

# Melody Maker

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## ARMSTRONG AND BECHET FOR EUROPE

### SQUADRONAIRES FIX BIG WINTER STAGE TOUR

FANS of the co-operative Squadronaires who have been eagerly awaiting news about the winter plans of the famous band will be pleased to hear that the Squads are to embark upon a big stage and dance-hall tour following the end of their current summer season at Butlin's, Clacton.

The Squads make their farewell appearance at Butlin's on Friday (23rd), after featuring on Thursday (22nd) at the inaugural meeting of the new Clacton Rhythm Club, where they will provide an all-star Jam Session.

The next two weeks are to be devoted to a short vacation and then the Squads commence their travels on October 10, when they go up to Glasgow to spend three weeks at Green's Playhouse Ballroom.

Returning to London on October 31, they are recording for Decca on November 2, broadcasting on November 4 and playing a concert at the Embassy Theatre, Bristol, on Sunday, November 6.

During the week commencing November 7, they have one-night-stands at Huddersfield (8th), New Brighton (9th), Keighley (10th) and another broadcast (11th).

#### SON FOR JIMMY

Their stage tour starts in London, at the Chelsea Palace, on November 14, and subsequent weeks will find them at the Brixton Empress (November 21), the Met. Edgware Road (November 28), the East Ham Palace (December 5), etc., etc.

One week of one-night-stands occurs from December 12, when they will visit Swindon (12th), Trentham (15th) and Northampton (16th), with a return concert at the Embassy, Bristol, on Sunday (18th).

On all their engagements, the Squads will, of course, be featuring their complete familiar personnel, including vocalists Susan Jeans and Roy Edwards.

A final item of news about the Squads is that popular leader, Jimmy Miller, became a father on Saturday (17th), when his wife presented him with a son, who will be christened Gordon William. Jimmy already has one son, Martin, who is 24.

### Paul Mares—U.S. jazz veteran dies at 49

THE MELODY MAKER learns from its New York correspondent, Leonard Feather, that New Orleans cornettist Paul Mares has died in Chicago at the age of 49.

Paul Mares was famous for his association with the New Orleans Rhythm Kings in the early 'twenties. Born in New Orleans in 1900, Paul began playing jazz on the Mississippi riverboats when he was 19.

Mares's best-known recordings were those made with Friar's Society Orchestra and the New Orleans Rhythm Kings (available here on Brunswick O2209 to O2213) during 1922 and 1923. He also played on the famous "Golden Leaf Strut" (Parlo. R3254), which is now a collectors' item.

### Tito Burns is late Jamboree capture

There is a last-minute change in the line-up of the Jazz Jamboree, which is to be held at the State Cinema, Kilburn, on Sunday, October 9, from noon to 3 p.m.

The Steve Race Bop Group is unable to appear, and in its place the MSBC has invited an outfit that will undoubtedly be extremely popular with the fans—Tito Burns and his Sextet.

The annual headache of the organisers in finding a band willing to open the Jamboree has been solved this year by the sporting gesture of Vic Lewis and his Orchestra, who have intimated their willingness to come on first and give the show a good modern send-off.

Vic told the MELODY MAKER: "If it is an honour to be invited to play at the Jamboree—and it undoubtedly is—what does it matter where one is placed on the bill? The honour is in the appearance not in the position."

An interesting finale to the Jamboree will be the linking up of the Vic Lewis and the Tito Burns outfits in a special stage presentation.

There are still some £1 and 15s. seats available, for which immediate application should be made to the organisers.

### RABIN CHANGES

Changes in the ranks of Oscar Rabin's band involve several names well known in the profession. Trombonist Bill Paxton, who left last week to join Carl Barriereau, has now been replaced by Jack Waters.

Jack, who has appeared with Vic Lewis, will be playing alongside lead trombonist Ken Wray, who stepped in when Frank Brerly left the band about a month ago.

Another new member scheduled to join the band on Sunday next (25th), is Ronnie Heaseman, a bop trumpet stylist, who should prove a valuable addition to the bop contingent that is such a popular feature of the Rabin band's musical presentation. Ronnie takes the chair previously occupied by Derrick Harris.

As already reported in the MELODY MAKER, tenor saxist Denny Moss also joins on Sunday as a replacement for Don Rendell, who left the band two weeks ago.

Harry Davis tells the "M.M." that pianist Arthur Greenslade has just finished admirably fulfilling the rôle of deputy for staff arranger and pianist Eric Jupp while the latter was given a temporary rest from touring with the band in order to concentrate on arranging. Arthur, as will be seen elsewhere, is joining up with the new George Evans Orchestra.

### OH, TRIBULATION!



Ladies and gentlemen—today, not to-morrow, tribulation upon tribulation is befalling a band-leader named Billy Ternent, at the hands of a comedian named Frankie Howard! This picture was taken at the Central Pier, Blackpool, and signals the return on Sunday, October 16, of the inimitable Frankie to the "Variety Band-Box" programme, which, as always, is accompanied by Billy Ternent and his Orchestra. The great success of the interludes between Frankie and Billy in that show has resulted in a specially written feature spot for the two of them being included in each of Frankie's future "Band-Box" appearances.

### NORWEGIAN TRUMPET STAR JOINS LEWIS

Newcomer to the ranks of the Vic Lewis Orchestra, now in the midst of a five-week season at Wimbledon Palais, is Norwegian trumpeter Rowland Greenberg, who first made an impression on Vic at the recent Paris Jazz Festival, where he represented his home-country.

Rowland, who is the grandson of the late Mr. L. J. Greenberg, Editor for many years of the "Jewish Chronicle," received several offers to join big bands when he made his first post-war visit here two years ago. These he turned down, preferring to return to Scandinavia, where he has since led his own small group in Sweden.

The young trumpeter, who is playing only specialised numbers with the band while learning the arrangements, joined Vic this week. An exponent of bop, he is something of an adventurer—and not only musically—for during the German occupation he was imprisoned as a result of playing to members of the Resistance movement.

### But—as usual—England will be by-passed!

LOUIS ARMSTRONG and his All Stars are definitely coming to Europe next month. This exciting news, cabled to the MELODY MAKER by New York correspondent, Leonard Feather, confirms the story front-paged in our issue of July 2.

The "Trumpet King" will lead a sextet that will include such noted instrumentalists as Barney Bigard (clar.); Jack Teagarden (tmb.); and Arvell Shaw (bass). Pianist Earl Hines and drummer Cozy Cole may complete the band, but full details were not available at press time.

The "MM" understands that Armstrong's European tour will begin in Sweden on October 3.

After appearing in Norway and Denmark, and possibly some other European countries, the All Stars will arrive in France early in November to play a number of dates for the Hot Club of France

#### STARS TO COME

In addition, we learn that Panassié's French Hot Club is negotiating the visit of former Basie trumpeter, Buck Clayton, with a band, and other jazz stars.

Further great news for jazz fans in Europe is that Sidney Bechet, the New Orleans clarinetist and soprano saxophonist who scored so resounding a success earlier this year at the Paris Festival, is planning to return to France in a week or two's time.

Charles Delaunay, of the Hot Club of Paris, informs the "MM" that Bechet has agreed to come to Europe for a minimum tour of six weeks. Arrangements are now being made, and Charles expects Bechet to arrive in France on October 4.

Unfortunately for British enthusiasts, none of these American artists has so far been booked into England, because of the MU ruling covering the employment of foreign musicians here.

This Sunday (25th) Ambrose and his Orchestra play the last of the very successful series of Sunday morning (10.30 am) sessions of dance music on which they have been engaged since July 24. The following Sunday (October 2) Bill Cotton and his Band—who originally instituted the Sunday morning sessions—return to the spot for a further series.

### BUSY WINTER PLANS FOR JOE LOSS

NEXT week will mark the opening of a big autumn-and-winter itinerary for Joe Loss and his Band, who are currently enjoying a short holiday following their fourth successful season at the Villa Marina, Douglas, IOM.

The Loss outfit finished in the island last Saturday (17th). The previous night a farewell supper was given in their honour, and Joe and the boys received a number of valuable presents from the Douglas Corporation in token of a grand season's work.

The band gets off to a fine start next Monday (26th) with a broadcast (12.15 p.m. H.); pays a flying visit to Southend on Tuesday; waxes a batch of new HMV discs on Wednesday; broadcasts again on Thursday (1.15-2 p.m. L.); whilst on Friday and Saturday it plays for dancing in Town.

On Sunday, October 9, Joe finishes off a week of one-night stands with a concert at the Capitol, Cardiff, then crosses over to Eire for a spot of touring before opening his two weeks' season at the Theatre Royal, Dublin. Following Dublin, Joe will appear at the Empire, Liverpool, for one week (with a dance date at the Grafton Rooms) before returning to London.

One popular member of the Joe Loss entourage, manager Bill Treacy, has just returned from a hectic nine-week tour of the United States.

### Ian Stewart Berkeley Band Sensation—All men get notice

CONSIDERABLE surprise will be felt in West End musical circles at the news that all the members of Ian Stewart's Berkeley Hotel dance band are under notice, and will finish out their engagement to-day week (30th).

Reason behind this unexpected move lies in a complete change of policy on the part of the management, who have made the sudden decision to dispense with the large dance orchestra traditionally associated with the Berkeley, and to substitute instead two smaller bands—a five-piece dance outfit, and a five-piece rumba band.

Drastic as these changes are, it is a foregone conclusion that Ian Stewart will still be retained, and he will be leading the new five-piece dance orchestra.

Choice of the rumba leader is also a not unexpected one, since it has fallen on pianist-leader Tommy Rogan, who is making an excellent job of leading his own Latin-American styled outfit whilst depping at both the Berkeley and Savoy Hotels during the current holiday season.

Details of personnel of Ian Stewart's new outfit, which will start (together with Tommy

Carroll Gibbons, at the Savoy Hotel).

Ian Stewart will continue his broadcasting activities, still using for this purpose his present band. Currently in the middle of a series of "Bright and Early" airings, he broadcasts also in "Break for Music" on October 17.

Although it is still possible that one or two members of the present-day Ian Stewart Berkeley Hotel Band may return with him in the new quintet, one who will certainly not do so is saxist Laurie Payne.

After twenty-four years in the front ranks of dance music, twenty-two of them spent in the famous Savoy group of hotels—i.e., the Savoy, the Berkeley and Claridges—Laurie has decided to take a vacation from music.

Although his associations with the Ian Stewart Orchestra have been some of the most pleasant of his whole musical career, Laurie feels that he would be much less happy working under the new Berkeley régime, and accordingly will not accept the offer made to him by Ian to join the new group.

### Charlie Ventura Joins the ever growing List



Sam Donahue, Charlie Parker, Tony Ferina (Skitch Henderson), Wardell Grey (Benny Goodman), Boots Mussulli (Charlie Ventura), Charlie Kennedy (Gene Krupa), Mario Bauza (Machito), Herb Dawson (W.M.G.M.), John Hayes (Skitch Henderson), Jeff Massingill (Sam Donahue), Eugene Johnson (Machito), John Mulay (W.M.G.M.), Herb Palmer (N.B.C. Network), Sam Marowitz (Woody Herman), George Furman (Skitch Henderson), Harold Keinz (W.M.G.M.), Deane Kincaid (Ray McKinley), Steve Madrick (Skitch Henderson), Jose Madera (Machito), Edward Sorenson (W.M.G.M.), Larry Molinelli (Benny Goodman), Tippy Morgan (Sam Donahue), Alfred Skeritt (Machito), Bunny Bardach (Ray McKinley), Joe Reichman (Sam Donahue), Marty Behrman (Tommy Dorsey), Andy Cualasa (Benny Goodman), Leslie Johnkins (Machito), Frank Socolow (Artie Shaw), Jerry Mulligan (Kal Winding), Don Byas, James Moody. Baritone Players—Please Note: Harry Carney (Duke Ellington).

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A new Archer Street café rendezvous has been opened at No. 3/4 by John Rowland, and is being efficiently managed by Mrs. Ida O'Donnell (wife of French horn expert, Jim), who is seen here serving some of her musical customers.

### VIC LEWIS PLAYS FOR THE PUBLIC AT WIMBLEDON

IN booking two of the country's foremost exponents of modern jazz—Vic Lewis and his Orchestra and the Tito Burns Sextet—to feature for four weeks concurrently at the Wimbledon Palais, the management of this South London venue did a bold thing.

At least, so it seemed at the time, but now the bold venture looks like turning into something of a mix-up.

People reading the news in the MELODY MAKER several weeks ago must have been divided into two camps. First, there would have been the "Progressive" fans—expecting a British equivalent of New York's fabulous Bop City; then there would have been the strict-tempo dancing addicts, whose first reaction would be to "leave well alone."

The fact that the bands of both Vic Lewis and Tito Burns can—and do—supply tempo satisfying to this latter portion of the public does not affect my contention that the majority of those visiting Wimbledon Palais to see two purveyors of modern jazz expect a good proportion of modern jazz.

#### FRUSTRATED

And that is where things go astray, because at least one of the bands—that of Vic Lewis—does not play enough of its regular material.

Whether Tito's slick little combo makes the same mistake was not apparent when I visited the Palais on Monday (19th), as it was doubling the Hammer-smith Palais "Band Parade" and occupied the Wimbledon stage for only about half an hour.

The Lewis crew, tied down to mainly strict tempo schmaltz and bearing the burden of extra-playing time, were, until near the end of the evening, disappointing. They lacked their usual fire, and only Dill Jones at the piano instilled any life at all into the band.

This unimpressive performance was obviously due not to bad musicianship but to frustration amongst the members of the band.

That this was the case was proved when, towards the end of their session, they played two Kenton originals. And not only did they play them with perfect co-ordination, but with surprising verve and vigour. The whole band rocked in a way similar to the 1945 Herman Herd, and drew the biggest applause of the evening.

Bassist Johnny Honeyman played some impressive bowed bass in "Theme To The West," the first of these numbers, blending perfectly with a strong, smooth sax section.

After these two Kentons—the other was "Minor Riff"—I heaved a sigh of relief. Vic's boys had not forgotten how to play "Progressive."—M. N.

### LONDON'S 'BOP CITY'

A new venture in the rhythm club sphere is being embarked upon by altoist, Les Simons, who announces the opening of London's "Bop City" at the Swan Hotel, Stockwell, on Monday, October 3, at 7.30 p.m.

Ralph Sharon, upon hearing of this enterprising move, immediately consented to open the club on behalf of the NFJO, to which the evening's profits will be devoted.

Les Simons, well known in South London, will be leading a resident group composed of many of George Evans' Student Orchestra, and welcomes inquiries about the club at his home address: 70, Weir Road, Balham.

TENORIST MARRIES VOCALIST.—Good luck to Pat Bateson, tenor-sax with Paul Adam, at the Colony Restaurant, who marries Glasgow vocalist, Joan Reynolds, at Caxton Hall, London, on Saturday (24th). They met when Pat visited Glasgow with Carl Barriteau.

## DELTA RHYTHM BOYS KEEP UP U.S. STAR VOCAL ACT PRESTIGE

AFTER five weeks in this country, finishing with last week at the Palace Theatre, Blackpool, the Delta Rhythm Boys, famous coloured-American vocal group, are rehearsing this week for their London début at the Palladium on Monday next (26th), where they are booked for three weeks.

Judged by the tremendously high standard which these American vocal acts set, these boys—four singers and a pianist—suffer little by comparison with those we have heard before. If there is a fault it is the doubtful intonation in the top register of two of the solo voices, but collectively they sing beautifully in tune.

Well dressed, with excellent lighting, the act is most carefully drilled and rehearsed, but on the night I heard and saw it, appeared to move along just that fraction too slowly. I gained the impression that this was solely because they were rather playing down to the family audience.

The deep voice of Lee Gaines—who on stage looks amazingly like Duke Ellington—was used to very good effect in "Take The 'A' Train" (with an original lyric), then the act appeared to slow down with a chorus each in slow tempo of "Again" and "I Don't See Me In Your Eyes Any More."

#### ARTISTRY

The boys then sang their own intriguing version of "Shadrack," but for me the highspot was their famous "Dry Bones," which brought out all their artistry and which was sung with a terrific beat. Without doubt, they are happiest and at their best in out-and-out rhythmic numbers, but obviously they have to consider the "mums and dads."

Their technique is beyond reproach. They possess an excellent blend of voices, and their use of dynamics is in the best musical tradition. A welcome addition to the ranks of top-of-the-bill variety acts, the Delta Boys will embark upon a further tour of the provinces after the Palladium season.

For record purposes, the personnel of the group is: Carl Jones, Kelsey Pharr, Traverse Crawford, Lee Gaines, and pianist-spokesman René De Knight.—J.D.

### SIMPLICITY IS STAGE KEYNOTE OF DOREEN HARRIS

SOON after I was appointed a reporter on the MELODY MAKER, 15 years ago, I wrote a show-review about a novelty dance band called Leon Cortez and his Coster Pals, whose vocalist, known intimately as "Liz," aroused my satisfaction with her good looks and appealing voice.

Since then "Liz" has come a long way, and when I went out to the Golders Green Hippodrome on Monday (19th), to take a look at her solo act, I watched the performance of a star of stage and radio now known to everyone as Doreen Harris.

But under the grease-paint she is still the same charming, unaffected "Liz" with the rich, robust voice which seems to wrap itself around you. I hope she will not mind if I say that I consider her popularity is largely due to the ease and simplicity of her style, which makes you forget that she is a celebrity fulfilling a public engagement and encourages you to regard her as a good friend who has dropped in to oblige with a song just because she gets a thrill out of it.

Academically, her singing may not be flawless, but it is extremely fascinating. She gives a song warmth and expression and makes sure the audience hears every word.

#### GOOD ACCOMPANIST

She sings the usual batch of popular tunes, ranging from "The Wedding Of Lillie Marlene" to "I'll Be Your Sweetheart," tastefully supported by modest, immaculate pianist Len Taylor, whose accompaniment is well thought out and neatly executed, and whose faultless make-up could be studied to advantage by plenty of pianists, especially those who come on the stage looking like ghosts.

After Doreen Harris, on the strong bill at Golders Green, came shambling comedian Frank Marlowe, to show how easy it is to earn a living by talking a lot of inconsequential nonsense. Frank brought along with him pianist Ralph Sharon and drummer Martin Aston, from the Stork Club, but used them more as "stooges" than musicians, although Ralph provided snatches of imaginative accompaniment, and young Martin got a real bite into the tempo of the only song Frank attempted to sing right through.

Finally, a pat on the back for capable MD Alfred Van Dam and his excellent pit orchestra, whose accompaniment throughout was first class.—C. H.

### ANOTHER U.S. JAZZ VETERAN IS DEAD

Yet another American jazz veteran has died this year, according to a report which reaches the MELODY MAKER from Vic Schuler, British collector now in Canada.

Vic tells us that he has just had word from New Orleans of the recent death there of Louis Nelson Delisle ("Big Eye" Louis Nelson), the well-known jazz clarinetist.

Louis was born in New Orleans on January 28, 1885. He learned music early in life, leading his first band when he was only 13. In 1907, Louis joined the Imperial Brass Band, after that working with a number of New Orleans jazz combinations, including the Creole Band, with which he toured in 1916.

Right till the time of his death he was working regularly on dance jobs in New Orleans.

DOREEN STEPHENS AND GEORGE CROW.—Popular vocalist Doreen Stephens asks us to state that she will not be appearing on one-night stands with George Crow and his Band, but only on broadcasts. Doreen continues her successful Variety tour as a soloist, and among her forthcoming dates is a week at the Tivoli, Hull, starting on October 17.

HOME GROUND FOR DENIZ BROS.—Making a visit to their home town of Cardiff, Frank and Joe Deniz appear at the Capitol Theatre on Sunday next (25th), with their popular Hermanos Deniz Cuban Rhythm Band, which is now three years old and is still playing opposite Sydney Lipton and his Orchestra, at Grosvenor House.



Burl Ives

### Burl Ives is star of new Disney film

IN his latest film—"So Dear To My Heart" (now at the New Gallery, Regent Street, London)—Walt Disney has again used the cartoon and live action mixture, but the drawn sequences are down to a minimum this time.

The stars of the picture—a Technicolor tale set in rural Indiana—are Burl Ives, Beulah Bondi, Harry Carey, a young boy and girl, and a black lamb. Of these, Burl Ives—always a good singer to hear—is easily the most interesting.

He sings, mostly to his own simple guitar accompaniments, two folk songs—"Billy Boy" and "Sourwood Mountain"—and the film's hit, "Lavender Blue" (Dilly Dilly), which was written by Eliot Daniel and Larry Morey, but sounds like the old English nursery song that it originally was.

#### THE BALLADIST

Other songs in the film are "So Dear To My Heart" (by Ticker Freeman and Irving Taylor), "Country Fair" (by Robert Wells and Mel Torme), "It's Whatcha Do With Whatcha Got" (by Don Raye and Gene De Paul), and "Ol' Dan Patch" and "Stick-To-It-Ivity" (by Daniel and Morey).

Additional voices heard on the sound-track are those of Ken Carson, Bob Stanton, John Beal and The Rhythmaires.

Burl Ives ("The Wayfaring Stranger") has long been known to collectors of Americana as one of the more appealing singers of the old ballads and folk tunes.

Once a wandering balladist, he has lately come to fame on the radio, on records, in shows and films. He "discovered" the Cowboy Legend song, "Riders In The Sky," and has himself recorded it (on Columbia DB2555), backed by two traditional numbers. Among his few Brunswick releases are two titles from this film—"Billy Boy" and "Lavender Blue," made with Captain Stubby and the Buccaneers (04066).—M. J.

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# Now they all want to get into the 'musical' act

EVERY songwriter to whom I have spoken in Hollywood wants to write a score for a musical show or a musical motion picture. And despite the number of both that are presented to American audiences each year, there are a good deal of very talented songsmiths who are still trying to crack into this section of show business.

What is the allure? Well, there always has been an allure about writing a successful musical, but nowadays, with the popular song business at an all-time low, the attraction is even greater.

What are the advantages? I will tell you.

Nowadays in America if you write a popular song, the business is so bad that unless you can interest an artist to make a recording of it (and often it needs more than one to do the trick) no music publisher will take your tune for publication. Believe me, this does not apply only to amateurs or the lesser-known writers, but to everyone. As Johnny Burke, a neighbour of mine, said to me the other day: "I tell you the business is tough. I think Van Heusen and I are very fortunate fellows indeed."

## No guarantee

Johnny told me that even he and Jimmy Van Heusen, who are among the top songwriting teams in the world at this moment, have to peddle their own songs with artists unless they happen to be from a score—which, he smilingly admitted, most of their present efforts were. Apart from Cole Porter, Richard Rodgers and Irving Berlin, no songwriter can guarantee anything today. That is why everyone tries to get a show, for not only does the writer get a chance to write good popular songs, but there is also plenty of space for him to write the kind of material he usually likes but for which there is no market in the pop song field—namely, the essentially show type of tune which, because they get a good spot and good production in the play or film, often become best-sellers where normally no one would even consider them.

There are many other advantages to writing a musical show, especially today. Not for ages has the musical show been so popular in the U.S. as it is right now. All the top songs and interest are focussed on Broadway, while the biggest selling record albums from coast to coast are "South Pacific" and "Kiss Me Kate." Apart from a few odd pops, the next biggest sales are the picture albums of Bing Crosby's "Connecticut Yankee" and the all-star "Words and Music."

## 'Pops' in a rut

"Apart from a few good ideas which crop up now and again," Henry Nemo told me the other day, "the pop writers who depend on odd tunes to hit the jackpot are in such a rut that the business is at an all-time low, depending entirely on show material and oldies to keep alive the public interest."

Nemo, whose "Tis Autumn" is one of the best songs to come out in the past few years, now concentrates on selling his product to the movies, since they will take an odd song, whereas a Broadway production always requires the score to be by the same person or team.

Of course, the financial angle must play a big part. Few writers can afford to spend a year writing a score unless they are top ASCAP raters in the Porter, Rodgers, Berlin class. Unless he is also a musician or performer or bandleader, as many are, the average songwriter has to depend on his pops to keep going—thus, unless he gets very big as a result of this, it is a vicious circle of

# get into the 'musical' act

### With pop-writing at an all-time 'low,' only the filmusical and Broadway show offer songsmiths a chance to hit the jackpot today

turning out pops to make money, and having no time to settle down and write a score.

"Of course, show styles have changed radically in recent years," Cole Porter stated a couple of months ago at a Press interview in Los Angeles, prior to his opening there of "Kiss Me Kate" (now known in the trade and hereinafter referred to as simply "Kate").

"The show tune of today is not just a popular song put into a spot in the show with the dialogue tailored, often very badly, to lead in and out. Nowadays, the songs must be a part of the show and carry the story line as far and as often as possible. Of course, you still get your diversissements and little spot numbers which the composer just writes down and fits in now and again, but these are the exceptions rather than the rule."

And what Cole Porter says is very true. Of course, I cannot quote the prime current examples of "South Pacific" and "Kate" to illustrate this point as I would wish, since these shows are still in store for you lucky people. However, "Annie Get Your Gun," "Oklahoma" and "Finian's Rainbow" should serve as well.

Here are three shows, all by different writers: Irving Berlin, Richard Rodgers and Oscar Hammerstein 2nd, and E. Y. Harburg respectively. All conform to the modern pattern of show writing, and the others mentioned above, with the addition of "Brigadoon" and the soon-to-be-seen "Carousel," even emphasise the point.

From 'MM' Hollywood Correspondent  
**STUART ALLEN**

Of course, yet another advantage of writing shows or movies is that the writers not only receive handsome sums for the use of their scores in the pictures or, in the case of a show, a handsome percentage, but they are also guaranteed publication, top plugging and recordings by the top artists and a steady promotion job so long as the stage show or its touring companies are playing or the motion picture is in release.

In addition, the show writers may also net a big revival of their songs, as well as extra cash sums when the show is made into a film. Jerome Kern and Irving Berlin have done very well in this sphere, as have also Rodgers and Cole Porter to a lesser degree—their big hit shows have yet to be filmed.

By far the biggest name in the American musical field at the moment is undoubtedly the aforementioned Richard Rodgers who, together with his new partner, Oscar Hammerstein 2nd, has become not only Broadway's top composer of hits but also one of its leading producers.

As a result of their fabulous "Oklahoma," still running in

London and with two big touring companies in America (a show which has already netted them over \$14,000,000 since it was first produced), the two were able to follow it with the big hit "Carousel" and to produce Irving Berlin's "Annie," almost as fabulous a success as "Oklahoma," their own "Allegro" and now the biggest smash hit of them all—"South Pacific."

They have yet to have films made of any of them, although Betty Hutton begins next week on "Annie," which will net the team, as producers of the original show, quite a tidy sum in addition to Berlin's colossal cut.

## Fewer flops

Not all can be Rodgerses and Hammersteins. They, being their own bosses, take stories, write them into shows and produce their own successes. Others, like Porter and Berlin, are called in to attend to the musical side of a show only, leaving script writers to handle the story.

Just the same, the composer still stands to gain, since his stature as a writer is no longer judged solely as a writer of odd pops but as a composer who can turn out good material to suit all moods. Naturally even Porter and Berlin fall down now and again—no one can be expected to turn out consistently good scores. But the chances of failure, even if the show is a flop, are far less to a show writer than a man who consistently gambles on pop songs to raise his status.

You will find that of all the top songwriters of the 20th century—Gershwin, Porter, Berlin, Rodgers and Hart, Jerome Kern, Rodgers and Hammerstein, Vincent Youmans, Dick Whiting, etc.—all have made their names through show tunes which have since become standards.

## The test

Apart from doing odd shows, many writers, like Burke and Van Heusen, Frank Loesser, and Livingston and Evans, to name but a few, get themselves under contract to the motion picture studios and are thus assured a regular retainer, a guarantee of so many songs a year, at least one of which is bound to hit the top brackets, and a good guarantee of a steady royalty from publication of their score.

The demands on these writers are far more exacting than for stage shows. They must not only please the artists but also the studio executives and the producers before their product is accepted. No out-of-town audience reaction tests on tours for them such as the Broadway writers get.

In Hollywood the songsmiths have to depend entirely on temperament and judgment and, what is more, they often have to

### —But you may never hear some of their finest work

I WOULD not say that musicians willingly break the law more than any other group of citizens. But I wonder how many bandleaders realise that every time they play "How High The Moon" (and what London group does not have this piece in its books?) they are risking prosecution, according to the copyright laws of Great Britain.

For "How High The Moon" is a "restricted" tune, officially barred from public performance until such time as the Broadway show from which it came is produced in this country.

Every year, complete scores by Richard Rodgers, Harold Arlen, Cole Porter, et al, are carefully filed away on the publishers' shelves pending the European presentation of the musical plays to which they belong. "For," say the publishers, "the latest Broadway hit" would seem very stale if all the songs had already been widely played over here, maybe over the course of several years."

## Lost for ever

Be this as it may, the situation, already unsatisfactory, is fast becoming unmanageable. Take "How High The Moon," for instance. This was an extract from the score of "Two For The Show," a revue which failed miserably in New York nine years ago. There is obviously no possibility that this production will ever reach London, which logically infers that "Moon" will officially remain forever lost to us over here.

Similarly, the melodies from other unsuccessful musicals, such as "St. Louis Woman," "Sadie Thompson" and "The Day Before Spring," and even from such a hit as "Call Me Mister," which is no longer topical enough for London presentation, are more than likely to languish indefinitely in the "not to be played" files.

**Michal J. Butcher**  
explains why

Which means that we are being deprived of many of the decade's best popular songs; a tragedy, considering the lamentable quality of much of the current Tin Pan Alley output.

The absurdity of the situation is even more apparent when it is stressed that, in London at least, the restrictions have become little more than farcical. Drop in at any hotel or night club. If the band does not play "If I Loved You," "So In Love" or "Some Enchanted Evening," you can be sure that they had all been played before you arrived!

Nevertheless, the publishers' case, ineffectual as it has become in practice, is not without validity, so a compromise should be struck.

I suggest that the performance of American musicomedies tunes should be rigidly suppressed for a period of, say, two years. If after this time there is still a likelihood of a subsequent British presentation of the show in question, a further short period of restriction should be imposed.

If not, the score should be released forthwith, and the songs be allowed to merge into the repertory of British dance music.

At this rate, we would legally have been playing "How High The Moon" since 1942!



Richard "Oklahoma" Rodgers — Broadway's top composer of hits and one of its leading producers

write to a time limit, which is why so many movie songs fall flat.

The most embarrassing situation in recent years befell Burke and Van Heusen when last year they were asked to write an entirely new score to "Connecticut Yankee." You may remember that Mark Twain's original book was made into a first-rate musical in the 'thirties and revived in 1945, and that it had a brilliant musical score by Rodgers and Hart—one that included such classics as "Thou Swell."

## 'Words and Music'

Well, Paramount, in buying the story for Crosby, were unable to buy the musical comedy rights or the original score, which M-G-M claimed and used in part in "Words and Music." Paramount's bigwigs then ordered Burke and Van Heusen, who do

all the Crosby pictures, to write an entirely new score.

With these strikes already on them, the boys felt pretty low, especially since there would obviously be comparison. They felt that nothing they did, however good, could possibly outshine the old score in popular memory. And furthermore, they had to write new songs for entirely new situations—not even the original situations could be used.

Most of you have seen the result and most will agree that the boys did a pretty good job. They are still unhappy about it, even though the album is a best seller and the picture is the top grosser for 1949 so far.

That is what can happen in Hollywood to songwriters—but I, still know a hundred who would give their right arm to get a contract to write a movie or a Broadway show.

# Says HUMPHREY LYTTTELTON:

"'The Rio Grande'... is as good an example as any of what happens when a composer of 'serious' music starts playing Tom Tiddler's ground with jazz."

"I agree that 'bebop' is worthy of more serious attention and study than its silly name invites."

"'The King of Swing' is not, as a musician, inclined towards 'bebop.' And it is difficult to see why he should surround himself with courtiers who are steeped in the 'New Music.'"

"Illinois Jacquet is a tenor-saxophonist highly thought of in America. Here, his only claim to distinction seems to be the ability to extort intentionally, from his instrument, noises which most learners produce by mistake."

"The two instruments in Mozart's Duo No. 1, produce a sound as exciting and stimulating as any I have heard from a modern hundred-men-and-a-girl orchestra, and should delight even those who consider themselves allergic to 'Chamber Music.'"

● These are some of the views of Humphrey Lyttelton—gramophone record critic and leading jazz trumpeter—expressed in his Reviews of all types of record, which appear each MONDAY in The

# Daily Mail

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# He makes the guitar talk. How...?

by Chris Hayes

FOR some time I have been fascinated by a unique music-hall act presented by a shrewd young musician named Roger Smith, who purports to play an electric-guitar which talks and sings.

It is called the Electra Vox, and is mounted on top of a streamlined cream console which looks something like a giant cash-register.

On this curious instrument, apart from playing normally, he reproduces the voice of a woman talking, singing and imitating characters from silly-symphony films.

He also creates the sound of vocal trios and quartets singing in harmony. Members of the audience shout out complicated Christian names and the voice of the guitar repeats them exactly.

What is the truth about the Electra Vox? Has Roger Smith really concocted some baffling machine which coaxes the sound of human voices out of an eight-stringed electric steel guitar? Or is the whole thing just a clever deception with a simple explanation?

Before giving my views I should like to tell you something about the man behind the instrument.

Roger Smith, 35 years of age, used to be a motor and electrical engineer. He was taught to play a guitar 12 years ago by expert plectrist Roland Peachey, and after serving in the Forces, became lead-guitarist with Felix Mendelssohn and his Hawaiian Serenaders for twelve months.

## £600 idea

Leaving Felix, he appeared with his own band at several West End clubs, during which time he thought out and began to build his Electra Vox, which had been a germ in his mind for a long time.

Actually, the evolution of the machinery occupied five years and cost Roger about £600. He rejoined Felix Mendelssohn and made his bow with his box-of-tricks. Eighteen months ago he started touring as a solo act.

Roger claims that his method is technically different from any other used to simulate the human voice on a musical instrument, although famous American guitarist Alvin Rey has recorded and filmed with a similar device, but never, as far as Roger knows, appeared with it on the stage.

The same kind of effects have often been featured in films made by Walt Disney. But, as Roger points out, it is easy to do these

tricks in a studio, but not when you are appearing before inquisitive music-hall audiences who bombard you with questions and are sure they know how the Electra Vox works.

"Most of them think a throat-microphone is the answer," he told me. "Others are convinced that I have a gramophone hidden in the console. But eventually every questioner gives up, baffled. Yet the solution can be found in two technical words: Frequency Modulation.

## In harmony

"To those who suggest that a human voice is being used I always say: 'Well, how can I achieve the sound of three or four voices singing in harmony?' They admit they are puzzled."

Roger tells me that the Electra Vox contains an electrical circuit as complicated as the innards of a Hammond organ, with fourteen valves and several miles of wire. Only a qualified electronics engineer would be able to fathom it out.

Roger wonders why Columbia have never released a double-sided record he made for them with the Electra Vox a couple of years ago, when he performed a shortened version of his stage act.

Since then, the record of "Sparky" and his "Electric Piano" has been a sensation and sold 1,300,000 copies. Yet there was nothing cleverer about the



Many people would like to know the secret behind Roger Smith's Electra Vox. In this article, Chris Hayes tells the story behind this novel musical device and how Roger intends widening its scope—despite threats of "exposure."

record than the one made by Roger, with a commentary spoken by Sonny Miller.

## Challenge

Roger's only broadcast with the Electra Vox was for a couple of minutes in "Northern Music Hall," when he was appearing in Sheffield with Felix Mendelssohn two years ago. He has done one television show with it—at Christmas, 1947, but has just managed to arrange a second, due to take place on October 22.

Do I know how the Electra Vox works? Yes, I believe I do, but I would not dream of revealing the secret, because apart from spoiling the great pleasure the act provides for everyone, I admire the ingenuity and showmanship of Roger Smith too much to give away the clue to such a brilliant brainwave.

Apparently, a certain Sunday newspaper columnist has challenged Roger, through his manager, to allow him to go backstage and carry out a thorough investigation, preferably during an actual performance.

Roger is quite undeterred. "Let him come by all means," he says, "I am quite unperturbed." But it seems to me to be carrying things a bit too far.

Surely the invention of a man clever enough to earn his living by getting the public guessing should be preserved from public exposure, just as the tricks of a conjurer are. A bit of spoofing never does us any harm if it amuses us. Surely it is carrying on the great tradition of the immortal Barnum.

## Hands off!

To anyone wanting to cut the ground from under the feet of Roger Smith I unhesitatingly cry, "Hands off!" It would not only spoil the present pleasures afforded by this smart act, but also destroy the speculation of us all on hearing that Roger is at the moment working on an ambitious scheme to take out on tour a complete orchestra of singing instruments, consisting of four violins, viola, cello, bass, piano and accordion, with drums and a vocalist.

Any such novelty, even if it is the greatest deception ever perpetrated, is welcome at a time when the world of entertainment is so badly in need of something fresh and startling.

## WHO'S WHERE

(Week commencing September 26)

**Billv COTTON** and Band.  
Week: Empire, Liverpool.  
**Dr. CROCK** and Crackpots.  
Week: Royal, Portsmouth.  
**DEEP RIVER BOYS**  
Week: New, Cardiff.  
**DELTA RHYTHM BOYS**  
Season: London Palladium.  
**Johany DENIS** and Ranchers  
Week: Grand, Derby.  
**Ray ELLINGTON** Quartet.  
Friday: Chingford.  
**Leo FULD**  
Week: Hippodrome, Manchester.  
**Leslie HUTCHINSON** and Orchestra.  
Saturday: Weymouth.  
**INKSPOTS**  
Week: Palace, Manchester.  
**Felix MENDELSSOHN** and Hawaiian Serenaders.  
Week: Empire, New Cross.  
**Oscar RABIN** and Band.  
Three weeks: Winter Gardens.  
**Freddy RANDALL** and Band.  
Week: 400 Ballroom, Torquay.  
Sunday: London Palladium (National Radio Celebrity Gala).  
**Pekky RYAN** and Roy McDONALD.  
Week: Empire, Glasgow.  
**Primo SCALA** and Accordion Band.  
Week: Empire, York.  
**SQUADRONAIRES**  
Sunday: Celebrity Gala.  
**Eric WINSTONE** and Orchestra.  
Monday: Hammersmith.  
Thursday: Cambridge.  
Friday: Southsea.  
Saturday: Slough.

## Stapleton with Ink Spots

The final appearance in England of the "Ink Spots" will be at two mammoth evening concerts at the Empress Hall, London, on Sunday, October 16, when the second great attraction on the bill will be Cyril Stapleton and his Orchestra—who will be putting over their full one hour's stage show and, incidentally, playing their first ever Sunday concert in London.

# Contrasts in commercialism

MAURICE BURMAN'S RADIO COMMENTARY

TITO BURNS AND HIS SEXTET  
SID PHILLIPS AND HIS BAND  
1.15 p.m. 15/9/49

IT is always a good idea to have comparisons. Everybody who is not too *au fait* with modern jazz goes about asking what is the difference between be-bop and jazz. Anyone hearing this programme would get a fair idea, because both these bands do not go the whole hog. Tito plays a commercial sort of bop, and Sid Phillips plays a kind of commercial Dixieland.

No longer are Dixieland boys "barefoot"; that is to say they are no longer pioneers who are struggling to make their music known. In fact, they are sleek and well fed, because today Dixieland jazz is becoming as commercial as the music of dear old Victor Silvester. It is the bop boys who are the pioneers, and they are having the same insults and accusations hurled at them as the original Boys of Jazz twenty-five years ago.

Tito plays good bop on his accordion and has a good beat in his playing, but he must try not to fluff his notes so much, and must avoid making the ensemble sound messy by sticking out and prolonging his chordal effects. I rather like the original idea of the front line playing a bop chorus in harmony and not, as is usual, in unison.

Trumpeter Albert Hall is playing excellently. He has a fine tone, large range, and original ideas coupled with correct phrasing.

Ronnie Price, the pianist, sang "Co-Bla-Dee." His voice is weak, and he exaggerates his phrasing. Terry Devon, as usual, sang extremely well, but her diction was not too good in "Riders In The Sky." If anyone is going to make the public "bop conscious"—and there is a possibility of this—Tito may very likely be the boy, because his programme contains commercial numbers, comedy numbers and band numbers, all played in an easy bop idiom. Long may he reign!

And now to Sid Phillips. Sid can be classed as one of the band-leaders who has also, in his own way, done a lot to popularise Dixieland music. His is a band which is much more commercial than the cut-and-out Dixieland bands, but he nevertheless gets lots of broadcasts, and the idiom he plays in is becoming popular, which helps.

I particularly liked "Sweet Georgia Brown," which is played at a nice swiny tempo and had a good trumpet solo by Cyril Ellis. The swing tempo came mainly from Max Abrams, who plays almost correct Dixieland drumming. This is a rarity because, strange as it may seem, I cannot point to any other Dixieland band which has a drummer who plays exactly what is wanted.

Jill Allen sang "Home Girl" and sang it well, because it was in her range. With a voice like Jill's, care should be taken to see that the right key is obtained for her unusual type of voice. Johnny Eager sang "Do I Love You?" He has a rich, manly voice, sings in tune, but needs more subtlety and style. Both Jill and Johnny sang "I Still Suit Me," with Sid playing boogie on the piano. He plays an old sort of boogie style, quite nice, but nothing startling. However, this sort of tune neither suited Jill nor Johnny, mainly because their voices need more beat and style.

Cyril Ellis is playing very well these days, and has the best idea of Dixieland playing in the band. Sid, as usual, though very fluid in his playing, does not always play true jazz. I liked his theme song very much, though it is very reminiscent of Jimmy Dorsey's clarinet solo, "Praying The Blues." These two bands could be heard more often together on the radio, as they make a nice foil against each other, clearly showing the difference between commercial bop and commercial Dixieland.

JOSE NORMAN AND HIS RUMBALEROS  
2 p.m. 15/9/49

In my opinion this is the most authentic rumba band we have. Combination of flutes,

## Britain's Top Tunes

THIS list of the 20 best-selling songs for the week ended September 17, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

1. RIDERS IN THE SKY (A) Morris
  2. AGAIN (A) Francis Day
  3. FOREVER AND EVER (A) F. D. and H.
  4. WEDDING OF LILLI MARLENE (B) Box and Cox
  5. HOW CAN YOU BUY KILLARNEY? (B) Maurice
  6. CARELESS HANDS (A) E. Morris
  7. WHILE THE ANGELUS WAS RINGING (F) Southern
  8. A-YOURE ADORABLE (A) C. Connelly
  9. RED ROSES FOR A BLUE LADY (A) L. Wright
  10. I DON'T SEE ME IN YOUR EYES ANY MORE (A) C. Connelly
  11. CONFIDENTIALLY (B) New World
  12. THE WEDDING SAMBA (A) Leeds
  13. THE ECHO TOLD ME A LIE (B) Chappell
  14. TWELFTH STREET RAG (A) Chappell
  15. LAVENDER BLUE (A) Sun
  16. BLUE RIBBON GAL (B) Dash
  17. LEICESTER SQUARE RAG (B) Norris
  18. CANDY KISSES (A) Chappell
  19. TOO-WHIT, TOO-WHOO (B) Reid
  20. THE WINDMILL SONG (D) K. Prowse
- A—American; B—British; D—Dutch; F—French.

trumpets and correct rhythm is the composition of the true Cuban rumba band. Unfortunately, the balance of this band was very bad. The muted trumpets were so faint I could hardly hear the melody of the first number, "Congo." (This number was written by a bloke who was once a drummer, became ill, and turned himself into a radio critic.) If I couldn't hear the melody, then nobody could. The balance became slightly better as the programme went on.

"I Don't See Me In Your Eyes Any More" sounded very nice as a rumba—probably it was a rumba originally. Lord Beginner sang "Hold Him, Joe." This is a West Indies calypso. It is a fascinating rhythmic tune, and ought to be more popular. It was a rage on the troopship going out to the Middle East with Gerald's Band. Leslie Hutchinson used to sing it.

José Norman, in his piano solos, seemed to me as if he has a very fine technique which has become rusty. The outstanding soloist in my mind was the flute player.

I hope that José will check his balance more carefully on his next broadcast, as it spoils for me an otherwise splendid and authentic rumba band.

Break For Music  
REG PURSGLOVE WITH HIS MUSIC MAKERS  
12 noon. 17/9/49

THE name of Reg Pursglove reminds me of the halcyon days when Ambrose had a hot string section. Reg was in the section, and he was known as the violinist who had the best recording tone in the profession. Reg's band consists of himself leading on violin, saxophone section and rhythm, with Lynn Shaw and Johnny Johnston taking the vocals. It is mainly a sweet combination, and what it does it does well.

Particularly good were the intonation and tone of the front line. The rhythm section was rather anemic and could have had a more crisp beat. Reg played a fairly rhythmic violin solo, and he phrased it very well; but I felt he was proceeding rather cautiously in order not to make it sound corny. He need not have worried, because his phrasing, though rather legato, was tasteful and rhythmic. The piano, all through the broadcast, was inclined to be a bit too busy.

Lynn Shaw has a clear diction, but a nervous vibrato and a peculiar way of phrasing which makes one feel that she ought to place her accents in a more conventional manner. There is nothing I like better than original phrasing, but while her phrasing was original, it neither helped the interpretation of the song nor improved the basic rhythm.

It is the first time I have heard Johnny Johnston sing apart from the Keynotes. He has a splendid style, voice and phrasing. He has confidence and sings in tune. In my opinion he is one of our very best singers, and all he needs is a more sympathetic approach to the "ballad type of song to place him amongst the first three.

To sum up, a neat, tuneful, and inoffensive band.

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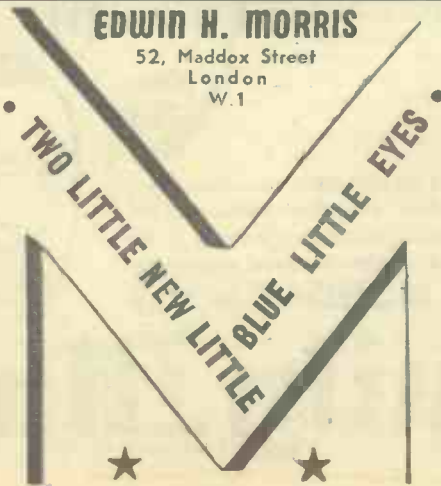
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Reviews by Laurie Henshaw

DIZZY GILLESPIE AND HIS ORCHESTRA

\*\*\*Guarachi Guaro (Gillespie, arr. Gerald Wilson) (Am. Victor D8-VB-4148)

\*\*\*Swedish Suite (Walter Fuller) (Am. Victor D9-VB-471) (HMV B9806-4s. 8d.)

4148.—Gillespie (tpt.) with John E. Brown, E. Henry (altos); Joseph M. Gayles, Albert "Bud" Johnson (trns.); Cecil Payne (bar.); David Burns, Willie Cook, Elmon Wright (tpts.); A. Duryea, S. Hurt, J. Tarrant (tmps.); J. Forman, Jun. (pno.); Al McKibbin (bass); Joe Harris, L. Martinez, T. Stewart (percussion). Recorded December 29, 1948.

471.—Gillespie (tpt.) with Brown, Henry (altos); Gayles, W. Evans (trns.); A. Gibson (bar.); Cook, B. Harris, Wright (tpts.); Duryea, Hurt, Tarrant (tmps.); Forman (pno.); McKibbin (bass); T. Stewart (drs.); V. D. V. Guerra (congo). Recorded April 14, 1949.

WHAT Guarachi Guaro (pronounced, according to the chanting in the record, Wah-chee Wah-roo) means I don't know. But as the performance has a suggestion of the Guarachi rhythm—which, you may remember, was noticeable also in Dizzy's "Manteca" (HMV B9680)—it may have something to do with that.

Not that it matters a great deal, because by far the most important feature of this composition is the fact that it consists first of a repeated four-bar and then an also repeated two-bar phrase answered in various ways, and later this passacaglia (as I believe it is called) mode is resorted to even more fully when the side goes into a more or less similar two-bar phrase which is continually repeated unrelieved by any answering interjections.

As regards performance, the record is typical of most Gillespies. Academically speaking, the playing leaves plenty to be desired, and, if it weren't for Dizzy's usual highly personal trumpet, what happens could have been done at least as well, technically, by any reasonably competent pick-up band.

But there is something about Dizzy's band that, no matter to what extent one may feel compelled to criticise its lack of musicianliness, invariably makes its records interesting and often really exciting, and you can feel it here.

That soul-racking feeling of inescapability which Ravel's "Bolero" with its similar single-phrase build-up, produces in so many people is at least to some extent created in "Guarachi

Reviews by Edgar Jackson

Guaro," not only through the composition, but also through the way it is played, and perhaps the worst that can be said of it is that a little more abandon might have given the record even more "atmosphere" than it has. "Swedish Suite" is another one in whose title I, at any rate, have been able to find no meaning. There is certainly nothing Swedish about the piece, and one has to take what one hears at its face value, unhelped by any pre-given clue as to what it's all supposed to be about.

In view of this, I can do no more than rather weakly describe it as another typical, medium-tempo Gillespie bop opus, with a rather better than usual phrase as its main foundation, and an arrangement which, with Afro-Cuban instruments again colouring the rhythm, is as good as many of Dizzy's and better than some.

The performance is again conspicuous for the band's lack of "finish." But again, to add to Dizzy's trumpet it has that something which always gets me and will, I think, intrigue you.

CHUBBY JACKSON AND HIS ORCHESTRA

\*\*\*God Child (George Wallington) (Scat bop v. by Tiny Kahn) (Am. Columbia OO.40482)

\*\*\*Tiny's Blues (Tiny Kahn) (Am. Columbia OO.40479) (Columbia DB2568-4s. 8d.)

Jackson directing Albert Einstein, Martin Flachsmaar, Frank Socolow, Raymond Turner (reeds); Norman Faye, Al Porcino, Charles Miner Welp, Jun. (tpts.); Mario Carlo Daone, Jun., Robert Swone (tmps.); Eugene Di Novi (pno.); Dillon Russell (bass); Norman "Tiny" Kahn (drs.); Theodore Cohen (vibra.). Recorded February 24, 1949.

ALTHOUGH we have had other records under the name of Chubby Jackson and his Orchestra—i.e., "L'Ana" and "Mom Jackson," made in May, 1947, and released here at the end of the same year on Parlophone R3071—they were by a pick-up combination, and this 1949 Chubby Jackson Orchestra now under review was, I believe, the ex-Woody Herman bassist's first regular band.

At the time it came to make these "God Child" and "Tiny's Blues" sides it is said to have been in existence only a very short while, and, personally, I think it might have been better

if it had waited a little before rushing into the recording studio.

For it is pretty rough, and the American Columbia system of, I believe, single mike recording, has no more helped to compensate for the poor balance, which seems to be an all too noticeable shortcoming of the combination, than the recording engineers appear to have made any attempt to tackle the problem from their end.

In addition to lack of perspective (or audioscopy, if you want to be pedantic) in the ensemble, even solos get lost in the mêlée.

Nevertheless, the sides are well worth hearing.

Fast bop performances, they are nothing if not exuberant, and, whatever effect it may have on you, at any rate the laddies in the band seemed to have responded to the urgeful, if misplaced, ejaculations of the rotund Chubby, who has forsaken, I am sorry to see, his bass, to stand in front and make certain that the pot keeps boiling.

Another of those seemingly inevitable scat bop choruses, this time by drummer Tiny Kahn, has done nothing to improve "God Child."

But what with the spirited solos by Frank Socolow's horn and Robert Swope's trombone, the even better ones by Theo Cohen's vibes and Eugene di Novi's piano, and the nice four bars by the saxes using the voicing introduced by Woody Herman in his "Four Brothers" (Columbia DB2532), this record certainly has its points.

Although "Tiny's Blues" is Tiny Kahn's composition, he does not sing in it.

Instead he plays drums (note their bongo-ish tone), and the side is all the better for it, even if Mr. Kahn is hardly a second Max Roach.

Also, the first sixteen bars, taken by the reeds, suggest that this is a good tune. Though what happens to it afterwards I defy anyone to discover. It gets completely lost in the scrum.

But even the poor recording, which is probably as responsible as the band for the mix-up, has been unable to conceal the fact that Eugene di Novi is terrific, both, as a solo and bop ensemble pianist.

MARK WHITE PRESENTS THE "JAZZ CLUB"

\*\*\*Panama (Tyers) (Decca DR13262)

\*\*Clarinet Blues (Arr. Eddie Condon) (Decca DR13264) (Decca F9190-3s. 7d.)

13262.—Sid Phillips (clart.); Harry Gold (tr., bass-sax); Jack Jackson (tpt.); "Nobby" Clark (trom.); Billy Munn (pno.); Jack Llewellyn (gtr.); Will Hemmings (bass); Max Abrams (drs.). Recorded February 23, 1949.

13264.—Freddy Gardner, Cliff Townsend, Bruce Turner (clarts.); Dill Jones (pno.); Vic Lewis (gtr.); "Hank" Hobson (bass); Max Abrams (drs.). Recorded February 24, 1949.

I SEEM to remember a letter in the "MM" not so long ago from someone who said that "true" jazz broadcasts (and I take it he meant to include also gramophone recordings) should not be undertaken by recognised professional musicians, because even those who professed to play the music had lost the feel for it through continually playing for their livelihoods music of another type, and that the job should be given only to those who devoted themselves exclusively to jazz.

There might be something in this were it not for a fact that is as important as it seems to be unknown to our correspondent—that there are hardly any instrumentalists in this country devoting themselves exclusively to jazz who are good enough musicians.

So we are left, always assuming that the mainly amateur musicians do understand true jazz as fully as their supporters would have us believe, with the choice of the right idea inexpertly carried out or a not too authentic copy of the real thing presented through the medium of something worth calling musicianship.

Of these two evils, I think I prefer the latter.

At any rate, that is my reaction after having listened to "Panama" against the background of the memory of what I have heard from the best of the amateur jazzists.

At the best the record has the (as genuine jazz) rather synthetic character of some of shall we say, Bob Crosby's records. At the worst, it isn't even that good.

It's just the English musicians' idea of what jazz was, and that means all right in basic idea, but lacking in the subtleties of feeling and character that were the essence of the genuine article.

But "Panama" always was a grand tune, and at least there's that much to add to a performance that is at any rate in the true jazz idiom.

"Clarinet Blues" falls rather lamentably below the same standard, for the simple reason that the honest-to-goodness musicianship which gave "Panama" most of what it has got, is conspicuous mainly by its absence in the instruments which play the leading part in the side.

I refer, of course, to the three clarinets, especially the gent who sacrifices anything worth calling tone in his attempt to do a Bechet.

And to make matters worse, some of the solos are just meaningless and distressing cackling.

DOROTHY CARLESS

Be True (All Year Round) (Brunswick 04270)

IN common with many, I have often wondered how former Gerald singer, Dorothy Carless, was faring in the States. Now she has cropped up this month on Brunswick, and complete with Gordon Jenkins and his Orchestra and chorus.

Dorothy hasn't lost her English accent; but she does seem to have gained a vocal warmth that was to a certain extent lacking when she sang here. Both these numbers are ballads with better-than-average lyrics. In fact, there is quite a poetical touch about "All Year Round." "Be True" sounds like a very old song, but I can't place it. It is credited to Dorothy Stewart—the same person, presumably, associated with the highly successful "Now Is The Hour."

"Be True," which is in similar vein, should prove to be another hit—particularly if this recorded version gets the right plugging.

From the mid-September Capitol lists, which have just come to hand, I see that Dorothy has recorded a duet with Dick Haymes. I shall be reviewing this in due course.

ALVINO REY AND HIS ORCHESTRA

G String Boogie (Nightly Night) (Capitol CL13150)

I'M loath to admit it, but "G String Boogie" is to me easily the most entertaining side reviewed this week. Apart from a brilliant tenor sax solo (played by a man who sounds like Vido Musso), the treatment is practically sterile from a musical aspect, but this shortcoming is compensated for by the satirical content of the number. The opening line of the lyric explains what the tune is all about: "Here's the story about a girl named Rose; she used to work in a burlesque (pronounced Brooklyn style) removing her clothes."

Whether the girl in question is famed stripper, Gypsy Rose Lee (née Louise Hovick), I wouldn't know. But I do know that a G string is a very essential part of a stripteaser's attire. This piece may be risqué, but it is also quite funny. At appropriate points in the song, guitarist Alvino Rey plucks his "G String" to the accompaniment of a typical "G.I." wolf whistle.

However, if you can take your mind off the saucy picture musicially suggested, it is worth while hearing the booting tenor solo.

and the driving brass ensemble which brings the side to a close. In complete contrast, "Nightly Night" is a corny commercial whose only redeeming feature is the bedroom-voiced vocal by Yvonne King.

HANK D'AMICO AND HIS SEXTETTE

You're The Cream In My Coffee (If Dreams Come True) (M-G-M 228)

MANY of you will know that Hank D'Amico is a clarinetist who has been moving around in jazz circles for years. He has played with groups led by Mildred Bailey, Red Norvo, Jess Stacy and Bob Crosby; but here he is featured on polite swing-cum-bop renderings of two old favourites. The personnel—which consists of clarinet, trumpet, tenor, piano, guitar, bass and drums—is unavailable, but I believe it consists mainly of studio musicians.

Although I insisted that this, strictly speaking, fell in his province, Edgar Jackson declined to deal with it. I gather he thought it a pretty mediocre effort. I am inclined to agree; but it is still better than the majority of sides released on M-G-M. "Coffee," a pop number, dating from the late 'twenties, is a good tune; but the boys fail to make the most of it. Adequate solos are taken by clarinet, guitar and piano, but there is a noticeable lack of beat.

I like the tone and phrasing of D'Amico's clarinet on the coupling, and also the muted trumpet. But here, again, the soloists are sadly let down by the effete rhythm section.

MANTOVANI AND HIS ORCHESTRA

Out Of This World (Destiny Waltz) (Decca F9215)

I SEEM to have neglected Mantovani in these columns—but only because his orchestral treatments are usually outside (or should I say above?) the dance-music medium. However, "Out Of This World" certainly warrants comment. It comes from the 1945 film of the same name which starred Eddie Bracken and Veronica Lake. I missed the movie; but I recall this tune—which is far removed from the Tin Pan Alley rut.

Monti has made a truly delightful recording of the piece; the whole arrangement has the delicate, haunting quality of Debussy. I particularly like the restrained scoring for strings. This is one review copy I shall keep.

The "Destiny Waltz" is not a favourite of mine, but this treatment is appropriately light and airy.

JAZZ DISCS

# 'She jest catch hold of us'

Reviews by Max Jones

MA RAINEY

Jelly Bean Blues/Countin' The Blues (Jazz Collector L.10-7s. 6d.)

Travelling Blues/Deep Moaning Blues (Jazz Collector L.1-7s. 6d.)

Acc. on the first coupling by Louis Armstrong (cornet); Charlie Green (tmb.); Buster Bailey (clar.); Lovie Austin (pno.); Kaiser Marshall (drs.).

BLUES-singing women can be placed into two main categories—the big-voiced women with minstrel and theatrical backgrounds, and the smaller-voiced girls with the night-club, cabaret and recording techniques.

Singers of the former kind, moaning or roaring blues and popular songs, half-filled the Paramount and Columbia lists in the old days. Today they are not often recorded, even by small jazz companies on a revival kick. The "Race" field has been left to the latter type, many of whom are fine blues artists on the small scale that now prevails, and women are no longer supreme as blues-singers.

Ma Rainey (born Gertrude Pridgett) was of the big-voiced kind; a singer from the tent shows and the famous TOBA Negro theatre circuit. She was described by Kid Ory as singing a little lower and bluer than Bessie Smith, her protégée; and there is no doubt that she was nearer to folk-music and to folk-singing standards than Bessie was.

Because her singing was even more direct and earthy than Bessie's, some critics have found Ma's work preferable "as blues." To my ears Bessie Smith is vastly more interesting, although clearly she learned a great deal from Ma Rainey.

During the 'twenties Ma recorded some hundred titles for Paramount in Chicago, and it is said she was one of the company's mainstays. There is proof that her records sold well.

In the South she was popular (with coloured audiences—she seldom appeared before white ones), for she had toured for years with Pa Rainey in a show called "The Rabbit Foot Minstrels."

No doubt she made money. We are told she ran a couple of theatres in Rome, Georgia, from the mid-twenties until 1933, when the death of her sister and mother took her back home to

Columbus. By then retired, the Raineys remained in Columbus, where Ma died in December, 1939.

Until recently there was no chance for English collectors to hear Ma Rainey unless they could get one of her old Paramounts or the few sides reissued in America. Then two Rainey sides appeared on our local Jazz label (they are impossible to get now), and this great figure of the early jazz days became available to anyone with ten shillings to spend.

Now "Jazz Collector" gives us four more of her songs. I like these better than the Jazz titles, "Stack-O-Lee Blues" and "Yonder Come The Blues"; and one of them—"Countin' The Blues"—is numbered among the best Rainey sides I know.

Here, despite 1925 recording, Ma can be heard moaning a sorrowful blues in her grandest manner, beautifully accompanied by Louis Armstrong's muted cornet.

"Jelly Bean" is another good one, well dubbed (when the noisiness of the original Paramount record is considered), majestically sung, and solidly played by all but the clarinetist.

The second couple (less well dubbed) are more obscure Raineys. Rougher singing is supported by an odd assembly of banjo, jug and kazoo players.

The "Deep Moaning" side (as labelled) tells how Ma went down to the depot, looked up and down the board, and asked the ticket agent, "Is my station on this road?" From the words, it is evident that the titles have been reversed. Anyway, this is a moving song once you get the hang of it. The backing is not quite up to the same standard. I think, though it has some spoken comments which are appealingly emphatic.

In the often-quoted poem, "Ma Rainey," Sterling Brown writes of Ma's effect on "de folks" who listened to her: how they "natchally bowed dey heads an' cried." In explanation, one of the folks says, "She jest catch hold of us somekindaway."

On records, too, though doubtless to an infinitely lesser degree, Ma catches hold of you—if you listen hard, with enough imagination to plumb the technically poor recording, and enough sympathy with the idiom to appreciate the simple force of her honest music.



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## OK for TV but not BBC

READERS who have followed our campaign for trying to get bands from other countries to play over here must have read, with some amazement, our recent review of Svend Asmussen and his band who came over from Denmark to appear on television here.

The fact that they could televise and not broadcast strikes us as odd in the first place, but the fact that they could come at all strikes us as odder.

If the set of circumstances that allowed Svend and his boys to appear on television operated at the time of the Paris Jazz Festival, why didn't the BBC bring over Bechet, Charlie Parker, and some of the other stars for a television programme?

And, more recently, why didn't we see and hear Benny Goodman on television, if it is in order for us to see and hear another foreign artist?

We dwell on this point because our front page this week discloses the news that Louis Armstrong and Sidney Bechet will be appearing on the Continent in October.

Surely, BBC, there is a precedent here for their appearances on television.

The circumstances by which they could be brought over from Sweden, Denmark or France are in no way different from those operating in the case of Svend and we earnestly hope that the powers-that-be will take note of the situation and do something, however belated, to redress the wrongs of omission that they have inflicted for so long on the long-suffering jazz-minded public.

Even better, might it not be possible for the Musicians' Union to give a dispensation to Armstrong and Bechet to appear in Britain for a limited series of concerts?

We have said before, and we say again, that this country needs the stimulus of the outstanding American musicians to revive public interest in jazz and dance music. Are we going to let yet another opportunity of achieving this stimulus slip through our fingers?

# SOLO SPOT

\* For years now, it seems, we have been looking forward to seeing the screen version of Dorothy Baker's novel, "Young Man With A Horn." Practically every trumpet player of note has been rumoured for soundtracking the trumpet solos of Rick Martin, Miss Baker's Belderbeckian hero. At one time it was Bobby Hackett (the obvious choice); then it was this trumpet player; then it was that. It was even mentioned, at one time, that Harry James might play the music.

This news was greeted with grunts of derision from Tilford to Tralee and all points North, South, East and West. That Bix's poetic horn should be portrayed by the cold though efficient technique of Master James was unthinkable!

But it has come to pass. The film is now completed. Kirk Douglas plays Rick Martin, and the luscious Lauren Bacall takes the rôle of Amy North. Rick's would-be intellectual wife who ruins his career.

The book would seem to have been slashed around a bit, as I see that Doris Day, Hollywood's latest blonde bonus, is cast for the part of Josie Jordan. Josie was a Negro girl blues singer in the book. Has Day dyed, or have they turned blues-singer into crooner?

Another item of pre-view news that may well shock the sensibilities of many jazz lovers is that the trumpet solos attributed to Art Hazard, the great Negro trumpeter who gave Rick his start in life, have been recorded by Jimmy Zito.

However, before you decide to send your local movie-house to Coventry during the week that "Young Man With A Horn" is showing, I might mention that a special part has been written into the script for our old friend (and Bix's), Hoagy Carmichael. Hoagy is the off-screen narrator, so there may be some good in the film after all.

### On the square

\* I was induced to visit the Feldman Club one evening recently, and found the experience very interesting.

The music played by a group of MELODY MAKER technical experts sounded to these old-fashioned ears like a softened version of bop. Moe Miller is a beautiful trumpet player, judged by any standards, and much of his playing made me wish that some of his Dixieland counterparts could be induced to learn to blow the way he does. Jock Bain played a prodigious, and bopless, trombone with great swing and imagination; I'd love to hear him

play with Humphrey Lyttelton one evening.

I didn't quite get the rhythm section, although Ralph Sharon's piano was delicate and very sensitive. As a unit they jumped all right, but in different directions; or so it seemed to me. Perhaps I don't understand.

I was introduced to the audience by friend Perrin as a "squarehead," and the band played "Sweet Georgia Brown" in my honour. I was deeply honoured by the gesture, but was glad they announced the title beforehand.

Incidentally, it's about time some far-seeing rhythm club hired Les Perrin and myself to do a recital for them. The names are real, so the publicity possibilities are obviously boundless.

### Lament for Gillette

\* Talking of clubs, have you noticed the hirsute cult that is going on nowadays? I don't mean the haircuts (series of sour grapes), which run the gamut between the back-swept spaniel's ears type to the upstanding style which resembles a startled porcupine—rear view. I mean the beards.

We have the bob-beard, which in my young day was known as a goatee. We have the phantom-bop, or under-bottom-lip wispy. And we have the full-blooded Dixie job, or matelot's comforter.

Woody Herman is reported to have said that the modern fashion for long skirts for women is pushing jazz back to Victorianism. Perhaps the men are falling into line, and we shall soon be confronted by the Ted Heath Orchestra all complete with mutton-chop whiskers and beautiful beards.

### Great Scott!

\* I see that Raymond ("Trumpet in Turkey") Scott is experimenting with the idea that the music of the future will merely be thought conception. The composer will just sit in his room and think his conception of his work, and his thought-waves will be transferred by mechanical equipment to the minds of his listeners.

But what will the Musicians' Union do then, poor things? For there won't be any musicians.

Scott also thinks that the size, shape, temperature and humidity

of a recording studio are of great importance. He thinks that some of his compositions need recording in a large room, whilst others are better suited to a small room. Some require a dry atmosphere, others are better heard in humid conditions.

His latest composition is entitled "Dedicated Piece to the Crew and Passengers of the First Experimental Rocket to the Moon."

He doesn't mention the conditions required to record that little tit-bit, but I should think it required plenty damp. It certainly looks all wet to me.

### Odourless

\* Having been a record collector for many years, I am naturally very interested in the actual technique of recording. I was interested to see, therefore, that RCA-Victor have spent a long time evolving the perfect echo-chamber technique.

This echo business has become quite a thing in the States, and I see that Universal Records have even gone to the length of recording "Peg O' My Heart" in a men's room.

They say the sound from the studio mike was piped in, bounced around the room, and was then fed back into the sound system. It gave a nice, big boomy echo.

I bet it did!

### New character

\* Dixie-styled jazz clubs these days are springing up all over the place, and we are already fetlock-deep in jazz bands to go with them.

I heard two new ones recently: Doug Whitton's Jazz Band, and another led by Mike Mulligan. They both have a lot to learn, but the spirit is strong, even if the lip be weak.

Also appearing with these two bands (at the Western Jazz Club) was a new character of the current jazz world. His name is George Melly, and he sings, or shouts, the blues. In his favour, let it be said, he is no copyist of the American intonation, and he has no inhibitions. He sings in English, opens his mouth and lets you have it straight from the larynx. You either like him, or you walk quietly away.

Derrick Stewart-Baxter, the well-known Brighton critic, heard

Written this week  
by



## Sinclair Trail

him the other night, and was shouting mighty hosannas in his praise all over the place.

### Jazz is where . . .

\* Derrick also told me a true story.

In Brighton there is a local fishmonger who hates jazz. The other night Stewart-Baxter strolled into the Cider Bar, as is his wont of nights, to be greeted by his fishy friend with: "Ah, here comes the great disco-grapher!"

Derrick was astonished, and not a little pleased, for he didn't know the man even knew the word. He asked the man if he had at last fallen for jazz.

"Oh! no," came the reply. "I hate jazz, but I knew you did disco-graphes—whatever they are. I was wrapping up some chips for a lady and saw your name in big print in some paper called the MELODY MAKER."

### Lost Property blues

\* A young tenor saxophonist I know, who has been doing one-night stands all over the country, told me the other day that he was amazed at people's honesty. He has never lost anything all the time he has been playing; except once!

On this occasion, when he went to the band-room after the show he found he had lost his new overcoat. Dropping his sax, he hurried back to report the loss to his leader. The manager of the hall was called and they all hastened back to the band-room.

The coat wasn't there; but this time neither was his sax.

Oh! I nearly forgot. The dance the band had played was a police ball.

## Harry Davis taxes Lord Donegall and Rex Harris with . . .

# INCREASING JAZZ PREJUDICE

I WOULD like to preface this letter by saying that I enjoy every type of music; I have no preference for any particular kind. I mention this because what I have to say may be greeted by hostility from certain quarters.

However, I cannot let a broadcast I heard last Friday pass without comment. It was the "Records at 4.30" programme, presented by Lord Donegall and Rex Harris. I consider that this programme was a complete waste of valuable air time. Thirty minutes were devoted to playing and commenting upon records made by old-time jazz figures whose music is as dated as the outlook of the personalities comprising the programme.

Lord Donegall and Rex Harris are, of course, entitled to hold their antiquated views about jazz; but it is a great pity that the BBC should encourage their dissemination to an audience composed mainly of housewives and children. Afternoon listeners of this type are, no doubt, already prejudiced against jazz and swing; the records they heard last Friday could only have increased such prejudice.

Instead of devoting a series of broadcasts to old-time jazz—which we all know formed the basis of present-day dance music—would it not be better to "educate" the radio public by introducing them to the finer examples of contemporary jazz, swing—or even bop?

But I suspect this suggestion will fall on deaf ears. I imagine that Lord Donegall and Rex Harris are far too preoccupied with ramming their own favourite records into the unfortunate listeners' eardrums to concern themselves with the task of enlightening the radio public on the merits of good dance music.

In any case—judging from their partisan viewpoint—I doubt whether they are the right people to take on such a delicate task.—Harry Davis (Rabin-Davis Organisation).

### A BAUBLE TO . . .

MAY I make a suggestion? This week's "Burman Bauble" to—Maurice Burman! Because of his brilliant article opening a long-overdue attack on the problem of the frustrated British composer.

Having toured the rounds of the publishers with more than one composition of which I was part composer, how well do I know what it feels like to hear the words: "Sorry, old man; it's too good. Go back and write something with more popular appeal."

No doubt those many other would-be ballad composers who have been told the same have also said: "Write rubbish? Sorry, no can do." And that's that. Nothing more is done to bring their "better" song or instrumental compositions to light.

Now Mr. Burman has suggested a way out. And yet, somehow, one can almost hear the microphonic powers—that be drawing a breath in order to say, as soon as they are asked: "Sorry, no listening appeal to a programme of that type."

Yet, apparently, there is enough "programme appeal" for items such as "Psychological Panaceas" or "Verses on the Death of Doctor Swift" (see current issue of "Radio Times"), broadcast in the Third Programme—a programme which recent research proved, to have a listening audience of one per cent!

(Incidentally, at this point one

cannot help but recall the pitiful short-sightedness of the BBC in its refusal to broadcast the Jazz Jamboree, on the grounds of "minority audience appeal.")

So all power to the elbow of the MD who takes up Mr. Burman's suggestion and convinces the BBC of its musical laxity, and brings to the public music which will elevate the present standard of tempo ballads and popular music.—Anton Kirby, Leyton, E.10.

### CLEAN THEM UP!

WHILE spending a recent holiday in Paris I naturally found my way to the Club St. Germain des Pres. I was struck by the different class of people frequenting this club as compared with certain clubs in the West End area.

There were no shady-looking characters, and the enthusiasts of "le jazz" were not dressed like Americans. They were dressed like Frenchmen. Sure there was jiving (on the smallest floor I've ever seen), but it was exciting, and not altogether uninspired.

Amazingly, to me, the club also attracted a fair number of American and, to a lesser extent, English tourists.

On one of the evenings I attended I was lucky enough to hear Paris Jazz Festival star James Moody playing alto (!) with a fine bunch of French musicians. The jazz played was some of the best I have heard in the flesh, and the club was not a low dive for the French version of the "phony fans" mentioned in last week's excellent letter from Mr. Stan Marsden.

As a last point, can't something be done about clearing out these undesirable from London clubs?—Bryan F. Andrews, London, N.19.

I QUITE agree with Stan Marsden that certain types of people are killing jazz. I have ceased to visit jazz clubs since a fortnight ago because of three third-rate grain-merchant fans.

As usual, when I last visited a club, everything was normal for about twenty minutes. The genuine fans were listening intently and comparing views on different soloists.

Then the "hep cats" started, and all I could hear were their voices and banging feet. To crown it all, the MC made this statement: "The boys will play better if you dance more often." You can imagine how extremely pleased I was!

My argument is this: If people are to be allowed to dance at jazz clubs, then the name "jazz" club should be abolished and the term "dance" applied, because it isn't fair to the true fan who pays his money to study the boys in action.—R. Annis, London, W.12.

### WHY?

WHY this sudden outcry from several of your correspondents against undesirable types in jazz clubs? I've always understood that Storyville wasn't exactly the place to take a maiden aunt, and, judging from Earl Hines's recent article, Chicago, too, had its "undesirables."

So, good luck to those who like hair around their collars, and let respectable bald-headed gentlemen stay at home and study their matrix numbers—whatever they are.—T. Empson, South Chingford, E.4.

### ANY OFFERS?

IT may well be that, with the popularising of modern musical entertainment, many of your readers would have a supply of the older gramophone records, with which they would gladly part, if only they knew of someone to whom to donate them.

There is a gramophone in Oxford Prison which has recently been put into working order, but our supply of records is nil. If only some records were available, a commendable gramophone recital could be put on when other forms of musical entertainment were not available, and an appeal is therefore made through you, lest such a source of supply was available.

Any records which come to hand will be gratefully received and acknowledged at the address below—the unofficial address of Oxford Prison.—L. W. Smith (Chief Officer), 1, Tower Crescent, New Road, Oxford.



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# NEW GEORGE EVANS BAND MAKING HAMMERSMITH DEBUT

FANS who have been eagerly scanning the musical Press for news concerning the opening date of the new George Evans Orchestra—at first announced for this month—will be delighted to know that the band's debut will be very little later than originally planned, and that everything is now fixed for a grand opening on Monday, October 10.

There is something both satisfying and not a little dramatic in the fact that the new Evans Orchestra is being launched on its career at the very place where George collapsed with the illness that has caused him to give up bandleading for several years—namely, that famous West London dancing mecca, the Hammersmith Palais.

### DATES

It was at Hammersmith, in 1946, that George was suddenly stricken down during a twelve-week run at the Palais. In consequence, the novel "ten saxes" orchestra which this brilliant and unorthodox leader was fronting ultimately came to be disbanded, whilst George himself spent many weary months in hospital slowly fighting his way back to health.

Now George, after months of steady work on the project, has re-formed, and is fronting an

outfit which, if not so unconventional in instrumentation as that of his earlier venture, is, nevertheless, a combination which, manned by real enthusiasts of the modern school, and playing George's own brilliant arrangements, should be well capable of setting an enduring fashion in big band musical presentation.

Readers will be extremely interested in the line-up of the new Evans aggregation.

Here is the complete personnel to appear under George's baton: Arthur Greenslade (pno); Len Graham (bass); Eric Ford (gtr); Tommy Cairns (dms); Ron Fry, Jack Lester, Ron Flindon, Pete Smith Allan Ryder and Burnell Whibley (reeds); Bernie Sharp, Freddy Staff, Bill Fuller and Ron Tyrell (trumpets); Garry Brown, Andy Wilson, Fred Woodroof and Bill Geldard (trombones).

It is not possible to indicate first and second instruments, etc., since it is the George Evans policy for the various section leaders to be changed round from time to time.

One thing which fans will note immediately the band appears in public is the surprising number of "doubles," particularly in the reed section, where—quite apart from the usual saxes doubling clarinets, etc.—a soprano sax will be an occasional feature, whilst every one of the six reedists doubles on baritone.

Following the Hammersmith Palais debut on October 10, a big list of one-night stands, extending right until the end of

November, has been booked for the new George Evans band by the enterprising Alfred Preager Agency.

Here are some of the dates for October and November: Astoria Ballroom, Manchester (14th); Corn Exchange, Wisbech (15th); Belle Vue, Manchester (21st); Arden Ballroom, Bedworth (22nd); Odeon Cinema, Warley (23rd); King's Hall, Sevenoaks (28th); Orange Grove Ballroom, Sutton Coldfield (29th); Theatre Royal, Blackburn (30th); Royal Forest Hotel, Chingford (November 4); The Windmill Club, Rushden (5th); Theatre Royal, Bolton (6th); Filton House, Bristol (12th); Capitol, Cardiff (13th); Bingleaves Hall, Weymouth (19th); Pavilion, Bath (20th); Civic Hall, Wolverhampton (26th).

## KEN BEAUMONT OFF TO HOLLYWOOD

ILL-LUCK has come the way of Ken Beaumont, star vocalist in the recently launched "Tuneful Twenties" air-show and leader of his own popular sextet, in the form of a cable from his wife in Hollywood, stating that she was expecting to undergo a serious operation.

As a result, Ken spent the early part of this week making hurried arrangements to join his wife, and leaves Heath Row Air-

port tonight (Friday, 23rd) for Los Angeles, where he will arrive at 10 p.m. tomorrow.

Ken will stay with his wife until she returns to full health, which he hopes will be in about three months' time. He will be fully occupied for this period, for he will take over his wife's main duty, which has been to coach 11-year-old daughter, Kathryn, recently selected by Walt Disney to dub Alice's voice in the Disney production of "Alice in Wonderland."

### EMSLEY DEPS

No permanent successor to Ken in the "Tuneful Twenties" programme has yet been fixed, but Don Emsley will step into the breach for the one to be relayed on Sunday week (October 2).

The sextet, which Ken led on guitar, has several broadcasts in hand, the next being a "Break for Music" on October 8. For this and all future dates until Ken's return the outfit will be under the leadership of pianist-arranger Alan Bristow.

This dramatic blow could hardly have come at a worse time, for Ken, a one-time boy soprano who became house vocalist for Regal-Zonophone in 1932, later singing and playing guitar with Henry Hall, Lou Preager, Harry Leader, Billy Cotton, Oscar Rabin, Billy Ternent and other well-known leaders, had a West End job in the offing.

In a statement to the MELODY MAKER, Ken said: "Everybody has been very kind about this. I am most grateful to Tolchard Evans, conductor of the 'Tuneful Twenties' orchestra, for his co-operation; and to producer Johnny Simmonds in releasing me from my contract."

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TIN PAN ALLEY BALL-LYCEUM - OCTOBER 27th



On October 24, Nat Allen has a big television assignment in the "Nat Allen Show" when he conducts a 26-piece orchestra. The scene is set in Blackpool, and this picture shows Nat (extreme right) discussing the big show on the spot with (l. to r.): George Rottner (BBC Television cameraman), Richard Aston (BBC Television producer), Edwina Carol and Charlie Chester.

## MALCOLM MITCHELL TRIO IN THE NEWS

Ted Heath, whose agency at 23, Albemarle Street, London, has now taken over the Malcolm Mitchell Trio, will be presenting his latest "capture" at his London Palladium "Swing Session" on Sunday next (25th).

The Trio will be appearing as guest artists along with the Ray Ellington Quartet, who are taking part in yet another "Swing Session" by popular demand. Last Saturday night (17th), the Malcolm Mitchell Trio made a hit when they stepped in as last-minute deputies for a Continental act that was unable to appear in the television show, "Magic Carpet."

The Trio fulfilled this engagement at the request of producer Henry Caldwell, who was highly impressed with their musical performance when he heard them recently in their resident berth at Ciro's Club.

The Trio, which consists of Malcolm Mitchell (gtr.) leading Johnny Pearson (pno.) and Teddy Broughton (bass), will be broadcasting on October 8 in "Jazz Club" (8.30 pm, L.), with Humphrey Lyttelton's band; on October 12 (1.15 pm, Overseas), and October 17 (6.20 pm, H.).

## LYTTELTON'S FINAL CHANGE

Humphrey Lyttelton has now completed the recent changes of personnel in his band by bringing in a new bassist to fill the vacancy caused by the departure of Les Rawlings.

The new acquisition is John Wright, until recently a disciple of a more everyday style of music, who has appeared with Freddy Bretherton's "High Button Shoes" Orchestra, Melachrino's Strings in "Starlight Roof," etc.

Wright joined the Lyttelton Group at the London Jazz Club last Saturday, when the trumpet and bass duets of Lyttelton and Wright were enthusiastically received by a packed audience.

## Preager sax reshuffle

Hammersmith Palais leader Lou Preager, who has recently been reshuffling his reed section, announces the following changes in his popular band.

Ron Sheane, bop-style tenor saxist formerly with Ken Mackintosh, joins Lou on Tuesday next (27th). Ron is permanent replacement for Ken Oldham, whose departure from Hammersmith has already been reported in the MELODY MAKER. In the interim period Lou has been using various deputies, one of them being former Ted Heath tenorist Johnny Gray, who joined the Preager band when he first came to London.

Second tenor chair is held by Les Baldwin, who returns to Lou following a period with Ken Mackintosh and Johnny Swinfen, relief bandleader at the Hammersmith Palais.

Lead altoist is now Peter Hughes, who has moved over from second alto to take the place of George Hunter. George has returned home to Scotland and is currently working with Carl Barritau. Coming in on second alto is Denys Goodsell, who has just been demobbed.

The remaining member of the Preager sax section is, of course, Fred Cranstone, who has been with the band six years.

On Monday, October 3, another "Holiday From Tempo" session will be staged at Hammersmith. On this occasion the evening should prove an even greater success for, in addition to Ted Heath and his Music, the Preager band will also be present to give enthusiasts a double ration of swing.

## Pianist Hubbard is back from Turkey

Pianist Frank Hubbard, who went to Turkey in May, 1946, with the Paul Lombard Orchestra and stayed on in Istanbul after the other boys in the band had returned home, is now back in this country with his Greek wife.

During the last two years Frank spent most of his time at the Taksim Casino, Istanbul, where he accompanied acts ranging from French singers to Arabic dancers. His many musical activities also included playing accordion in tzigane bands and a certain amount of arranging.

On his way home he stopped off at Lucerne, Switzerland, where he played with a small bar outfit for three months. Now back at 151, Coulsdon Road, Old Coulsdon, Surrey, Frank is eager to meet up again with his many friends in the profession.

## 'All-Britain' winners in London

JOHNNY STILES and his Band, of Swindon, last year's All-Britain champions will be the supporting attraction for the Greater London Area Final of the MELODY MAKER Championships at the Co-operative Hall, Peckham, on Friday, September 30.

The champions will be playing between the performances of six crack bands who will be competing for the honour of entering this year's All-Britain Final.

The contest will be staged between 7.30 and 11.30 p.m. Tickets are obtainable from The Theatre Bureau, Co-operative Hall, Rye Lane, Peckham, or from the Organiser, Mr. Ed. Waller, 154, South Norwood Hill, S.E.25.

Contest Fixtures List and other Contest news—see page 11.



George Birch

## GEORGE BIRCH FIXES LINE-UP

Ending his summer season with Mantovani at Butlin's Holiday Camp, Filey, on Friday (16th), saxist George Birch is now hard at work rehearsing the ten-piece band with which he starts a winter season at the Sampson and Hercules Ballroom, Norwich, early in October.

George has chosen a strong combination of double-handed musicians and has selected his old associate, Stan Page, to lead the saxophone-section. George and Stan have been friends for over seven years, and after playing together in the Forces, were both with the co-operative Stardusters.

Vocalists with the outfit will be June Ellis, who has sung with Teddy Foster, Roland Peachey, Fred Hartley and Joe Daniels.

The complete personnel is: George Birch (ldr., tr., cl., vcl., arr.), Stan Page (1st alto, cl., flute, arr.), Lionel Black (2nd alto, cl., vln.), Al Troke (tr., cl.), Clarry Samson (bari., tr., cl., arr.), Vic Mustard (tpt., arr.), Reub Ballen (pno., acc., arr.), Harry Rowe (drs.), Ray Taylor (bass, vcl.) and June Ellis (vcl.).

Clarry Samson has worked for Carl Barritau and Nat Allen. Vic Mustard has been lead trumpet with Charles Amer, and Ray Taylor has appeared with the Squadronaires.

Before going to Norwich, George takes his band to the Lowestoft Palais for three nights: September 28 and 30 and October 1.

## Kunstler leads at 'Allegro'

After being closed for a few weeks for thorough redecoration, Quaglino's Grill Room, in Bury Street, W., which has been without music for six months, reopens on Wednesday next (28th) with a gipsy band led by Hungarian violinist-vocalist Tibor Kunstler.

Bearing the exotic new title of "The Allegro," the Grill Room will run three services a day, catering for lunches from noon until 3 p.m., cocktails and snacks from 6 p.m. until 9 p.m., and dinner and dancing from 9.45 p.m. until 2.30 a.m.

Tibor Kunstler, a brilliant straight-and-dance violinist, played for a long time at the Raffles Hotel, Singapore, until captured by the encroaching Japs.

After his release he went back to the Raffles and met and married well-known British vocalist Shirley Lenner, with whom he returned to England a few months ago.

His Quartet will be completed by pianist Harry Fields, accordionist Maurice Frenti and bassist Reg Richmond.

"The Allegro" is, of course, situated under Quaglino's Restaurant, where Eddie Carroll and his orchestra still hold sway.

### SERVED

with one too many at a roadhouse in Kent, a cheerful inebriate approached saxist leader Norman Griffiths, who was playing a tenor-solo in front of his band. Chuckling at what he imagined would be the consequences, he poured half a glass of whisky down the bell of Norman's saxophone and waited for Norman to splutter. Amazed when Norman went on playing without faltering, the drunk eyed

### HIM

with malevolence, and, grabbing a whole bottle of dry ginger, tipped it on top of the Scotch! Norman continued to play as though nothing had happened, his solo sounding excellent, except for some strange bubbling sounds which occurred now and again. Ending with a flourish, he turned his tenor upside-down and cascaded the alcoholic contents over the drunk, who staggered away dripping left and

### RIGHT!

## C. and C. acquire Capitol Songs

A big deal in music-publishing circles has been pulled off by astute Reg Connelly, who has acquired the agency for his firm—Campbell, Connelly and Co., Ltd.—of the important Capitol Songs catalogue, built up from material originally recorded by Capitol Records.

This means that C. and C. will be publishing a wealth of exciting material, including the world-famous Stan Kenton series, the works of Charlie Parker, Pete Rugolo, Illinois Jacquet, and the unique songs associated with Nellie Lutcher.

The job of handling this exciting new material has been entrusted to Jack Heath, well-known Orchestral Manager of the C. and C. firm, who will be happy to welcome members of the profession at 10, Denmark Street, W.C.2, and tell them all about the new and interesting American music that will shortly be available to this country.

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'Collectors' Corner' devotes its space to a pioneer of jazz

THIS week's "MM" gives the news of Big Eye Louis Nelson's death, with some of his history. Not much more, in the way of eventful facts, is known about Louis, though it is said he appeared with the Imperial Band in Chicago in 1914.

He was a retiring musician, as New Orleans musicians go, who preferred working in his home town. I would like to add "playing genuine New Orleans jazz," but there is no evidence that he played much hot music towards the end of his life. However, so far as he could help it, he never did anything but play music for a living.

He was, just before the war, something of a legend—a legend started for most jazz lovers (like so many legends) by the authors of the fascinating book, "Jazzmen."

Blue quality

"A little on the French side in appearance, genial in a quiet way, Louis became a changed person when he put a clarinet to his lips." Thus the writers of the chapter on New Orleans Music in "Jazzmen."

And they continue: "He had a big tone, and while he played in the fluid style characteristic of New Orleans, he brought to it a broad inventiveness. As with Bechet, he had a vibrato that was in keeping with his sweeping crescendos, and just a touch of blue quality. While he played he seemed oblivious of the smoke-filled room and of the dancers. He sat hunched forward, his clarinet pointed towards the floor."

This sounds a convincing description of Louis Nelson, and although the only records he made (recorded when he was 55 and maybe a little out of jazz practice) give us a smaller, less impressive picture of the man, they show that he did have the full, round tone and pronounced vibrato associated with the New Orleans clarinet school. Unfortunately, on these records his

phrasing is stilted in parts and even corny. But one or two solo passages confirm the touch of blue quality.

"Jazzmen" also tells us that Louis Nelson was the inspiration of younger New Orleans clarinetists like Dodds, Noone and Bechet.

"Nelson gave me my first formal instruction on the clarinet," said Bechet in a recent interview. ("The Record Changer," July, 1949.)

On the melody

In "Land Of Dreams," another chapter in the book, Charles Edward Smith says that except during Mardi Gras, most of the Negro musicians would be working irregularly, if at all.

"They will tell you that Big Eye Louis Nelson is down to the Gypsy Tea Room two nights a week. Maybe you'll find him there and maybe not. If you do, it will be an experience."

Smith then writes about Nelson's style, his strength in the ensemble and his trick of running the short notes into each other.

"The variations were on the melody," he writes, "given to sudden imaginative upward thrusts, yet never on the screwball side. . . . His tone was broad and when on 'Basin Street Blues' he went into the lower register, he produced an incredibly warm tone."

This writer, too (he was not the author of the New Orleans chapter), remarks on Nelson's hunched shoulders and down-pointed clarinet. Then he tells a story about "High Society" how Big Eye explained it would be difficult for him to play the real Picou chorus, since his instrument was old and in bad repair and it was, in any case, "a tough chorus."

Anyway, Big Eye plays a chorus—but not the real one—and plays it well. "The average clarinetist, on a broken-down instrument, would crowd the notes. Louis placed them ex-

Big Eye Louis

An appreciation by Max Jones

actly right in the rhythm." And finally he played the real chorus, the Picou chorus.

"When he asked afterwards if that was all right," Smith concludes, "There was a gleam of self-satisfaction in his eye. He knew it was all right. He was just making conversation."

Delta sides

With Kid Rena, Alphonse Picou, Jim Robinson, Willie Santiago, Albert Gleny and Joe Rena, Big Eye Louis made his recording debut in August, 1940.

The eight sides he made for Delta were, as every collector knows, the first "revival" records to be made in New Orleans. The band, with traditional lineup of trumpet, trombone, two clarinets and three rhythm (with no piano), consisted of men between the ages of 40 and 70.

It was a real old-timers' outfit playing old numbers in the old parade and dance style; and several of the performances are far from dull, particularly "Lowdown Blues" and "Get It Right."

But, unfortunately for our present purposes, Big Eye Louis was not too well featured on these records. And there is nowhere else to hear him.

In "High Society" he can be heard to advantage in the low-register clarinet duet before the solo. But, naturally, the famous passage said to have been taken from the brass-band piccolo part is played by Alphonse Picou, the clarinetist who created it.

In other titles, too, Picou is heard more than Nelson, though the latter has a pleasant, only slightly halting, solo in "Lowdown Blues," and one, at least, of the two choruses in "Panama." He probably plays solo passages in "Millenium Joys," "Clarinet Marmalade" and "Weary Blues," but not in the others.

Historic name

In short, it must be allowed that Big Eye, on records disappoints a little after what we have read about him. He may have been kept down by the need for playing second man to Picou. And he may not have been in form that day.

Nevertheless, the two clarinets in places fill-in "above" in excellent fashion, there being plenty of high, sweet harmonising in the George Lewis style.

Since the records were issued, more writers and collectors have listened to Nelson in New Orleans. In May, 1945, Gene Williams heard him playing at Luthgen's—a white bar and dance hall at Marais Street and Almonaster Avenue—which George Lewis called "the old folks' home" because it was patronised mainly by middle-aged and elderly people.

Williams wrote in "Jazzways" of the occasion: "Quiet, sardonic Louis Nelson was taking it pretty easy. He said he wasn't feeling very well; later, we heard that he had taken sick and stayed off the job a week."

"Big Eye Louis was christened Louis Nelson Delle, but the card he handed us read: 'Louis D. Nelson, Clarinetist.' Either way, it's a famous name in the musical history of New Orleans; Big Eye played in some of the city's finest bands, including the Imperial Band (with Manuel Perez) and the Original Creole Band (with Freddie Keppard)."

"Bless plumps for 'de Lisle,' incidentally, and Vic Schuler calls him 'Delisle.'"

C or B-flat?

"A few years ago he gave up the C clarinet which he used to play; the B-flat instrument he now uses was a gift from the late Jimmie Noone. We asked for a march; Big Eye Louis chose 'High Society' and stood up to play it. . . . They (the four men in the band) took turns passing the kitty from table to table, and never refused a request; like all the old-timers, they played every tune and got as much music as they could out of each."

Williams made no comment on Nelson's playing. Perhaps he was disappointed. The remark about the C clarinet raises doubt about which kind Louis used on the Deltas. The clarinet from Noone is an interesting point, too, partly because it ties in with statements that Jimmy was inspired by Big Eye Louis as a boy, also because it suggests (in conjunction with the other accounts of Louis's ancient and faulty instrument) the poverty in which coloured New Orleans jazzmen often lived.

Direct reference to Nelson's financial position was made by American collector, Morroe Berger, who wrote (in "Jazz Music," Vol. 3, No. 7): "Big Eye was living at the Artisan Hall, on North Derbigny Street. There I finally met him, and that day I began to learn about him and to become impressed with his personality. . . ."

"He had just dressed to come down to see me, and looked very neat and trim in a light blue suit—he dressed sportily, yet with good taste (Big Eye remarked, concerning his own appearance,



"Big Eye," New Orleans, 1949

Blues." And there is the faint hope that in Bill Russell's recent recording excursion to New Orleans (mentioned here last week by Johnny Wiggs) he may have put Louis on wax once more.

Big Eye, like Kid Rena and George Bacquet, who also died recently, was one of jazz music's pioneers—a "great" whom we have to take on trust to a certain extent. The dearth of records of his work reminds us of the lucky chance by which men like Mutt Carey and Buck Johnson made their come-back on records. And his death may inspire the jazz recorders to capture more New Orleans music while there is still time.

No Bechet

Orin Blackstone, the New Orleans critic, who first wrote up Louis Nelson at length (in "Jazz Information," December, 1940), explained that although Louis's playing was full of ideas, it was not the unrestrained clarinet of a Bechet.

From what little we can hear on the Delta Jazz sides, he was never a hot man in the same way as Dodds or Bechet. And Vic Schuler, who reported his death to us, and who heard him lately in New Orleans, says that he was not impressed by what he heard Louis play.

Still, there is the jazz-worthiness of his ensemble work on the Deltas and of the one unmistakable solo near the beginning of "Lowdown

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# Practice Pointers

from

**JOHNNY DANKWORTH**

NO intelligent musician should let his practice become a mere routine. Each hour spent in playing an instrument should show some progress, however slight.

I believe in comprehensive practice, and I always try to arrange my practice that each exercise, scale and arpeggio covers the entire range of the instrument. I also favour about ten minutes on long notes throughout its compass before actually commencing technical practice.

I think that practice on wide intervals is very beneficial, not only for developing embouchure, but also for breath control. Without going into detail, a good reserve of wind is necessary in order to jump from, say, high B to low D, and practice of wide intervals is therefore bound to give a measure of breath control.

## EMBOUCHURE

Incidentally, for normal playing there should be no alteration in the embouchure over the complete range of the instrument. The saxophonist should be able to blow high and low notes with equal facility. It is useless to have the kind of embouchure which produces low notes faultlessly but renders high notes weak and strained.

It is very worthwhile to memorise all major and minor scales (harmonic and melodic), and all major and minor sevenths and diminished seventh arpeggios, because these can be practised at those odd times when one has perhaps ten minutes to spare but no written exercises handy.

I would like to stress that a working knowledge of the piano is of inestimable value to the

## Technical Page

man who wishes to extemporise, for, in experimenting at the keyboard, chord practice is combined with that all-important ear training.

Finally, don't blame your instrument for your own shortcomings. I have been lucky enough to hear Charlie Parker play my alto and Benny Goodman play my clarinet. Neither of them complained about the instruments, though there have been times when I have.

Playing with the augmented Skyrocks at the Palladium during Benny's dress rehearsal brought this home to me very strongly.

Towards the end when the Sextet took the front of the stage, I reached for my clarinet to leave the stand for a breather. To my consternation, it was gone.

Then I had a sudden suspicion. A peep through the curtains brought confirmation. There was Benny, giving forth as only he can—on the same clarinet that I had been cursing for lack of response on a broadcast that very morning!

# Star pianists assemble to judge that Sharon Piano Competition

At the key-board, Paul Adam's pianist, Bernie Fenton, awaits the comments of (l. to r.): band-leaders Tito Burns and Jack Nathan; David Simpson (Ted Heath orchestra); Tony Brown ("MM" Technical Editor); and Stork Club bandleader Ralph Sharon.

The panel was assembled to judge the competition initiated when readers were invited to finish an incomplete Ralph Sharon composition published on this page.

The standard of entries was so high that it was all the judges could do at a single session to make a careful selection of the ten best of the formidable number of submissions. By mutual agreement they decided that, in fairness to the entrants, no hasty decision should be made. They accordingly arranged a second meeting in order to give the ten finalists the serious consideration they merit.

The name and address of the winner, together with the prize-winning sixteen bars, will be published next week.



## Use that bow urges bassist JOE MUDDER

HAS it ever occurred to you that, while the other dance musicians are playing their instruments, the dance band bassist is only half playing his? By this I mean that, in concentrating entirely on pizzicato work, except for an occasional introduction or coda, the bass player is only realising about half the potential qualities of his instrument.

Too many players tend to give their sole attention to "the beat" and "the sound" at the expense of all-important intonation.

Although it is hard to get away from the percussive function of the bass in the standard dance band set-up, I nevertheless strongly urge every student to make full use of his bow at practice time, if only to show up the faulty intonation of which so many bass players are guilty.

The average musician is unable to detect whether or not a pizzicato note is played slightly out of tune. Even in the best circles, a musician with a perfect ear for pitch in the bass register is a rarity.

Many people, in fact, are so insensitive to the lower tones, that the true story is told of a well-known bass player who intentionally played a hopelessly faulty sequence on the stand one night. Not one of his colleagues turned a hair!

Sustained bowed notes, however, tell a different story. Slowly bow some scales, listening carefully to every note. If you rarely handle a bow and feel complacent about your pitching, I warn you that you are due for a shock!

Of course, there is no short cut to competence, and even the severest self-criticism is no substitute for expert advice. An experienced teacher can instantly detect any note which is not hit squarely on the nose.

But if supervised study is not possible, slow bowed scales and exercises, practised regularly and assiduously, will help you smooth out those imperfect intervals.

## That stiff slide by JOCK BAIN

**Q.** I have recently bought a trombone and am finding difficulty in keeping the slide in good trim. I have tried several special oils, only to find that the slide stiffens up after an hour of playing. What is the best way of keeping the slide action smooth? — T. MacLaughlin, London, N.W.

**A.** The stiffness might be due to a twisted, buckled, or dented slide. Or, again, it might be that the plating has worn off, leaving two soft metal surfaces which tend to grip. These troubles can, of course, only be attended to by a brass instrument specialist.

However, try first of all washing the slide thoroughly and using cold cream instead of oil. The best way to do this is to hold both ends of the slide under warm soapy water, extend the slide to draw the water inside the tubing, and then, stopping one end with the finger, squirt the water out through the mouthpiece end. It's not a bad idea, incidentally, to leave the mouthpiece on so that it gets a good cleaning.

When you are satisfied that all traces of oil have been washed from the slide, rinse it in clean cold water and apply some good-quality cold cream to the stockings. The cream should be spread thinly and then gradually worked all along the length of the slide. If it still feels sluggish after this, wipe off a little of the cream with a soft rag and try it again. Provided that the slide itself is in good condition, this procedure should give you a fast, smooth slide action.

## AUBREY FRANK

on

## Mouthpiece biting

**Q.**—My alto mouthpiece, which is made of fairly soft ebonite, has developed a hole through my biting with my upper teeth. This is because I find it necessary to use extra pressure to get the top D, E, and E flat, and also to produce a loud enough tone to carry in halls having no amplification system.

Could an expert tell me if this biting is due to bad embouchure, wrong mouthpiece, or any other cause?—C. Sayer, Sevenoaks.

**A.**—The biting could be due to:

1. A mouthpiece which doesn't suit you personally.
2. Bad embouchure.

It should not be necessary to bite on the mouthpiece to produce top notes.

I suggest that you do plenty of long note practice, covering the complete range of the instrument, and concentrating on using even pressure over its whole compass.

Until you get out of the habit of biting on the mouthpiece, stick a small rubber cycle inner-tube patch over the place where the teeth exert undue pressure.



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## KENNY BAKER Answers a brace

**Q.**—Can Kenny Baker please tell me the best way to clean my trumpet inside and out and the right materials to use?—G. Broadbent, Wombwell.

**A.**—Soapy water is the best for cleaning a trumpet both inside and out. You must first obtain a pull-through, and this can be bought at most music stores. Dismantle the instrument by taking out the valves and all slides and clean all tubing thoroughly with warm soapy water, not forgetting the inside of the mouthpiece. Wash the valves and pour fresh soapy water through the instrument, then drain right out and dry off.

Finally, grease all slides with Vaseline before reassembling the trumpet.

**Q.**—Will Kenny Baker tell me how to obtain that "dirty" or "rough" tone that sounds so effective in the middle and low registers of the trumpet?

I heard him play this way recently on "Jazz Club" and the tone seemed to trickle out without effort. Is the effect possible when playing non-pressure?—A. Tattman, Luton.

**A.**—This rough style is quite easy to produce. It merely consists of "singing" into the instrument at the same time as blowing. By "singing" I mean making a noise with the vocal chords—not a definite note, but just a low sound.

This sets up a vibration with the notes blown into the instrument and so gives a rough edge to the tone. I play with practically no pressure.

## TECHNICAL QUERIES

should be addressed to Tony Brown (Technical Editor), Room 207, The MELODY MAKER, 6, Catherine Street, Strand, W.C.2, for answering by our panel of expert instrumentalists.

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GLAMOUR SPOT



Twenty-two-year-old Lynn Mason, now with Chappie d'Amato, began singing as a Wren and, on demob, worked first in Brighton and then in Town with Lou Praeger and Johnny Swinfen. Next, joined Stanley Andrews at the Orchid Room before competing against twenty other vocalists to secure the d'Amato job.

One man short—but they won!

TUMULTUOUS applause greeted a very popular decision when it was announced that Arthur Slater and his Be-Bop Quartet, of Bilston, had secured a well-deserved victory at the Mid-Britain (Western Region) Area Final at Coventry Hippodrome on Sunday last, September 18. Particular credit must be given to this outstanding little group who, at the last moment, had to take the stand one player short. Their bassist was unavoidably absent due to sudden indisposition.

Each member of the combination secured an Individualist award (see Results on right), and a very warm reception was given to brilliant, blind accordionist Jack Woodhouse when it was announced that, in the judges' opinion, he was one of the two best instrumentalists appearing in the contest.

This band has now secured the right to go forward to the "All-Britain" at Belle Vue, Manchester, on October 16, for the second year in succession.

The Arthur Parkman Dance Orchestra, of Bristol, were placed second, gaining three Individualist awards and two honourable mentions, whilst Syd Grainger and his Radio Swingtette, of Walsall, were placed third, with one Individualist award and one honourable mention.

The whole event was compered by Leslie Adams in his usual admirable

way, whilst Harry Gold and his Pieces of Eight, playing to a capacity audience, concluded the programme by giving a stage presentation which was not only polished to a degree, but left the audience breathless with excitement.

Organiser Arthur Kimbrell, in charge of all arrangements, wishes us to apologise for the absence of the recording company, Corette, who, on their way to the theatre had a nasty motor accident which (although, fortunately, no one was injured) completely wrecked their equipment. He also wishes us to thank the management and staff of the Coventry Hippodrome for the courtesy and efficiency they extended in making this theatre one of the finest venues in the Midlands that has been found for contesting.

A midnight Scottish 'eightsome'

EIGHT of Scotland's finest semi-pro dance bands, competing in the MELODY MAKER "All-Scottish" Dance Band Championship at the Barrowland Ballroom, Glasgow, on Wednesday, September 28, "won't go home till morning."

Existing engagements for the ballroom were so heavy that Mr. Sam McIver, manager, found the only time into which the contest could be fitted was between 11.30 p.m. and 3 a.m.

Dancing will take place during the whole of the contest to the music of the competing bands as well as to Jack Chapman and Lauri Blandford and their bands, the Bobby Jones Berkeley Orchestra, and the Barrowland Gay Birds. The judges will be from London.

The winners of the championship will represent Scotland at the "All-Britain" Final at Belle Vue, Manchester, on October 16, when they will be playing against other successful finalists from all over the country.

NFJO NOTEBOOK by Les Perrin

THE WESTERN JAZZ CLUB, which recently opened at the White Hart Hotel, Acton, is still doing excellent business, and each Thursday evening a packed hall listens to the music of Doug Whitton and his Band. When I popped in recently in company with promoters Stan and Bert Wilcox, we heard as guest band Beryl Bryden and her Backroom Boys.

I do not think that I heard Beryl's Group to the best advantage. The sound equipment did not give much assistance to her singing, and the band's front-line appeared to be working at cross-purposes with the rhythm section. Their recent "Jazz Club" broadcast showed the Group in an entirely different light.

Talking to joint secretaries Bernard Hoole and Norman Moore, I learnt that club membership is climbing fast, and that weekly attendances are generally well over the 200 mark. Among the guest stars the Club hopes to feature, is Wiltshire violinist Mac McCoombe. Mac will be making his first appearance at the Club next Thursday (29th), and will, it is hoped, be accompanied by his own Quartet. All prospective members should contact Norman Moore at 39, Western Gardens, Ealing, London, W.5.

Bristol Jazz Club has recently opened at new premises in the Redcliffe Community Centre, Guinea Street, Bristol. Famous Pieces of Eight leader, Harry Gold, has accepted the office of Honorary President. Harry is, of course, an individual member of the NFJO.

The Club had three groups at its opening session, namely, the Mike Watson Swing Group, the Johnny Harris Quintet and the Club's resident group, led by pianist Vic Surman. A local firm recorded the entire evening's proceedings. Prospective members (annual membership 2s. 6d.) should contact secretary S. Skuse at West Town Lane, Brislington, Bristol.

The Bebop Shop at the Rose and Crown, High Cross, Tottenham, has an enterprising secretary in pianist Lennie Metcalfe. Chatting to him the other evening, I heard of an interesting feature which he is presenting at "The Shop's" first anniversary celebrations. He has revived the original Club Resident Group, led by Leon Roy. Yesterday's (Thursday's) show was compered by Sonny Ross, and, as guest artist, the Tottenham fans had Feldman Club notability, Cab Kaye. Future attractions include a visit by Tito Burns and his Sextet with Terry Devon; Cab Kaye will officiate as comper during the evening. Tickets, priced 5s., are available from Lennie Metcalfe, at 21, Mitchley Road, Tottenham, N.17.

Sunday Barbecue's experiment last Sunday (18th) of inviting members to choose the programme, proved an unqualified success. Next Sunday, Reg Ripden, leader of the Original Dixielanders, will be featured as recitalist, as well as with the band.

Latest Club to Join the Federation is the Chas. Club. This open-air summer club has decided to continue operation during the winter, and has been fortunate in obtaining suitable premises at the Cranwell Rooms, The Swan, Stockwell. Their opening evening will be on Wednesday, October 5, and many famous personalities hope to attend. New members should contact secretary Charles Wigley, 100, Sandmere Road, Clapham, London.

WHAT'S HAPPENED TO...



Joe Finkle ?

A LONDONER, who studied a violin at Trinity College and taught himself to play the saxophone, Joe Finkle did a couple of trips to Canada on the CPR liner, "Montcalm," in 1922, and was with Maurice Kasket, at the Central Palais de Danse, Marylebone, in 1923.

From 1924, Joe spent eight years with Herman Darewski, starting at Bridlington, where Freddy Bamberger was the pianist, and going to the Covent Garden Opera House for three seasons (opposite coloured leader Leen Abbey and his Band), the Blackpool Winter Gardens for three seasons, and ending with a complete music-hall tour of the British Isles.

Leaving Herman Darewski, Joe worked for violinist-leaders Al Leslie at Frascati's for two years and Bert Day at Dickins and Jones for three years.

He gave up playing in 1939 to devote all his attention to the tobacco and confectionery shop in the West End which he bought in 1930. Situated at 2, Lower James Street, off Golden Square, W.1 (Gerrard 3095), Joe is within easy reach of Archer Street and serves most of the musicians who congregate there. He is now 45 years of age.—CHRIS HAYES.

TEN YEARS AGO

From the "MM" of October, 1939. One of the first West End establishments to carry on "business as usual" was the Café de Paris.

The choice fell upon Bert Finman (who) opened on September 27. Freddy Gardner leads the sax section with support from George Melachroino and Reg Finkle. Billy Farrell is on trumpet; Ivor Mairants on guitar; Cecil Norman on piano; Wally Morris (bass) and Max Lewin (drums).

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COVENTRY RESULTS. Judges: Leslie Evans, Harry Gold, Norrie Paramor. Winners: ARTHUR SLATER AND HIS BE-BOP QUARTET (clarinet, accordion, piano, drums). Nelson Avenue, Bilston, Staffs. (Phone: Bilston 41043.) Individualists' awards for: Clarinet (Bill Harrington); Accordion (Jack Woodhouse); Piano (Arthur Slater); Drums (Johnny Webb). Second: THE ARTHUR PARKMAN DANCE ORCHESTRA (five saxophones, trumpet, trombone, piano, bass, drums). 27, Picton Street, Bristol, 6. (Phone: Bristol 26362.) Individualists' awards for: Trumpet (Len Denham); Trombone (Arthur Parkman); Bass (John Turner). Hon. mentions for: Piano (Ken Redwood); Drums (Sid Barnes). Third: SYD GRAINGER AND HIS RADIO SWINGTETTE (alto, tenor, piano, bass, drums). 108, Caldmore Road, Walsall, Staffs. (Phone: Walsall 2696.) Individualists' award for: Alto (Don Taff). Hon. mention for: Bass (Laurie Stevens). Maurice Troop, of The Freddie George Swingtette, secured the Individualist's award for Tenor.

It'll be 'Keep your seats, please!' at Loughborough. WITH the "Mid-Britain" (Eastern Region) Area Final announced as being "before a seated audience," it remains to be seen how many fans and followers of the competing bands will be able to remain calmly in their seats when this event gets under way at the Odeon Theatre, Loughborough, this Sunday (25th).

In addition to any partisan spirit that may overwhelm them, the music of Teddy Poster and his Orchestra will be knitting proceedings together with its well-known drive and polish. Leslie Adams is also bringing his vast experience of "MM" contest work into the compering of this mammoth show.

Staged by Arthur Kimbrell from 2.15 till 5 p.m., the event has already drawn heavily upon the theatre's capacity, though some tickets are still available from Messrs. G. Hames, Music Stores, Market Street, Loughborough, Stalls, 4s., 3s., 2s.; balcony, 5s., 3s. 6d.

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## PROVINCIAL PARS

ON Thursday of last week, the national daily Press gave considerable prominence to the comedy-drama staged at the BBC Jubilee Theatre studio at Blackpool, the previous day, when the Gerald "Tip Top Tunes" programme was scrapped in order that Charlie Chester's "Stand Easy"—the records of which had been lost—could be re-recorded.

What they did not stress, however, was the excellent performance of the "Stand Easy" Orchestra, conducted by Frank Chacksfield (Charlie Chester's MD-arranger), several of the members of which played the whole show without any rehearsal.

Frank Chacksfield, of course, uses a preponderance of Gerald's boys, but his strings are normally booked from the ranks of Blackpool's theatre orchestras. On this occasion, however, he was obliged—with Gerald's permission and co-operation—to use members of the string section which Gerald was already rehearsing for "Tip Top Tunes" when the blow fell.

Never has there been such a "flap" in a BBC studio and never has there been such improvisation, particularly in so far as "effects" are concerned, but even now the question as to whether the BBC made the correct decision or not is a debatable point.

Whilst it was unfortunate (not to say incredible!) that the original "Stand Easy" recordings were lost, and whilst we are quite aware that the Charlie Chester programme has a high listening figure, "Tip Top Tunes"—one of Gerald's best programmes—is not exactly unpopular, and to my simple mind it would have been just as easy to have allowed this programme to go out as scheduled from 5.30 to 6 p.m. and to have played a previous recording of "Stand Easy" on Wednesday, leaving ample time to re-record for the repeat spot on Sunday.

Accordianist Tina and her Ambassadors, which include Cliff Johnson (sax., acc.); Norman Cannon (gtr.); Ken Bates (pno.); and Bill Cotes (drs.), are to open shortly at the Olympia Ballroom, Hastings, after a summer season at the Carlisle Hotel.

Having spent the summer season at the Rialto Ballroom, Liverpool, with the Hal Graham Orchestra, Lyn Norbury is to take his own quartet into the Woolton Tower Country Club. With Lyn leading on drums, the quartet also includes Eddie Smith (pno., arr.); Norman Moose (bass); and an altoist yet to be fixed.

JERRY DAWSON

ALREADY broadcasting twice a week—in "Variety Fanfare" each Monday and with Ted Heath and his Music each Wednesday—the Kordites, the North's own vocal quartet, have now crashed into the film business and will shortly be seen and heard in the Mancunian Films production of "School for Randle," featuring comedian Frank Randle.

Billy Butler, musical director for the film, wanted to feature a vocal group in the opening music behind the credit titles and asked Mr. John Blakeley to hear the Kordites. He did so, and was so impressed that he immediately gave Billy the OK. Mr. Blakeley also offered the quartet a feature spot in his next production, which, as yet untitled, will star Norman Evans and Jimmy James, and in two further films to follow.

In "School for Randle" the Kordites will be on the screen for something like five minutes in a Latin-American setting, singing a beguine and a samba, written by Billy Butler specially for the film.



The Kordites

## New Men and Bigger Band at Ashton Palais

FOR the opening of the winter season at the Palais de Danse, Ashton-under-Lyne, near Manchester, there will be three new faces in the resident band there, which is directed by pianist Raymond Woodhead.

Altoist Bobby Hall is leaving the band, as is one of the trumpets, Jackie Wilkes, who is retiring from the profession but will still retain his interest in the brass-band world.

These two boys will be replaced by Eddie Lawn, who will move from Phil Phillips' Band at the Lido Dance Palais, to take over the lead alto chair, whilst newcomers to the brass section will be Maurice Davies (tpt.), who was for so long with Percy Pease and who has spent the past summer season with Eddie McGarry at Fleetwood; and an additional trombonist in Jack Faulkner, from Bill Edge's Band at Levenshulme Palais, Manchester.

The remainder of the boys at Ashton will be: Harry Ayres (bass); Freddie Baines (drs.); Alan Murphy and Dennis Hutchcroft (tpts.); Frank Gamble (trom.); George Chambers (alto); Geoff Whitehead and George Kenworthy (tnrs.); and Andy Longden (bari.).

The band was recently auditioned by the North Regional branch of the BBC, and the boys came through this test with flying colours. They expect to be given their first airing in the very near future.

# FIRST DETAILS OF NEW NORTHERN RADIO SERIES

THE honour of being the first to appear in the new weekly series of broadcasts in the North of England Region, featuring large and small bands alternately, has fallen to one in the latter category—Billy Moss and the Bowler Hatters from Birkenhead's Bowler Hat Club. This group, with which will be heard two cabaret artists, one of whom will be vocalist Geraldine Farfar will be heard from 3.30 to 4 p.m. on October 5.

On the following Wednesday (12th) Bill Hawkins and his Band will be heard at the same time, from the Ritz Palais-de-Danse, Bury, followed by the Charles Henesey Sextet with artists (19th) and Bill Gregson and his Band (26th), who by this time will have taken up residence at the Tower Ballroom, New Brighton, whence this broadcast will emanate.

The MWYW series will also feature a couple of northern bands during October, when on the 4th (3.30 to 4 p.m.) Al Flush and his Band will be heard, followed by Tommy Smith and his Band, from 10.30 to 11 p.m., on the 21st.

A revival of the northern piano series Flippant Fingers brought Roy Stevens to the microphone on Wednesday last (21st), whilst further dates in this series go to Les Marriott (October 7) and Billy Moss—leader of the above-mentioned Bowler Hatters—on October 14.

## CONTEST BOP GROUP ON MIDLAND AIR

Once again Midland Home Service listeners will have the opportunity of hearing a bop programme when Arthur Slater and his Be-Bop Quartet take the air at 6.30 p.m. on Monday, September 26.

The personnel of the quartet has remained constant over the past three years and includes Bill Harrington (clar.); Jack Woodhouse (acc.); Ted Rowley (bass); Arthur Slater (pno.); and Johnny Webb (drs.). Johnny Webb has also been featured vocalist in various shows broadcast from the Midland Regional.

Still another Arthur Slater presentation is the Calliente Samba Band which has been resident each Saturday at the Tower Ballroom, Birmingham, during the summer months, playing opposite the Hedley Ward Band.

The personnel of the samba group is: Jack Woodhouse (acc.); Arthur Slater (pno.); Arthur Maries (bongoes); Dennis Hough (bass); and Cyril Jagar (maracas, vin., gtr.).

## Rowland Telfer to open new Leeds ballroom

Early in August, Rowland Telfer's contract at the Scala Ballroom, Leeds, expired, and he was succeeded there by Peter Fielding. Thus started the chapter of incidents which resulted in Peter Fielding endeavouring to reinstate Rowland—in several of Rowland's boys returning to the Scala pro tem—and in all except two of them again leaving.

Latest news from Leeds is that George Sumner, one-time drummer with Peter Fielding at Newcastle, has left the Blue Rockets and is now leading for Peter at the Scala.

Meanwhile, Rowland Telfer has not been idle, and he announces that on October 3 he is to open with a nine-piece band at the Tudor Hall, Woodhouse Moor, Leeds, which will be open for public dancing on four nights each week.

With Rowland playing alto and baritone, the band will include Charles Hamilton (alto); Spud Murphy (tnr.); Maurice Schofield (tpt.); Cec. Feldman (bass); and Len James (drs.); plus a tenor sax, alto and piano yet to be fixed.

## Wall for Aberdeen

Concluding his successful summer-season engagement at the Pavilion Ballroom, Ayr, this Saturday (September 24), Charles Wall, ex-Billy Ternent trumpet-leader, takes his band across to the East of Scotland to open up at the Palais de Danse, Aberdeen, on Monday next (26th), where he replaces Maurice Little and his Band.

Tenor-saxist Nick Swerling will leave Eddie McGarry at the conclusion of the latter's summer run at Fleetwood (24th) to join the Wall group.

With Charles leading on trumpet, the rest of the boys at Aberdeen will be Jimmy Church and Hugh McKaob (altos); Arthur Taylor (bar.); Eric Carrington (pno.); Ken Mayoli (bass); and Binky Morrice (drs.).



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## EDINBURGH M.U. PROTEST

The exclusion of genuine dance bands in favour of military bands as purveyors of dance music in the Edinburgh parks has brought a strong protest from the local branch of the M.U. and headquarters of the union have laid their grievance before the War Office.

"This season, dance bands have been almost entirely overlooked by the parks department of Edinburgh Corporation," Johnny Young, secretary of the M.U. told the MELODY MAKER. "Sole representation of dance musicians has been by an accordion band and an old-time dance band. Otherwise, the engagements have been the exclusive preserve of military bands."

"We have no quarrel with military bands performing in that specific capacity, but we do object to the rendition of so-called dance music programmes by a section of these bands."

"The local branch of the M.U. has protested to Edinburgh Corporation against this policy, and, carrying the complaint to the fountainhead, our headquarters have raised the issue with the War Office."

"We can but hope that the protests will bear fruit, and that in future seasons dance musicians will, in every sense of the phrase, be given fair play."

## Fire Scare at Cardiff Louis

Playing for a Tea Dance at the Louis Café, Cardiff, on a recent Saturday afternoon, the members of the Benny Romoff Quartet—an off-shoot of the six-piece band which Benny presents at the Louis Ballroom—found themselves taking part in a real-life drama.

A pan of fat in the kitchen apparently caught fire, and in less time than it takes to write this the whole of the fish-frying range was ablaze. Prompt action by the local fire brigade prevented the flames from reaching the ballroom, but not so the smoke and fumes, which caused customers, staff and band to make hurried exits with tears streaming down their faces.

Benny Romoff has been resident at the Louis for the past twelve months—a few months after returning to this country from Hong Kong. He is also presenting the Richmond Quintet for supper dances at the New Kenmord Hall, Cardiff, each Wednesday and Thursday, commencing on September 21.

## GLASGOW NEWS

In the old days, when a new palat was born every week, there seemed to be a peculiar jinx on promotions round about Shawlands Cross, Glasgow, but finally a couple of hardy plants took root and have been thriving ever since. First of all there is the Cameo Ballroom, now entered on another busy season, with Gordon Shields on piano and in charge. Here, the sessions are divided into public and private.

Less than a quarter of a mile away is the Top Hat Ballroom, where we find pianist George Lappin once again installed as MD. At this resort there is a Sunday café session as well as dancing nights, and, on occasional nights off, George finds his services well in demand for outside gigs.

Back in Glasgow after a successful season, Harry Margolis has returned to his office to look after winter gigs. In the meantime, tenor man Bill Murtagh is going down to London for a month, and has fixed up a temporary berth at Cricklewood Palais.

Another Glasgow tenor saxist, Mickey Deans, has given up his job at Lewis's with Pete Low. His successor is not yet fixed at the moment. Mickey now plays with George Scott Henderson at the Billy Mason Swing Club, which had a visit from trumpeter-star Duncan Whyte the other Sunday.

## KEN LYON ORCH. RE-BOOKED AT HOVE

The Ken Lyon Orchestra finished a very successful season playing for open-air dancing at the Western Lawns Bandstand, Hove, on Saturday, September 10. All records for this venue, which usually features a military band, have been broken this year.

At the last Fancy Dress Parade of the season the Mayor of Hove publicly congratulated Ken Lyon and his boys, and in front of a large gathering booked the band for next season, amidst cheers.

Ken Lyon now returns to his winter free-lancing activities with an enviable gig connection.

Since reporting last week the cessation of dancing at the Norfolk Hotel, Brighton, the MELODY MAKER now learns from Jeffrey Essex that his band will carry on playing for week-end dancing only.

Jeffrey will still take up his position with Harold Collins at the London Hippodrome while remaining MD at the Norfolk.

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