney Empire next week. He then goes to the Ritz, Birkenhead, followed by the Hippodrome, Birmingham, after which there will only be a few days left for a broadcast, some recording sessions and a date at the Grafton Rooms, Liverpool, before he resumes at Douglas, IoM, on June 23.

At the end of the summer, Joe Loss makes his first appearance for a number of years at Hammersmith Palais, when he and his orchestra deputise for Lou Prea-



A dressing-room shot of Rose Brennan signing the Joe Loss contract.

ger and his Band during their two weeks' annual holiday. Joe finishes at Douglas on September 1, opens at Hammersmith on September 2, and hurries on to finish the summer season at Blackpool directly his Hammersmith stint comes to a close.

BERNIE FENTON JOINS DASH

PIANIST-arranger Bernie Fenton is joining the Dash Music Co., Ltd., in an arranging capacity, and starts with General Exploitation Manager Frank Patten and his staff on Monday next (28th).

After three years with Paul Adam, Bernie will be giving up the piano chair to Chris Cowley in order to concentrate on this new appointment.

A brilliant musician and an arranger of the most modern school, Bernie was with the original Tito Burns Accordion Club Sextet, both playing and arranging, and was at one time staff arranger with Oscar Rabin.

Jock's ashore!

Saxist-leader Jock Scott, who has been Bandmaster aboard the "Queen Mary," under the regis of Geraldo, for some time past, has now given up this post owing to ill-health.

No permanent successor has been appointed as we close for press, but tenor saxist Wally Purdie will be in charge during the liner's next trip to and from New York.

TV, MDA to discuss band presentation

RONNIE WALDMAN, TV's Acting Variety Director, has agreed to meet the secretary of the Music Directors' Association to discuss the presentation of bands on television.

This matter has been raised several times of late in the MELODY MAKER by MDA secretary Bill Sensier and by our own TV critic, "Scanner."

The meeting has been tentatively fixed for June 4.

TRUMPET CHANGE IN IVY BENSON BAND

Sylvia England, 19-year-old trumpet with Ivy Benson's all-girls band at Butlin's Holiday Camp, Filey, leaves this Saturday to marry Don Hampson, drummer and leader of the Ambassadors' Dance Band in Huddersfield.

Sylvia has been with Ivy for the past four years. Her place is being taken by ex-Benson first trumpet Sonia Barton, who returns to the band on the day Sylvia leaves.

Air series and Canadian market for Ellington 4



"Four of Tin Pan Alley's tin pots." This was the Ray Ellington Quartet's introduction in last week's "Top Score." This "MM" photo shows the boys in a friendly "argument" with producer Johnnie Stewart.

THE Ray Ellington Quartet extends its audiences in both Britain and Canada next week. On Monday, Home Service listeners will hear the Quartet in the new radio comedy show, "Crazy People"; later in the week the group's first Canadian records will be issued on the London label.

"Crazy People" previously mentioned in the "MM" under its tentative title of "Junior Crazy Gang," relays from 6.45 to 7.15 p.m.

The programme's musical content is completed by the Star-gazers and Stanley Black and the Dance Orchestra, Harry Secombe, Peter Sellers, Michael Bentine and Spike Milligan take the comedy lead.

'Time lag'

Ray Ellington will hear the programme in his dressing-room at Blackpool Palace, where he will be engaged in a week's Variety; the radio show is being recorded the previous day.

First Ellington record available to Canadian fans is Ray's latest Decca release here: "Bright Lights And Blonde-Haired Women"/"Keep Off The Grass." The Quartet appears tonight at St. Pancras Town Hall for a Festival dance run by the "77" Cultural and Social Club.

Stars at opening of Music Shop

Several musical personalities have promised to attend the opening of a new music store at Swiss Cottage on Saturday (26th). They include bandleaders Eric Winstone, Jimmy Miller and Humphrey Lyttelton, clarinettist Wally Fawkes and BBC producer John Hooper.

The store, situated at 2, Swissterace, Swiss Cottage, N.W.6 (Pri. 4285), will be called "The Music Shop" and will be managed by former sax and clarinet leader, John Yorke.

It will stock all makes of records, including rare jazz discs, and will also sell radios and sheet music, undertake instrument repairs and make private recordings.

Chris Curtis fit after 5 months

One musical invalid who is now fit after a long spell in hospital is tenor-clarinettist, Chris Curtis. Chris was working for Bill Saville and Alan Kane when he collapsed at Christmas. He has now made a complete recovery and is gigging again for Bill Saville:

Carole Carr is 'ghost voice' in French musical

AT a party in Paris to meet actress Michelle Farmer, daughter of film star Gloria Swanson, "MM" Correspondent Henry Kahn was introduced last week to "The Voice." This proved to be British singing star Carole Carr.

"Carole had been chosen to 'ghost' Miss Farmer's numbers in the French film, 'Baby Beats the Band.'"

"Now that I have completed the recordings," Carole told our correspondent, "my work appears to have been finished here. But I am hoping that Ray will at least write in a door-opening sequence for me!"

"Then I can travel with the unit down to Monte Carlo, where the film itself is being made."

Carole and Michelle Farmer are only making the English version. There will also be a French version. Both will be produced by French bandleader Ray Ventura, whose band features prominently.

Hit number is expected to be "I'll Always Say I Love You." The music is by Paul Misraki.

Joan joins Jan at Purley Orchid

Direct from her season with George Birch and his Band at the Sampson and Hercules Ballroom, Norwich, vocalist Joan Anderson has joined Jan Ralfini at the Orchid Ballroom, Purley. She began her new engagement last Sunday (20th).

Meanwhile, Jan's 1st trumpet Hugh Beaton has joined electric-organist Jerry Allen for a season at Ayr, and has been replaced by Billy Carr.

Jan, who launched Jerry in the musical profession, heard that his former protégé was looking for a good trumpet-player and sportingly volunteered to loan his own brass-leader for the time being.

On his Mondays off from the Orchid Ballroom, Jan is taking his band out on one-night-stands. They have played twice at the Corn Exchange, Ashford, for the Ashford Dancers' Club, and have a third engagement there by request on June 11.

MIGUELITA ILL

The MELODY MAKER regrets to report that girl bandleader Miguelita, who specialises in Latin-American music, was taken to hospital this week suffering from serious internal trouble.

Friends can contact her at Ward 10, Royal Free Hospital, Lawn-road, Hampstead, N.W.3.

Vibes-drummer wanted

Allan Davey, resident at the North Euston Hotel, Fleetwood, needs a vibes player doubling drums for the summer. "Phone: Poulton-le-Fylde 680.

SERENADING AT THE WHITE BEAR



The trio which violinist Danny Levan leads at the White Bear Inn, Piccadilly, gets plenty of exercise, for part of its duties entails walking among the patrons to dispense light, gypsy music. The pair supporting Danny are vocalist-guitarist Don Emsley and accordionist Gerald Crossman.

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GONZALES HEADS STAR BOP QUARTET ON EUROPEAN TOUR

Bringing Thelonious Monk, Bud Powell, Lucky Thompson

MONTREAL, WEDNESDAY.

BABS GONZALES, most renowned of the bop vocalists, is on his way to Europe with an all-star unit comprising pianists Bud Powell and Thelonious Monk, and tenorman Lucky Thompson. The ensemble is expected to tour Sweden, Denmark and France, adding extra sidemen in each country. They are due in Sweden this week.

Gonzales, whose "Three Bips And A Bop" have recorded for several American labels, has dropped his Capitol contract for the European jaunt, and negotiations are in hand for him to record on the Continent.

Leading modernists

Bud Powell, Thelonious Monk and Lucky Thompson are among America's leading modern jazzmen. All have played with such a keyman as Dizzy Gillespie. Powell and Monk are two of the jazz world's most discussed pianists. Although the Gonzales group will be unable to play in England owing to the MU's ruling, Babs hopes to visit London during his stay in Europe.

Stapleton follows Savoy with tour

CYRIL STAPLETON and his Orchestra finish their highly successful engagement at the London Savoy Hotel on Thursday, May 31. They will immediately enter upon a series of one-night concert and broadcasting engagements which will take them to the end of June, when they commence their IOM summer season. Meanwhile, the orchestra plays a concert this Sunday (27th) at the Alma Theatre, Luton, when the special guest star will be singing bandleader Reggie Goff, who is a "native" of the Luton district.

Cyril Stapleton and his Orchestra broadcast on May 30, then appear at the Pavilion, Bath (June 1), the Arden Ballroom, Bedworth (2nd), and the Savoy, Kettering (3rd).

Stapleton scores stolen

Pianist-vocalist-arranger Peter Knight had an extremely unlucky break when his brief case was stolen from a car outside the Paris Cinema in London last week-end. Not only did the case contain arrangements for a Cyril Stapleton recording session last Monday, but also the scores for Cyril's broadcast next day (22nd). All-night efforts of copying and writing from memory were necessary before Peter could deliver the arrangements in time.

Should the case—which has his name inside—be found, Peter can be contacted at Mountview 1255.

Birch lines up his Skegness 10-piece

Saxist leader George Birch has now lined up the ten-piece band which is to play at Butlin's Holiday Camp, Skegness, for the summer season, opening June 2.

George will lead Stan Page (alto, clt., flute, arr.), Lionel Black (clt., 2nd alto, vln.), Clarry Sampson (bari., trn., clt.), Vic Mustard (1st tpt., arr.), Bill Power (2nd tpt.), Derrick Wick (tmb.), Ken Moule (pno., arr.), Jack Davenport (drs.), and Ray Taylor (bass, vcl.).

Arrangements have been written by pianist Sid Haddon and saxist Spilke Hornett.

George's West Indian drummer, Tommy Wilson, is unable to go to Skegness, owing to a serious illness.

NEW DUTCH QUINTET OPENS IN EDINBURGH

Latest importation from Holland is the Joe Miller Quintet, which, arriving in Britain this Sunday, starts three weeks' engagement at the West End Restaurant, Edinburgh, on Monday.

The Quintet lines up four boys and a girl and is classed as one of the most modern on the Continent. It has been engaged for some months past in the American zone of Germany.

The Joe Miller group's only date in London will be on Sunday, when it features at the Feldman Club opposite the Ronnie Scott Quartet, with Ronnie Scott (tenor), Joe Muddell (bass), Len Metcalfe (pno.) and Tony Crombie (drs.).

PAMELA REIGNS AT CHURCHILLS



Attractive singer Pamela Rainer, who has just started with the Conde-Tyree Latin-American group at Churchills. Pamela is steeped in the rumba rhythm; off-stage she is the wife of Edmundo Ros drummer Maurice Throssell.

Two musicians sustain fractures

While decorating his Paddington home on Thursday last week (17th), Len Royle, tenor-saxist with Cyril Grantham at the Dorchester Hotel, fell heavily to the ground when a ladder on which he was standing collapsed.

He was taken to St. Mary's Hospital, where examination revealed a fractured spine. He is now in plaster and is unlikely to work again for at least five months, although he was allowed to return to his home at 22, Conduit-mews, Paddington, W.2.

Another well-known musician nursing a fracture is pianist Jack Rogers. Jack was appearing at the White Eagle Club, in Albert Gate, W., with drummer-leader Ralph Goldsmith, when he fell from the stage, fracturing his right elbow.

Despite intense pain, Jack propped his arm on the back of a chair and pluckily played for the rest of the evening, later going to hospital.

NELLIE DRAWS THE PLAYING ORDER



In her Manchester Hippodrome dressing-room, Nellie Lutch draws the playing order for the bands competing in last Tuesday's 1951 Manchester and District Contest at the Plaza. With her is Plaza manager, Mr. T. J. McGrath. Winning band was the Lewis Hill Quintet of Huddersfield; second, the Art Westernman Group. (Full report next week.)

BEAUTY & THE BANDLEADER



Resident bandleader Billy Terment was on the spot for the Parade of Beauty held at Butlin's Clacton Holiday Camp on Whit Sunday. Here is an "MM" photo of Billy with Beauty Queen June Clarke (left) and runners-up Paulette Murphy (2nd) and Irene Hill (3rd).

LYTTELTON CLUB STAGES 4th LONDON CONCERT

TONIGHT (25th), the Humphrey Lyttelton Club presents its fourth London concert at the Conway Hall, Red Lion-square. Once again, the show features the Lyttelton Band and Ian Christie Trio; in addition, guest singer Neva Raphaello makes her first appearance at a Club concert.

On Saturday, the Club transfers its activities to the City Hall, Sheffield, for an evening concert run in conjunction with the Sheffield Jazz Club. The Band and Trio are again featured, and both combinations move on to Liverpool on Sunday (27th) for a Picton Hall concert organised by the Liverpool Jazz Club.

They return to the London Jazz Club next Saturday (June 2).

On Wednesday last, the Lyttelton Band paid another visit to the Parlophone studios, and cut several titles for release this summer.

Pearl's 'Blue of Evening' returns

"IN The Blue Of The Evening," popular radio series featuring Pearl Carr, returns to the airwaves on May 25 for another six weeks' run.

The new series will be on the Light Programme (11.15 p.m.) and will be of 40 minutes' duration. Again, it will feature the Starlight Orchestra under Malcolm Lockyer, and the Kingpins vocal group.

Meanwhile, Pearl Carr has recorded her first solo sides for Decca, accompanied by Stanley Black. They are "In The Land Of Make Believe" and "Got Any Dough, Ma?"

Basil Kirchin books Graham as resident

Young drum star Basil Kirchin, who is presenting name bands at the Regency Ballroom, Romford, every Friday, in association with Guy Hillier, has booked Kenny Graham and his Afro-Cubists as resident outfit, starting on Friday next (June 1).

Kenny was asked to open this week, but a prior engagement prevented him from doing so. Instead, Basil is to present tonight (25th) the nucleus of the now-disbanded Kathleen Stobart Orchestra.

Langdon travels 1,000 miles per day

Mel Langdon, who manages Graeme Bell and runs an agency in the West End with Jim Goldbolt, returns to London on Tuesday next (29th) after a lightning business tour of Europe occupying 11 days.

Averaging 1,000 miles a day, Mel is visiting Northern France, Paris, the French and Italian Riviera, North Africa, Morocco, Algiers, Belgium, and hopes to take in Switzerland.

Drummer has brief encounter with car thief

A FEW days ago a Ford 8 car belonging to drummer Harry Knight was stolen from the car park at Skindle's Hotel, Maidenhead, where Harry plays with trumpet-leader Freddie Coupe.

To get down to Skindle's the next day, Harry arranged to travel with his saxist colleague Cliff Cadman, who promised to pick him up at Ealing Broadway.

While waiting for Cliff, Harry was astonished to see his own car approach and come to a stop at a pedestrian crossing. Harry hastened over, opened the door and challenged the driver, a youngster of about 19 or 20.

The driver appeared to be quite mystified by the news that the car had been stolen, and agreed to pull in to the kerb for investigations. When Harry stepped back, the car shot away at top speed!

It was found abandoned shortly afterwards on Ealing Common.

Star bands play for Affray Fund

Nat Gonella and his Band travelled up to Town from Southampton last week to play an engagement in aid of the HMS Affray Fund.

With other celebrities, they gave their services at a special night at the Queen's Head, Tottenham.

Next Friday, Freddy Randall and his Band, and George Crow and his Blue Mariners play at an event at Maidstone in aid of Affray dependants.

RECORDER RALPH



Violinist - bandleader Ralph Eiman, always dissatisfied with the recording of his own orchestra, has started his own studios in Denmark-street. With his great musical knowledge, plus an expert technician to help, he specialises in well-balanced private discs. This "MM" photo shows Ralph "waxing."

1,000 Festival Jazz seats for members

Tickets for the jazz concerts at the Royal Festival Hall on July 14 and 16 will shortly be available through booking agencies.

Meanwhile, the NFJO announce that they have reserved 1,000 seats at each concert for their individual members and members of affiliated clubs.

These reserved seats (5s., 7s. 6d., 10s.) can be booked by application to NFJO secretary James Asman at 18, Timbercroft-lane, Plumstead, S.E.18.

WALTHAMSTOW NAMES

A name band policy, starting last Wednesday (23rd), which will last throughout the summer, has been instituted at the Assembly Rooms, Walthamstow.

Opening on May 23 with Eric Winstone, the list of bands includes Teddy Foster (May 26), Joe Daniels with John Hooper as compere (May 30), Ted Heath and his Music (June 6) and Cyril Stapleton and his Orchestra (June 13).

GIRLS WANTED

The Wilcox Organisation announce that as a result of their recent appeal for five-piece orchestras and girl singers they have been inundated with applications. They stress that applicants must, in future, send photographs before their claims can be considered.

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| Eton Boating Song (Waltz) | Skirl O' The Pipes (Gay Gordons) |
| Evergreen Quadrilles | Song D'Automne (Waltz) |
| Florodora Lancers | Sydney Thompson's |
| Gainsborough Glide | Barn Dance Medley No. 1 |
| Hearts of Oak Lancers | Barn Dance Medley No. 2 |
| Harry Davidson's | March Medley |
| Selection of Waltzes | Stroll Along Sauter |
| Harry Davidson's Paul Jones | Take Your Partners |
| Her Golden Hair Barn Dance | (Waltz Cotillon) |
| Hop Scotch Schottische | Truro Gavotte |
| Hurdilla | Underneath the Stars (Sauter) |
| Imperial Waltz | Valota (Original) |
| Inspiration Voleta | Victoria Cross (Mil. Two-Step) |
| Latchford Schottische | Valse Superbe |
| Lola Tango | Vision of Salome (Waltz) |
| Maxina (Original) | Waltz Coquette |
| Poor John Barn Dance | White Heather (Caledonians) |
| | Yearning (Sauter) |

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TECHNIQUE—it's a matter of mind over muscle!

PLAYING a musical instrument is a specialised and highly skilled profession (at least it is nominally so). Teaching is another. Teaching someone to play is a vocation—an art, one might say, that demands something more than an arithmetical combination of the two. It should obviously require a sound knowledge of the instrument plus the possession of the technique of teaching.

This embraces a reasonable understanding of psychology, a strong analytical insight, and the power to induce comprehension. With adult students the problems can be quite complicated. It is easy to make an infant's class sit still and chant in unison "Twice one are two, twice two are four," etc., so often that they can't possibly help but remember it. There is little danger of, say, one bright spark demanding "That's all very well, but what's 374 times 33?" They are pretty well content with sufficient unto the day.

An adult, however, can possess fragments of knowledge far in advance of his ability, and it is all too easy for the teacher to get side-tracked into any amount of irrelevancies and digressions; what is more, it may be bad policy for him to evade them, if he is to retain the pupil's confidence.

A strange theory

I therefore postulate what you might consider a strange theory. It is important enough to formulate and adopt a specific method of teaching, but it is more im-

says saxist ALBERT HARRIS

portant for the student to acquire—and maintain—a method of learning. For those who want it, then, I recommend the following points which, however obvious, need a great deal of thought and attention.

(1) *The mastery of any instrument depends on the ability to control certain muscles and make them act in a manner other than normal.*

But the aim must be to make these unaccustomed movements and tensions just as normal and habitual as walking, speaking, or riding a bicycle. All these are muscular processes and had to be learnt, often slowly and circum-

stentially. It's not necessary, of course, to emulate those strong-arm men who claim to control individually every muscle in the body,

but command of an instrument does mean complete and conscious control of each and every muscle involved—lips, hands, fingers, and perhaps arms. For this, there is no short cut. Only constant repetition of the correct movement will give the required control and strength, just as much as if you have to run a race, or fight a boxing match.

(2) *In the early stages—and for a considerable time after, come to that—it is foolish to try to take in too many things at once.*

The ideal pupil does not, of course, exist, and probably never will. If he did, he would be content to concentrate for at least three weeks on, say, tone production alone, and to proceed to the next stage only when the elements of the previous one have become second nature to him. I know from my own experience that, unfortunately, the pupil needs to feel that he is progressing.

'Quite disturbed'

This means in practice that after about four or five weeks he is grappling simultaneously with tone-production, tonguing and simple fingering, and he is invariably quite disturbed when I tell

him that concentration on one thing is leading to disregard of the others. I know it requires an enormous effort of will, but the need for "making haste slowly" was never more clearly demonstrated.

(3) *I recommend clock-watching, but in an entirely opposite sense to the common one. The clock should be watched to see how long you can go on.*

Small fraction

A quarter of an hour is a ridiculously small fraction of the thousands of playing hours you will eventually do, yet in that small period one exercise can be repeated a surprising number of times and, provided you are on the alert for every second of the time, you cannot help doing yourself a power of good. A practice period can be said to have been fruitful if at the end of it you can do something that you couldn't do at the beginning.

(4) *You must be your own severest critic.*

If you allow yourself to get away with a second-rate performance, you are harming no one but yourself. You should try to listen to yourself as if you were judging someone else, and you should know how to detect and correct faults in yourself without outside assistance. If your teacher has instilled this into you, he has



Drummer Bellson makes the new Ellington band rock

NEW YORK, Thursday. THE eagerly awaited New York debut of the "new" Duke Ellington orchestra took place last week when Duke opened at Birdland.

It was the band's first nightclub appearance in this town since the days of the late-lamented Bop City, and a big proportion of the opening night

crowd consisted of musicians and friends of Duke, who were anxious to find out how the important personnel changes of recent months had affected the band.

It didn't take long to find out. After the first set everyone was commenting that Duke finally had a swinging, rocking band that should bring him out of the doldrums into which he had fallen during recent months.

Nat and Maria Cole, Neal and Frances Wayne Hefti, Count Basie, Charlie Barnet and numerous former Ellington sidemen were among the informal jury who gave this verdict.

Needless to say, the main reasons for the change were (a) improved morale, and (b) Louis Bellson. Johnny Hodges' tendency to wander off the stand without warning, or play as if in a section by himself, never contributed much to a unified reed sound, whereas Willie Smith seemed as happy in this job as Duke was to have him.

This factor alone, plus the presence of the talented and eager Britt Woodman in place of the laconic, indifferent Lawrence Brown, has evidently done wonders for the spirit of the ensemble.

he certainly was the right drummer for Duke.

Bellson has disproved this theory emphatically. He not only has the whole band rocking—he even has them watching intently and happily during his solos, a feat never before accomplished by any Ellington soloist I can remember.

Playing a long solo passage at the end of his own original, "Skin Deep," Bellson had all his colleagues turning to admire his work.

An important writer?

Bellson may be important as a writer, too. Though he only wrote occasionally during his years with Tommy Dorsey and Harry James, he has already turned in some interesting originals, including one called "The Hawk Talks," on which Duke's band achieved an almost Herman-like sound, which, while far from being typical Ellington, is great and exciting music.

Tizol and Bellson have done some collaborating, too. Last week, with a small group of Ellingtonians, they wrote and waxed one called "Sensuous" for the Mercer label, as well as "The Happening" featuring Paul Gonsalvez, "Night Walk" featuring Cat Anderson, and a new version of Tizol's "Moonlight Fiesta."

Of course, many of the great perennial Duke men are still there, notably Nance, Carney and Hamilton, the latter featured in a tenor duet with Gonsalvez. Duke currently has no girl singer.

Leonard Feather

Britain's Top Tunes

THIS list of the 20 best-selling songs for the week ended May 19 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

1. MOCKIN' BIRD HILL (A) Southern
2. ROSE, ROSE, I LOVE YOU (B) Sterling
3. BE MY LOVE (A) Francis Day
4. GOOD LUCK, GOOD HEALTH, GOD BLESS YOU (B) Carolin
5. THE ROVING KIND (A) Leeds
6. SPARROW IN THE TREE TOP (A) Cinephonic
7. THE TENNESSEE WALTZ (A) Cinephonic
8. MARY ROSE (F) Magna
9. SHOT GUN BOOGIE (A) Campbell Connelly
10. MY HEART CRIES FOR YOU (A) Morris
11. SEPTEMBER SONG (A) Sterling
12. THE PETITE WALTZ (A) Leeds
13. LIFE'S DESIRE (B) Cecil Lennox
14. DA DIM DA DOM (A RAINY DAY REFRAIN) (G) Peter Maurice
15. IF (B) Cecil Lennox
16. I'LL ALWAYS LOVE YOU (A) Victoria
17. SO IN LOVE (A) Chappell
18. MAY KWAY, OH MAY KWAY (ROSE, ROSE, I LOVE YOU) (B) Peter Maurice
19. WOULD I LOVE YOU (A) Walt Disney
20. OUR VERY OWN (A) Bradbury Wood

A—American; B—British; F—French; G—German. (All copyright reserved.)

The Difference

But the most important thing of all is Louis Bellson. It is amazing how much difference one man can make to an entire band; after hearing one set, we were all wondering how we could have been making excuses to ourselves for Duke's rhythm section for so many years.

Bellson is not only a great and a modern musician; he also is a musician who fits perfectly into this band. It was often said (by this writer among others) that Sonny Greer might not be the best drummer in the world, but

CONTEST FIXTURES

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

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

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

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

COLCHESTER.—Friday, June 1 (7.30 p.m.-11.30 p.m.), at the Corn Exchange.—The 1951 Essex District Championship. Supporting attraction: The Johnny Dankworth Seven. Price of admission, 3s. 6d. Tickets obtainable in advance from Box Office, Corn Exchange.

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

SPALDING.—Friday, June 15 (8 p.m.-1 a.m.), at the Corn Exchange.—The 1951 Fen Country District Championship. House Band—Ken Pollard and His Modernaires. Price of tickets 5s., obtainable in advance from Mr. P. F. Stennett, Corn Exchange, Spalding, and Committee members.

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

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

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

Rules and entry form for the above contests are available from the respective organisers. Early application in each case is advised. Contests are also fixed for Bognor Regis, Weston-super-Mare and Newcastle. Full details will be given in later issues of MELODY MAKER.

CONTEST RESULTS

High standards at North London and Bucks

1951 NORTH LONDON DISTRICT CHAMPIONSHIP.

Judges: Leslie Evans, Maurice Burman.

AT the Royal Theatre of Dancing on Wednesday, May 16, were all the constituents of a first-class dance-band contest. There was an entry list of six bands, four of which were experienced contestants; there was a large, enthusiastic, and—on the whole—knowledgeable crowd; there was excellent organisation by manager Jim Richardson.

All that was needed to turn these possibilities into reality was a keen standard of playing from the bands.

This was, indeed, forthcoming. No competent observer could fault the choice of Horney's Stan Davis and his Orchestra as the best of the bunch. Even the bands which weren't placed would concede that the Alan Kirby band tackled a modern fox-trot, a two-beat quickstep, and a commercial waltz convincingly enough to merit second place. Further, a third place shared by the October Quintet and Stan Fry and his Band was an accurate indication of the potentialities of two groups that will doubtless do better later on in the season.

Paradoxically, alto players fell well below the general standard. Only Ron Findon, of the Stan Davis group, who carried off the individual prize, was deemed worthy of mention.

Stan Davis himself was given a tumultuous reception when adjudicator Maurice Burman presented him with the handsome Mecca Challenge Cup and the MELODY MAKER Bannerette Of Honour—a gratifying outcome to his re-entry into the contesting field after a lapse of several years.

Winners: STAN DAVIS AND HIS ORCHESTRA.

(2 altos, 2 tenors, 3 trumpets, 2 trombones, guitar, piano, bass, drums.) All coms. to Stan Davis, 5, Nightingale Lane, Horsey, N.8.

Second: ALAN KIRBY AND HIS BAND.

(Trombone, trumpet, tenor, 2 altos, piano, bass, drums.) All coms. to Dennis H. Matthews, 64, Springfield Avenue, Muswell Hill, N.10.

Tie for Third Place by:

OCTOBER QUINTET

(Piano, electric violin, electric guitar, string bass, drums.) All coms. to R. P. Hamilton Ney, 51a, Holland Park, London, W.11.

STAN FRY AND HIS BAND.

(Piano, drums, bass, 2 altos, 2 tenors, 3 trumpets, trombone.) All coms. to S. Fry, 55, Grenville Gardens, Woodford Green, Essex.

Individualist Awards for: Alto (Ron Findon), Trumpet (Harry Pitch), Drums (Jimmy Kavanagh), all from Stan Davis and his Orchestra. Tenor (Tony Wilson), Clarinet (George Stone), Trombone (Alan Kirby), all from Alan Kirby and his Band. Piano (Johnnie Hemsworth), Guitar (Les Brown), Bass (Bill Bender), Violin (Richard Powell), all from the October Quintet.

Hon. Mentions for: Tenor (Phil Ellis), Clarinet (Ron Findon), Trombone (Harry Poppy), Piano (Doug Pemberton), Bass (Johnny Bromberg), all from Stan Davis and his Orchestra. Trumpet (Richard Batson), Drums (Dennis Collinson), both from Alan Kirby and his Band. Piano (Johnny Church), from Stan Fry and his Band. Trumpet (Bill Willis), from Gerry Clynes and his Music.

Outstanding Musician: Guitar (Les Brown), from the October Quintet.

1951 BUCKINGHAMSHIRE DISTRICT CHAMPIONSHIP

Judges: Leslie Evans, Ivor Mairants

AGAINST considerable opposition in a high-standard contest, the Dick Keeble Quartet of Guildford improved on their recent third placing at Wimbledon to win the 1951 Buckinghamshire District Championship, staged at

done his job properly. The rest is up to you.

What I have outlined here is only the bare bones of a sensible approach to the study of an instrument. To expand it would require several complete issues of this paper. But if it's any consolation to you, there's no cabalistic secret about technique. It's merely a matter of playing the right note at the right time. Simple, isn't it?

WHO'S WHERE (Week commencing May 28)

Kenny BAKER and Band Wednesday: East Ham Saturday: Guildford Sunday: Feldman Club, London

Tito BURNS and Sextet Wednesday: Peterborough Thursday: Norwich Friday: Nottingham Saturday: Wisbech Sunday: Newcastle

Billy COTTON and Band Week: Hippodrome, Brighton

Johnny DANKWORTH Seven Wednesday: Club 51, London Thursday: Acton Friday: Colchester Saturday: Tunbridge Wells

DEEP RIVER Boys Week: Theatre Royal, Portsmouth

Harry GOLD and Pieces of Eight Monday: Leicester Wednesday: Bury St. Edmunds Thursday: Grimsby Friday: Kirby-in-Ashfield Saturday: Boston

Vio LEWIS and Orchestra Monday: Leicester Friday: Southsea Saturday: Ramsgate

Rose MURPHY Week: Alhambra, Bradford

Freddy RANDALL and Band Friday: Maidstone Saturday: Walthamstow Sunday: Cooks Ferry Inn

JAZZ REVIEWS BY SINCLAIR TRAILL

A PERFECT EXAMPLE OF NEW ORLEANS

I SUPPOSE that, always excluding Louis Armstrong, the person most deserving of praise from the jazz-trads (to coin a word) is clarinetist Johnny Dodds.

His important contributions to jazz cannot be underestimated, for his playing was always on such a high plane that sometimes his excellence is taken rather for granted.

I think that everyone will agree that the Hot Five records have never been bettered as examples of hot music.

Armstrong accepted as he knew that Columbia would be able to give his records a much greater publicity than Okeh, who catered mainly for the Negro market.

To say that Armstrong was hardly missed must sound like heresy, but it is quite certain that these sides produce some of the greatest ensemble playing in the New Orleans manner ever to be recorded.

The lack of bass and drums is hardly noticeable for St. Cyr plays with a wonderfully strong beat, and Lil Hardin's piano could not be bettered.

Interesting alto

"Gatemouth" is nearly all ensemble and the balance of the front line serves as a perfect example of genuine New Orleans polyphony.

The two solos are by Dodds and the alto player against stop chords. This was perhaps Dodds' best period, and he does not let us down here.

Reference

Reference to Delaunay gives us Evans; Hugues Panassié's "Discographie" merely says "excellent, but unknown"; and the label of American Columbia Special Editions, on which it was issued some short time ago, states Joe Walker.

For myself, I would plump for Walker; for, although I am without knowledge of his style, the alto on the record does not sound to me like Stomp Evans whose

slap-tonguing swing is fairly easily recognisable.

The backing contains a solo from Dodds which, were I tied down for an answer, I would say was his best on record.

George Mitchell's muted cornet on this side is also much to be admired. It is neither as hot nor as exciting as the Armstrong horn of the period, but it is so good that it seems a crying shame that his jazz history was so short and so limited.

This is a record that no jazz-trad can be without.

JUNIE COBB'S HOMETOWN BAND

East Coast Trot/Chicago Buzz (Jazz Collector L38-7s. 6d.) Johnny Dodds (clt.); Junie Cobb (clt. and alto); Jimmy Blythe (pno.); Eastern Woodfork (bjo). Recorded Chicago, 1926.

AND here is another example of Johnny Dodds' prowess that none of you should miss—one that has been out some time. This record has everything I ask for from jazz. It has beat (and how!); it has a wonderful jollity; and it holds the interest from the first bar to the last.

Both sides are clarinet duets, and I leave it to you to judge which is the better side. The rhythm as laid down by Jimmy Blythe and Mr. Eastern Woodfork (lovely name) is sparkling, and the swing that Dodds and Cobb engender is truly amazing.

The opening to "East Coast Trot" is very akin to the commencement of Humphrey Lyttelton's "Froggie Moore," strange as that may seem, but from there on it is an entirely individual noise, full of wonderful breaks and concerted effort. The reverse is as good, or even better. Cobb and Dodds have an amazing feeling one for the other, and I rate their playing as highly as the Bechet-Mezzrow combine—which from me is praise indeed!

COLLECTORS' CORNER

Edited by MAX JONES and SINCLAIR TRAILL

LU WATTERS' YERBA BUENA JAZZ BAND

Creole Blues/Chattanooga Stomp Working Man Blues/Big Bear Stomp Copenhagen/Jazzin' Babies Blues Ostrich Walk/1919 Rag (Melodisc 1148, 1149, 1150 and 1151—6s. 5½d.)

Lu Watters, Bob Scobey (cornets); Turk Murphy (tb.); Bob Helm (clt.); Wally Rose (pno.); Harry Morsecal (bjo.); Dick Lammi (bass); Bill Dart (drs.).

ALL these are by one of the original Watters bands, and are from the West Coast label. The band is deserving of a niche, be it ever so tiny, in the wall of fame, for they were the first of the revivalist bands and so set a fashion. Whether that was a good thing or not we won't go into at the moment.

Although the band sets out to keep Oliver's music alive, its brand of jazz is nearly the perfect antithesis of the light swing perfected by the old Creole Jazz Band. The Watters band swings for sure, but it is a massive, ponderous noise, sadly lacking in light and shade.

They were not, however, a bad group. They played consistently in tune and achieved a characteristic sound all to themselves. Of power they had plenty, and in Bob Helm and Turk Murphy two soloists of outstanding ability.

If I were buying any of the above I would choose "1919 Rag" and the reverse, but I know that those of you who have got your teeth into this Watters band will masticate the lot.

CORNER FORUM

A FRIEND of mine, here in D.C., named Sgt. Jay Smith, has probably the largest collection of recorded Teagarden in the world. This assessment ("Just about everything I ever did") was made by the maestro himself at Jay's place last Fall.

Smith has finally achieved a precious ambition by publishing an attractive and comprehensive discography—V-discs, transcriptions and unissued stuff included—with a three-colour cover and biographical notes.

The book is a "must" for Teagarden fans—any jazz record collector who isn't?—and its authenticity has been verified by the subject.

Currency restrictions will prevent the acceptance of cash orders but any of your readers who are interested are requested to contact me, and I'll do what I can to arrange a supply.—Len Gutteridge, c/o Embassy of India, Washington, D.C., U.S.A.

CONGRATULATIONS on the "Ted Lewis Guide", can we have a similar one on Fess Williams? I think the mat. no. 141124 applies to "Camel Walk" and not "Bam-Bam-Bammy" (as listed).—Don Smith, Hessle, Yorks.

Atlanta shouts the blues!

ED PATERSON talks about Barefoot Bill and others

CAN I bring to mind for a moment the CORNER headlines that told of Barefoot Bill just over two Christmases ago, and the intriguing tale of Claude Lipscombe's "Bond Street Discoveries"?

You may remember that as far as Barefoot Bill was concerned, colleagues John Davies and Gray Clarke appeared to have reached a cul-de-sac when they were unable to acquire any information from a Mr. Harry Charles, who, it was understood, had been on the staff of the Columbia studios in Atlanta.

It was from that point I thought I had a good chance of carrying on the research, in the hope of obtaining some new information for the discographers. After almost 16 months I am at last rewarded with a glimmer of daylight.

My carefully laid plan was as follows. I had a correspondent and friend in the city of Atlanta named Martha L. Shoemaker, and though she was no jazz fan I hoped to persuade her to call at the last-known address of Harry Charles, in an effort to locate him. Martha agreed, the idea didn't! No one at the apartment knew of Charles nor could they throw any light on his present whereabouts.

No prompting

Without any prompting from this end, it was decided to call in the assistance of the Atlanta Public Library, and my correspondent laid all the cards on the table. However, the files did not record a Barefoot Bill nor the address of one Harry Charles, but the very fact that the English was interested in a little-known coloured singer from Atlanta stirred a certain journalist into action! Based upon the information that appeared in the columns of the MELODY MAKER, Mr. Don Carter, of the "Atlanta Journal," ran a story on "Barefoot" in that newspaper, and it had the desired effect.

The American end of the research work on my behalf was now being handled by Miss Alma Jamison, of the Atlanta Public Library, and I now quote from a recent letter I have received from her:—

"Through a newspaper story which Mr. Carter wrote, I was able to contact a Mr. Daniel Hornsby, who came by to see me and gave me the information that 'Barefoot Bill's' name was Ed Bell, and that both Bell and Pillie Bolling came from a tiny village in Atlanta, named Greenville. 'Too Tight Henry' was Henry Townsend, while 'Barbecue Bob' and 'Catjuice Charlie' were brothers, Robert and Charles Hicks respectively, who came originally from a small village named Lithonia—about 20 miles from Atlanta.

"They worked at a Drive-Inn near Buckhead, a suburb of Atlanta about four miles out, and were heard by Mr. Hornsby as they went about singing as they worked. He employed them to make records for the studio, and also 'Pigmet Pete,' but he could not remember 'Pete's' real name. Robert

Pianola discs

By HARALD GRUT

IN the CORNER of May 12 the question of the pianola recordings available on American labels came up. Here, to the best of my knowledge, is a complete list of the records of this type that appeared prior to May 1, 1951:

- CENTURY 4000 Dead Man Blues (Jelly Roll Morton)/Hock Shop Blues (Cliff Jackson). 4001 Make Me A Pallet On The Floor (James P. Johnson)/18th Street Strut (Fats Waller). 4021 King Porter Stomp (Morton)/Dead Man Blues No. 2 (Morton). 4022 Grace and Beauty (James Scott)/Ragtime Oriole (Scott). 4023 Charleston (James P. Johnson)/Monkey Man Wiggle (Johnson). 4024 St. Louis Rag (Tom Turpin)/American Beauty Rag (Joseph Lamb). 4025 Last Man Blues (Fats Waller)/Boll Weevil Blues (Eubie Blake).
HJCA 607 Stratford Hunch/Grandpa's Spells (Jelly Roll Morton).
JAZZ CLASSICS 533 Scott Joplin's New Rag (Scott Joplin)/Fig Leaf Joplin. 534 The Entertainer (Joplin)/Original Rags (Joplin).
CIRCLE DOCUMENTARY (in Album CD-302—Pianola Ragtime) 5003 Maple Leaf Rag (Scott Joplin)/Hilarity Rag (James Scott). 5004 Sunflower Slow Drag (Scott Joplin)/Excelsior Rag (player unknown). 5005 Weeping Willow Rag (Scott Joplin)/Quality Rag (James Scott).
PARAMOUNT 14024 The Mess-Around (Fats Waller)/Jig Walk (Duke Ellington).

It will be seen that the two sides that have appeared here on London do not duplicate any of the foregoing.

Hicks has since died, but his brother is still living here. I have so far not been able to find him. "Barefoot," I am sorry to say, could not revel in this new-found publicity as he died some time ago. As for "Pillie Bolling," I am completely lost, though no doubt "Cornerites" know of him.

A talent scout

The Dan Hornsby spoken of was a talent scout for Columbia Records in Atlanta, and is now on the staff of a Radio Station there. He informs us that he knew Harry Charles well, and so we must have been on the right track, but that the assistant manager of Columbia's studios, when "Barefoot" recorded, was a Mr. Wilford Brown, now with the Doughnut Corporation of America. Brown has since had a telephone conversation with Miss Jamison, which promises many new developments, but at present he is too busy travelling for his firm to let us have his information.

It will be evident that I tried to kill two birds with one stone; in other words, as well as laying the "Barefoot" story, I was digging for news of the artists on those Bond Street Columbias.

Included among those finds was the classic "Travellin' Blues" by Blind Sammie (Willie McTell), and at this point I must let Alma take up the story in her own words:—

"I have also talked over the telephone with Willie McTell, who is still living here and playing on the streets. He is totally blind and moves from place to place, so a second attempt to reach him at the same address brings out the fact that he has moved on to another and unknown address. I am still trying to locate this.

"McTell gave me quite a bit of information, however. Mr. Frank Walker, now general manager of MGM Records, was manager of the Atlanta Studios at the time the 'Barefoot Bill' records were made.

"Mr. Walker wrote a nice letter in reply to my enquiry, but said that 20 years had dimmed his recollection of specific events and some of the persons. Hornsby was scout for the Columbia studio at that time and travelled extensively searching for good singers to make these Race records.

"McTell says that Charles was assistant manager. McTell made records under his own name for Victor and received royalties from them until 1937. His Columbia records were made under the name of Blind

... Inez too!



FOUR years as public relations manager with Duke Ellington turned Inez Cavanaugh into a vocalist of no small renown. For several years the chief attraction at "Chez Inez," in Paris, she has now moved into the "Boeuf sur le Toit" niterie. Photo by Derrien.

Sammie. He worked for Victor from October 18, 1927, until May, 1933. He also worked for Decca and for Vocalion.

"Other coloured singers he remembers were Hudson Whitaker of Savannah, Georgia, known as 'Tampa Red,' and Arthur Phelps, known as 'Blind Blake'; also Georgia White, of Sandersville. Georgia made records for Decca, but McTell did not remember under what name. Whitaker also worked for Okeh, then later for Victor, using a Tampa, Florida, address at this time.

As I mentioned in commencing, it has taken many months to compile this data, and while it does not appear much on paper, it entailed a great deal of hard work on the part of our American friends.

I particularly wish to acknowledge the help I have received from Miss Jamison and Miss Shoemaker, and thanks are due also to Don Carter of the "Atlanta Journal," to Dan Hornsby, and to "Blind Sammie" himself for being so co-operative.

I hope there will be more notes and news at a later date.



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BORNEMAN v. FRANCIS: readers take sides

ALTHOUGH the excellent Mr. Borneman has already done much to neutralise the bad taste left in every sensitive listener's mouth by Mr. Harry Francis's article ("MM," 19/5/51), I feel that I must add my two-bits worth.

No one will deny that the former sad standards of British jazz and dance music have been considerably raised during the past few years by a number of talented bands and artists. But to suggest that even our most superior efforts are within shouting distance of America's best can only mean that the writer is prejudiced—or tin-eared!

I don't fully agree that our drummers should come in for special criticism. Tony Kinsey, for instance, is hardly inferior as a musician or jazzman to, say, Ronnie Scott. The fact remains, however, that we in Britain lack a Charlie Parker, a Max Roach, a Benny Goodman, a Billy Butterfield and a Teddy Wilson. Similarly, we have no bands that can even begin to compare with Ellington, Thornhill, Les Brown, or Machito, to name but four of dozens.

Mr. Francis mentions that "Union Officials usually endeavour to avoid entering into aesthetic arguments." They should never do so. *Chacun a son metier, gentlemen.*—Mike Butcher, Cutford, S.E.6.

BEING a jazz musician and also a member of the MU, I was very interested to read the article by Harry Francis ("MM," 19/5/51).

As I am at the moment forming my own group, I should be very grateful if Mr. Francis would put me in touch with the British Baby Dodds.

I now realise that I have mistakenly restricted my search to drummers who have played with jazz bands; perhaps he is to be found thumping tympani on horse-back with the Household Cavalry.

I was also deeply moved by the powerful patriotic tail of the article, which I found the most valid part of the argument—it reminded me so forcibly of Billy Cotton's impersonation of a famous right-wing politician.—Mike Jefferson, Welting, Kent.

'MR. FRANCIS IS RASH!'

WHILST we all naturally have considerable admiration for our British musicians, can we honestly claim that they are "second to none" in the jazz field? I doubt very much if any of our leading musicians playing the traditional style would care to make such a rash claim as that put forward by Harry Francis ("MM," 19/5/51).

The whole point surely depends on what you mean by "jazz." Your contributor's idea

Where is the British Baby Dodds?

of jazz is obviously quite different from that of Ernest Borneman's, whose views coincide with those of the genuine fan.

My own choice of a rhythm section to accompany two or three American front-line men playing real jazz would be:—

Drums: George Hopkinson (Humphrey Lyttelton Band); piano: Pat Hawes (Crane River Band); banjo: Eric Silk (Eric

read Ernest Anderson's article on Ted Heath ("MM," 12/5/51).

For an American to write such a complimentary article on the attributes of a British band is not only a welcome change, but also a very encouraging development to the endeavours of the British band-leaders to reach the heights.

I feel that the tribute paid by Ernest Anderson is most opportune, and very much deserved. No other band in this country has the style, tone, power and first-class musicianship of Ted Heath's band.—22167806 Sgt. Courtney J., Portsmouth, Hants.

be blinded by science if any of the technical boys really got to work on us!

Our music does not carry a "message," you know, as many of its ardent supporters would have us believe. No, all we need do is to reproduce as best we can the musical sound we happen to prefer.

So don't let us waste our time being touchy about criticism, however harsh. Let us do more playing and leave the talking to the people who are paid for it.—David P. Rickwood, Hounslow, Middlesex.

... OR JUST BAD JAZZ?

I WOULD like to point out to Mr. Yeo ("MM," 5/5/51) that to broadcast technically bad jazz, such as that by Eric Silk's Southern Jazzband, is going to cause a great deal of harm to our younger potential instrumentalists.

What must eventually happen if this state of affairs is allowed to continue is that the whole standard of jazz will fall. The time allotted to "Jazz Club" is short enough, so surely the course for the BBC to take is to air the few bands that can play good jazz.

—Ronald Selby, London, N22.

MELODY MAKER MAILBAG

Silk's Southern Jazzband); bass: Ron Stone (Freddie Randall Band).

One could definitely guarantee that there would be no dragging or speeding up.

What a group! What jazz! But, in view of the attitude of the Musicians' Union, what a hope!—D. M. Kirkman, Stroud Green, N.4.

BOUQUET FOR HEATH

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