

Melody Maker

INCORPORATING

'RHYTHM'

VOL. 26 No. 863

FEBRUARY 18, 1950

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

EVERY FRIDAY - 4d

HARRY ROY SIGNS FOR LONDON LYCEUM

EDMUNDO ROS BAND OPENING IN VARIETY

EDMUNDO ROS and his Latin-American orchestra are to undertake a lengthy tour of London variety theatres, commencing on March 6, when the show opens at Finsbury Park Empire. Edmundo is leading his fourteen-piece outfit, exactly as on broadcasts, and the production will also feature a team of dancers.

Big surprise of the show will be the starring of Chilean vocalists Inez Del Carrmen. This nineteen-year-old vocal bombshell has recently arrived in this country from Chile. Well known in her native land, she sang with Xavier Cugat in Chile during his South American tour.

Regarding his plans for this big stage production, Edmundo told the Melody Makers: "We shall play exactly the same kind of music as the public will associate with our broadcasts, and with my appearances last year at the BBC's Golden Slipper Club. We shall not attempt anything too 'technical' that is likely to be over the ordinary public's heads."

FURTHER DATES

Following the Finsbury Park debut, the show will play five more consecutive weeks—at Shepherd's Bush Empire, Chiswick Empire, Hackney Empire, Wood Green Empire, and Lewisham Hippodrome.

Waiting for final signature as we closed for press were further contracts to take the show on to Golders Green Hippodrome, Kingdon Empire and New Cross Empire.

It is emphasised that Edmundo Ros's variety tour will not interfere in any way with his resident engagement at the Mayfair Bagatelle Restaurant.

CAB KAYE BAND FOR RESIDENT DUTCH SEASON

CAB KAYE and his new band—the formation of which was front-paged in the Melody Makers 4/2/50—has now had to wait long for an important berth. The date is a sensational one in that it brings to Cab the honour of being the first British band to cross to the Continent for a resident job in many years.

Cab and his Orchestra open on March 1 at the Parkside Club in Rotterdam, where they follow in famous tenor-sax star Don Byas and his outfit.

Most of the top U.S. stars visiting Europe have played at the Parkside Club. British tenor-sax Kathleen Spohr went there during her Dutch tour, and Vic Lewis is scheduled for a visit next week. Cab Kaye's Dutch season will be one of several weeks. Meanwhile, he and his band will be seen at Newark (59th) and at a Sunday concert (26th) at the Corn Exchange, Chesham.

HOSTS OF THE HOLLYWOOD



British ABC Hammond organist and "Jazz Club" conductor, Aubrey Richmond (left), and piano-voiced ace Harold Mercer are the hosts at the Regency Club, where they were staged at last Sunday's opening.

Full 15-piece for seven-day dancing

HARRY ROY and his Band have been booked for an entirely new type of engagement, namely to play in a dance hall. Harry has signed a contract to start on April 3 at the Mecca Lyceum Ballroom in the Strand, London.

This announcement brings to an end the spate of rumours which followed our Stop Press last week, wherein we announced that Harry would play for dancing "in a totally different environment from that with which he is usually associated."

He will lead the 15-piece band which he fronted at the Café Anglais, Leicester Square, where, on January 18, he completed an engagement that had lasted almost a year.

Bop banned at Wimbledon Palais

IMPRESARIO Archie Sherburn, proprietor of Wimbledon Palais de Danse, this week issued a directive that no band in his employ is to play bop, or anything remotely resembling bop. From now on, the musical régime at Wimbledon will be solely one of strict tempo music for the dancers.

Commenting on this drastic order, Mr. Sherburn, told the Melody Makers: "I am taking this step because it seems to me that bop music attracts only young irresponsible people whose main interest is in the energetic, undisciplined and sometimes positively dangerous 'live' dancing."

Do not imagine, however, that I am interested solely in the banning of this jiving, even although I do regard it as a nuisance in the ballroom. My action is prompted more by the fact that the young live dancing enthusiast seems to attract camp followers of quite the wrong type who bring an undesirable element into the dance hall, which I am determined to stamp out.

It is, after all, the keen dancers who are the backbone of palais business. I intend to cater solely for them in future (Please turn to page 7)

NFJO AND HAMMERSMITH STAGING DIXIELAND COMMEMORATION BALL

TO commemorate the 30th anniversary of the visit of the Original Dixieland Jazz Band to Hammersmith Palais in 1920, the NFJO in conjunction with Mr. Claude Langdon, are promoting a super "Jazz Band Ball" to take place at the Palais on Monday, March 6.

The Ball is designed to be a feast of Dixieland, and the all-star array of Dixie-New Orleans talent, which has been contracted to appear includes Harry Gold and his Percos of Elmhurst, Litchfield and his Band, Freddie Randall and his Band, and the Mick Mulligan Magnolia Jazz Band.

In addition, negotiations are far advanced for the signing of several famous guest-stars, who will appear during a specialised cabaret presentation.

The Committee organising the affair for the NFJO comprises the Marquis of Donegall, Rex Harris, Mark White, Peter Ward (of Hammersmith Palais), Pat Brand ("MK" Editor) and Jack Marshall ("MK" Associate Editor), Bert Wilcox and Les Perrin.

PIONEERS

In view of the interest among jazz students which this function is expected to create, the nominal price of 3s. has been fixed for admission. Readers should write at once to Hammersmith Palais to reserve tickets, enclosing postal orders and SAE.

Harry Gold's birthday broadcast airing

Sunday week (26th) will be a great day at Cook's Ferry Inn. Not only does it mark the return of Harry Gold and his Percos of Elmhurst, but Harry and his boys will be broadcasting in Robin Scott's "At The Jazz Band Ball" from the "Inn" that night.

ANNABELLE JOINS DENNY



Vocal star Annabelle Lee, sister of Oscar Robin and Don Smith, has joined the Denny Dennis vocal stage act in place of June Ellis. This latest picture of the group shows it, to r.l., Tony Hagen (bass), Annabelle Lee, Denny, Fraser Fox (dr.) and, at rear between Annabelle and Denny, pianist arranger Dave Mason.

Geller, Rockett co-operate for special 'production' session

THE newly formed and very modern Wally Rockett Sextet, whose broadcast debut on January 6 caused wide interest, will be heard again next Monday (February 20). The string is from 12.15-1 p.m. (Light) and will be shared with Harold Geller and his Orchestra.

Both bands being under the same management (Bill Elliott, of New Century Artists, Ltd.), the two bandleaders are co-operating to make their 45-minute session into a complete radio production.

Some of the numbers will be featured as joint items by the two bands, and special arrangements have been prepared.

FELDMAN'S GREAT LINE-UP OF HITS

DON'T CRY JOE
★
★
★
T'LL STRIKE ALONG WITH YOU
★
★
★
SOMEONE LIKE YOU
★
★
★
MY DREAM IS YOURS
★
★
★
D. FELDMAN & CO. LTD., 125/7/9, Shaftesbury Avenue, London, W.C.2
Telephone Bar 5532

KENNY BAKER

Britain's No. 1 Trumpeter is as enthusiastic as ever about his "NEW CREATION." He achieves his wonderful playing with this grand instrument and the Kenny Baker Mouthpiece, produced to his own design. Try for yourself the

"NEW CREATION"

"TRUMPET"

Besson



Ask your dealer about the "New Creation" Trumpet and the Kenny Baker Mouthpiece, or send the coupon for full details.

To BESSON & CO. LTD., 15 WEST STREET, LONDON, W.C.2
Please send me details of the "New Creation" Trumpet and Kenny Baker Mouthpiece.
Name _____
Address _____
M.M. 182 Band _____

NEW BOOM IN JAZZ HITS NEW YORK

From LEONARD FEATHER

JAZZ activity seems to be reaching new heights around New York, though, as usual, the boom may be purely temporary. A new Dixieland-to-bebop show opened at Birdland this month starring Bobby Hackett's quartet, which, incidentally, features a wonderful modern pianist named Dick Hyman; Wynonie "Mr. Blues" Harris; and the star who gave the club its name, Charlie Parker, with trombonist J. J. Johnson added to his group.

A new show also started at Pop City, with the bands of Dizay Gillespie and Flip Phillips, though most of the excitement and publicity seem to be centered on a young singer there, twenty-year-old Bill Farrell of MGM records, who is being hailed as a big new star.

Two new spots featuring musical entertainment are the re-opened Greenwich Village Inn, where Cab Calloway's small band headlined the first week's show; and Harlem's Alhambra Theatre, which has initiated a new stage show policy featuring for the first week Andy Kirk's Orchestra, Bob Howard, Buck and Sboobies, and Duddy Fletcher, with Willis Bryant as master of ceremonies.

Also in town is Ella Fitzgerald, who opened very successfully at Cafe Society, along with the Ray Brown Trio and J. C. Heard's little band.

The Savoy Ballroom in Harlem, once famous as a musical Mecca, is once again providing occasional evenings of excitement, as for instance earlier this month, when three bands were hired for a two-night stand: Erskine Hawkins, Illinois Jacquet and Cootie Williams.

A recent addition to the Jacquet band is the brilliant Ray Perry, a colleague of Jacquet's, who, in addition to playing fine alto sax, is believed to be the only authentic bop violinist.

Record settings

EXCLUSIVE Records, one of the biggest West Coast companies until a couple of years ago, has gone into bankruptcy and is trying to sell its two hundred masters by such stars as Herb Jeffery, Frances Wayne, Jack McVean, Mabel Scott, and Joe L.iggins' Honeydrippers.

The makers of New Jazz Records are now distilling modern items on two other labels, Prestige and Atlantic. The latter controlled by Minton Kay, from the 'club of the same name. The first item on Prestige is a pair of French masters by James Moody and a small combo, while Birdland offers some sides by the young, post-winning tenor sax man, Stan Getz.

Also new in jazz recording circles is the Relax label making its bow with four sides by pianist Dick Hyman.

Several major changes are reported in the recording field. RCA Victor has acquired the services of Hugo Winterhalter and Mamie Shakin. Winterhalter is the former Tommy Dorsey arranger, who has made a big name as leader on many vocal dates for Columbia and MGM.

Stacks is the man who helped Frank Sinatra and Harry James on the road to record fame under his guidance at Columbia. His place there will be taken by Mitchell Miller, former Mercury records musical director, and whose work has been heard on everything from classical to Alce Wilder to Mildred Bailey sessions.

RCA Victor has signed Eddie Wilcox and his orchestra, and will rush out a first release, "A Touch of the Blues." Wilcox is the pianist who took over the Jimmy Lunceford band.

THE ORGAN MAN
SO ENDS MY SEARCH FOR A DREAM
WONDERFUL ILLUSION
BEAUTIFUL LOVE
KEITH PROWSE & CO. LTD.
42-43, POLAND STREET, W.1

The final word in the Great Controversy between the protagonists of progressive and orthodox dance music What we need is a policy of 'gradual education'

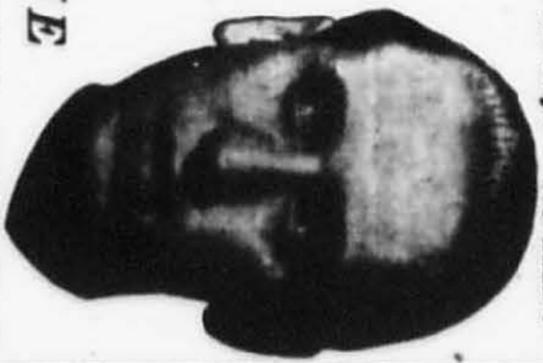
By GEORGE EVANS

IN print, during the past two weeks, I have been accused of being a square, a reactionary, a disappointment and a turncoat! Actually, I am none of these, and certainly I have not performed any volte-face. The fact is that my original article has been almost unanimously misconstrued and the important point overlooked.

Primarily, I am a musician and, as such, I know only two kinds of music—good and bad. I am prejudiced neither for nor against any particular idiom or style. For me there is good bop and bad—and the same goes for

progressive, serious swing, jazz and even downright corn music. I am also a professional musician and as such I am perhaps more critical than the amateur or the non-playing music lover, and perhaps more interested than him in the theoretical and technical advancement of modern music.

BUT as a professional musician I must also be a business man. Music is my business and, to be successful, I must see to it that my business policy is both



'Bop!'
he said
A 'fairly true story'
ERIC WINSTONE

HE stood in front of me, opening and closing his mouth like a goldfish. Shirt tails hung outside his trousers as if he had dressed forgetfully and in a hurry.

Although it was mid-winter and the ballroom lights were dim, he wore dark glasses with big rims as if he was a sun bather who had lost his way. A brown beret on the top of his head concealed the picture. I gazed at him with interest.

He was obviously endeavouring to establish communication, but the band had reached the part they liked best in one of the jump numbers where the arranger, an unconscious humorist, had written "Play loud. Conversation was impossible within a radius of a hundred yards. Suddenly Joe Watson, the drummer, achieved the impossible by hitting everything on his kit at the same time, and the band promptly stopped to congratulate each other.

The sudden silence was unbearable. I turned round. Yes, he was still there. "Pardon me," I said, "did you wish to tell me something?" The opening and closing movement began again. "Bop," he said.

I hesitated. Perhaps, after all, he was a foreigner, and I remembered the difficulties I had had with the language out in Czechoslovakia. "I beg your pardon?" "He edged a little nearer and looked me straight in the eye. At least, I think he did, but with those dark glasses I couldn't be too sure of anything. He cleared his throat, I remembered that in Prague and a waiter had brought me a beer. Ah, yes, so he was a foreigner. With one of his best smiles I encouraged him to express himself.

to play something quiet that wouldn't interfere with the conversation. "See that I mean?" said the girl, "This Kenton stuff . . . But surely," I protested, "this is 'International Hit'! Last week we had requests for it every night. Well, that was last week. It's all finished now. Don't you read the Merzoo Makers? Why, Ted Heath said last week on page six that 'International Hit' was just 'Interceptor's Ball' turned round the other way. Kenton's finished, he's behind the times, why, he's . . . the court."

"And is that your opinion also?" I asked her companion. The goldfish thought for a moment. Obviously a personal expression of opinion was going to be a difficult matter. He carefully pulled out one of his shirt tails that had been endeavouring to find its rightful place. His mouth opened.

"Bop," he said. Just then the band reached the loud part . . . or, should I say the louder part, where everybody tries to drown the drummer. The girl was trying to say something. Cupping both hands to her mouth, she blurted out in my ear. Still I couldn't get it. Suddenly the band gave up and crowded round congratulating the drummer.

Do you know the trouble with your band?" she asked. "Tell me." "Too quiet. Last week we had Vic Lewis here with ten brass . . . that was really sold. . . . But don't you even like the saxophone section?" I asked plaintively. "Say, don't you even read the Merzoo Makers at all? Last week on page two Vic Lewis and his band didn't even hear the saxophone if you want to be progressive. I did some quick mental arithmetic to see how much such a course would save me.

"What should I put in their place?" "More brass, of course . . . and a man to play some of those funny little drums called bimbos or bongos or something. And then you want to play everything much faster. Give the band more life, see?"

stable and long-sighted. This means that if I take my orchestra into a dance hall for one night and the audience there is made up of 90 per cent. dancers and 10 per cent. progressive fans, I must arrange my programme proportionately to afford maximum satisfaction to the majority.

If, on the other hand, I am booked to appear before an audience composed mainly of progressive fans and bop lovers, I must, of course, cater mainly for them.

By operating thus, I am at all times keeping faith with my public, by giving them what they expect. In so doing, I am building the maximum of goodwill (which in the music business means popularity), and the more popular and firmly established I become, the more chance I have of playing a useful part in the progress of modern music.

Leaping ahead
It is all very well to be an uncompromising idealist, but attitude results in diminishing territory and narrowing influence. I am convinced that more good can be done over a longer period by adopting a policy of gradual education than by leaping ahead regardless of the general standard of appreciation by the majority.

If a band outstrips its majority support, it obviously loses its wider popularity and therefore lessens its usefulness as a real progressive influence. If it becomes sufficiently unpopular, it must disband—and that is both bad business and bad for the audience. It not only affects the band concerned, but also has an indirect adverse effect upon other bands and the "business" in general.

To keep our professional healthy, we need successful bands, not "fold-ups." Regarding my reference to "this bop nonsense," I meant what I said because most of today's so-called "bop" is nonsense.

Good bop is rare

Good bop I like. But good bop is rare—and the bop industry, in general, is a dangerous thing for the young musician. In bop, more harmonic rules are more frequently broken than in the older forms of jazz, swing, etc., and this, to the newcomer, is confusing.

Without proper guidance, the youngster merely learns a lot of clichés and misapplies most of them. He is unaware of the existence of the many rules which should first be learnt and then knowingly broken.

I do not think myself "unfortunate" in meeting so many ill-equipped young musicians. It is just that I take more interest than most in the potential stars of tomorrow. Youthful exuberance and intention need guidance, if they are to develop into useful material, and we should make it our concern to provide the helping hand wherever possible.

We certainly must not "leave them alone" until they are capable of playing with a name band." If we do, it will serve us right in a few years' time.

Finally—I still think that a first-class band plus a first-class stage presentation (which was what Hyllion had in "those days") would still be a show to bring peak business into any theatre.

WE SAID IT WOULD BE A HIT!—
THE MUSIC DEALERS
NOW PROVE IT!!

DOWN IN THE GREEN

The following list of TEN BEST SELLING records of price for week ending 9th Feb. 1950 has been compiled from lists supplied by the members of the "WHOLESALE MUSIC DISTRIBUTOR'S ASSOCIATION" in London and the Provinces.

1. DEAR HEARTS AND GENTLE PEOPLE 1/- Morris.
2. JEALOUS HEART. 1/- Rev Roy-14.
3. LOVELY BUNCH OF COCONUTS 1/- Box & Cox.
4. HOP SCOTCH POIXA 1/- Leads
5. WALKING WITH A LIONESS 1/- Chesapeake
6. DOWN IN THE GLEN 2/6 I. Wright
7. JAZZ AND RHYTHM 1/- Hyllion
8. I'LL STRING ALONG WITH YOU 1/- Box & Cox
9. ROSE IN A GARDEN OF WEEDS 1/- Clonphonics
10. WHY IS IT? 1/- Clonphonics

G.A. Bourne,
(Hon. Secretary)
LAWRENCE WRIGHT, 19 Bennett St., London, W.C.2. Telephone BR 7141

★ **OH! MY DARLINGS** ★
THE POP THAT HAS
A 'BEAT'

Magna Music Co. Ltd.
6, Denmark Place, W.C.2
TELE 5147

'M' Radio Critic MAURICE BURMAN visits the Paris night-spots with pianist-bandleader JACK NATHAN and discovers that

The old-time stars are trying to forget it!

"OUI, Monsieur," said the concierge, "you will find Monsieur Kenny Clarke on the sixth floor..."

Going up in the lift we heard a piano tinkling in a strange apartment, a nice nostalgic tune with good harmony.

Pirates' den

Henry Kahn, "MIM" Paris correspondent, took us on an extensive tour of the jazz clubs. Our first call was at the club of St Germain des Pres, the interior of which looked like a pirates' den.

- ### Britain's Top Tunes
1. THE BARBER SHAVE THREE (A1)
 2. DEAN HEARNS AND GENTLE (A1)
 3. RELEASER BEAR (A1)
 4. THE BARKING DOG (A1)
 5. YOU'RE BREAKING MY HEART (A1)
 6. THE GOLF A LOVELY SERVICE (A1)
 7. THE GOLF A LOVELY SERVICE (A1)
 8. THE GOLF A LOVELY SERVICE (A1)
 9. THE GOLF A LOVELY SERVICE (A1)
 10. THE GOLF A LOVELY SERVICE (A1)
 11. THE GOLF A LOVELY SERVICE (A1)
 12. THE GOLF A LOVELY SERVICE (A1)
 13. THE GOLF A LOVELY SERVICE (A1)
 14. THE GOLF A LOVELY SERVICE (A1)
 15. THE GOLF A LOVELY SERVICE (A1)
 16. THE GOLF A LOVELY SERVICE (A1)
 17. THE GOLF A LOVELY SERVICE (A1)
 18. THE GOLF A LOVELY SERVICE (A1)
 19. THE GOLF A LOVELY SERVICE (A1)
 20. THE GOLF A LOVELY SERVICE (A1)

Orleans bands one hears in Britain, it was let down badly by its rhythm section, which had no beat and no clear idea of what its function was.

Henry Kahn asked Claude if I might sit in on drums. After a whispered consultation they tried me out on the blues. I was a bit intimidated that I might carry on as long as I wished.

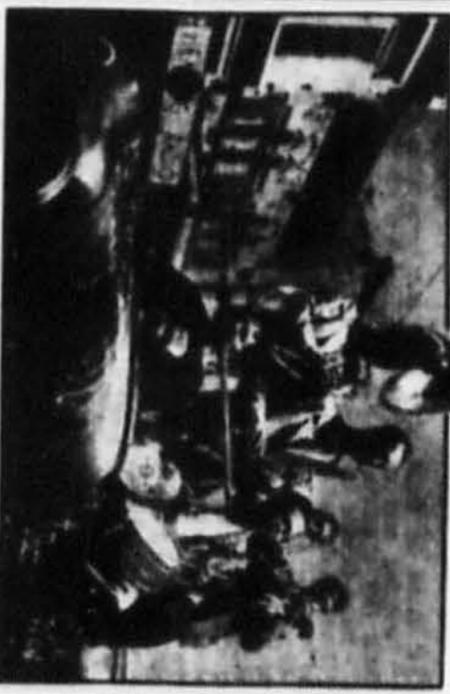
As a matter of interest I would like to mention that this haven of the jazz pursuit had for its character a girl who sang songs of 150 years ago and a man who gave recitations.

A coloured chap who asked to be introduced to me turned out to be Don Bras, and later on James Moody came down with a small combination which accompanied a blues soloist with a name you named Al Edwards.

James Moody later sat in with Claude Luter's band on soprano saxophone, saxi, hi-hi, surprising but more on that subject later.

A Dixie beat upon the River Yarra

Once a year the river plays its part in Melbourne's Jazz Convention Week



Law Fisher's Jazz string made the Melbourne beats ring.

WINDING down through Melbourne Town is a lazy river called the Yarra. Sydney folk, over-ground and preoccupied with the grandeur of their famous harbour, are apt to dismiss it contemptuously as a "muddy stream."

But though the Yarra is by no means polluted, it has a soft charm of its own, particularly in its lower reaches. Upon its curving bosom pleasure craft, ranging from smug little speed-boats to venerable paddle-wheelers, go ceaselessly about their business; and the dignified Prince's Bridge which spans that arm of the river which reaches into the city proper, is a rendezvous for lovers and folk who come merely to dream over the quiet song of the Yarra.

Paddle wheels This is the Yarra city-one week out of every year. Built on the fifty-second, a noticeable change comes over it, for it is Jazz Convention Week, and suddenly, miraculously, from the old river is wrung a distinct New Orleans song as paddle-wheelers slip gently down stream, their engines humming a Dixie beat in time with the bands they carry.

The next annual Jazz Convention will be held in Sydney, and although that is a good thing in many ways, it somehow seems a pity that a picturesque event which has in some subtle way become peculiar to Melbourne should be divorced, even temporarily, from the city which has produced more disciples of the real jazz than any other in Australia.

Sydney, for instance, with its vivid blending of Chicago-cum-Paris atmosphere, is no comparison with Melbourne that it is devoid of whether anyone would think it the least odd if a 64 assorted Dixie bands decided to march up George Street every lunch hour. But Melbourne, with its egalitarian tradition, its civic pride and general air of decorum gives a visitor the impression that if anyone so much as opened a bag of peanuts in a streety Collins Street, the gentleman would immediately hustle him off to the city lock-up. But those of us who know Melbourne, the real Melbourne, know

its influence could certainly be heard. At any rate, it was nothing like the stuff we've been used to hearing from him.

The record is called "Klook's Blues" on the French Vogue label, and Kenny made me a present of it, inscribing it as follows: "Hope this is convincing enough." Hope this is convincing enough? Do I need to say more?

New sounds The reason why I consider this sensational is because there are so many people with their heads buried deep in the sands of time who refuse to accept anything but the most archaic of jazz. Maybe they will try to listen to the new sounds when they know that their many idols are trying to copy them.

And so good-bye to Paris, Le Paris, incidentally, where "Le Melody Maker" is widely known and read. And thanks to Henry Kahn, Kenny Clarke and all those who helped to make our trip memorable.

I hope I can repay the compliment soon to Kenny, Don Bras and James Moody. I know they'd like to come over here.

This was probably one of the largest conventions ever held. Bands came from N.E.W., Queensland, South Australia and Tasmania. Loose rangers from all states added to the throng, and then, of course, there were all the home-grown groups from Melbourne itself.

Frank Johnson's Famous Dixie-lancers was probably the most popular band, with Genevieve Bell, Tony Kersland and Tom Pickering, trumpet-up for first honours. Visiting trumpeter Rex Stewart was obviously impressed by all that went on at the convention, and particularly the day he spent on a river boat with Tony Kersland's band.

Here was the real New Orleans flavour: the river-boat atmosphere of a shady waters, timbered banks and a lazy breeze carrying the song of Dixie down stream. Certainly we can do the same thing in Sydney, but there is something about the touring and intimate atmosphere of a river-boat paddle-steamer, and the quiet, winding reaches of the old river itself that can never be duplicated on the wide expanse of Sydney harbour.

Depening roots But although we may argue over the most suitable locale for our annual Jazz Convention, there can be no argument as to the permanency of this institution on this country. It has put down roots that will deepen with each succeeding year, and it is an encouragement to our competitors to acknowledge this small tribute to what is in effect an important maturity.

And anything that lays claim to such invaluable attributes is surely worthy of any small tribute which folks like me can pay it.

Jim Bradley

More on selecting a set

TV... by 'Scanner' IN the "M.M." of February 4 I mentioned five inexpensive TV receivers which, from demonstrations given me by dealers, I considered to be among the best in their class.

Their respective makers have now advised me that two of these receivers are being sent to me for further test, so I shall be giving you a full report on them shortly.

Meanwhile, here are some more tips to add to those I gave you in the same article, on how to choose a TV receiver.

Don't select one just because you think it looks nice. Good quality, sound and vision are more important than mere eye-appeal furniture.

What constitutes good-quality sound I think I can safely leave to you, because the experience I am sure you must have had of many ordinary radio sets will have given you a standard of comparison.

But you should always bear in mind that for technical reasons with which I need not trouble you, the short-wave sections on which TV sound is broadcast are liable to some quality than do the long- and medium-wave lengths of ordinary radio sound.

Therefore, you have a right to expect noticeably better tone from a TV receiver than from an ordinary radio set.

The vision side of the question is likely to present a more difficult problem.

Comparisons Main essentials are, of course, a clear, bright, steady picture, in which not only are the extreme high and low lights strongly contrasted (blacks should be black, and whites white, with neither tending towards greyness), but in which also all the intermediate shades are seen in their correct ratios.

But as you may as yet have had little, if any, experience of TV, you are no more likely to know to what extent this can be achieved, even in the finest of the most expensive receivers, than you will have been able to acquire a standard from which to judge the somewhat conflicting virtues of the less expensive models designed to suit the pockets of the less affluent.

Therefore, I strongly advise you to find a dealer who is in a position to demonstrate a number of different makes and models all working under the same conditions. It is astonishing how much they can vary when considered in this way.

If there is no such dealer near enough for you to visit, you will have to rely on your own judgment to decide whether the two or three receivers your local dealer may be able to let you see working are among the best it is possible to obtain.

Atomised tubes In the next week or two I shall be giving you some more tips which I hope will help you in this, together with pictures of the BBC TV tuning designs and some notes on how they should reproduce on a good TV receiver.

Meanwhile, I think it fair to say that it might be well for you to keep in mind certain advantages possessed by the new atomised tubes.

Not only do atomised tubes usually give brighter pictures, but also nice black and white ones (sepia and white in the case of EMV receivers), whereas non-atomised tubes sometimes give bluish-tinted pictures which never seem to me to be quite so vivid. Also, the atomised tube wears better and is less prone to the screen scorching (Ion Burns) which causes spot- or dash-like blemishes on the picture.

CAPITOL SONGS INC. Made for the Modern Musicians CHARLIE PARKER'S BE-BOP FOR ALTO Original Sales with Piano Acc. "BLINDS" JACQUET'S MODERN TENOR SOLOS Transcribed from Jacquet's recordings, also with Piano Acc. M. each NELLIE LUTCHER SONGS The PIG-LATIN SONG Recorded on Capitol CL12223 HURRY ON DOWN Recorded on Capitol CL12015 HE SENDS ME Recorded on Capitol CL12007 21. each CAMPBELL CONNELLY & CO. LTD. 14, BARRACLOUGH, LONDON, W.C.1. TEL. 1963

JOIN THE Peter Maurice ORCH. CLUB

WHEN THE HEATHER GLEAMS LIKE STARDUST

BE GOOD TO ME OH! TELL ME GYPSY BOLERO

HOW CAN YOU BUY KILARNEY!

Zeeds Music Ltd.

THE WORLD'S FAVOURITE

HOP SCOTCH POLKA

Backed with

I DIDN'T KNOW THE GUN WAS LOADED THE LAST MILE HOME

CLUB TERMS: Send One 3/6, Post One 5/12. 7810 P.C. and any other two parts 1/6. Extra P.C. 1/3. Other parts 4/-. Prices valid during copy 1950.

THE PETER MAURICE MUSIC CO. LTD., 21, BARRACLOUGH, W.C.2 TEL. 1963

ON THE BEAT

PAGES FROM THE NOTEBOOKS OF 'MELODY MAKER' REPORTERS

SWING STARS AT THE 'HOLLYWOOD' OPENING

"THE most exciting musical unit in the U.S. today..." "The best thing in 20 years of music."

These are just two extracts from the rave notices that were written about the Joe Mooney Quartet back in 1946. Perhaps you still nostalgically spin the six Joe Mooney sides issued here on Brunswick. And no doubt you wonder what has happened to blind accordionist Joe, guitarist Jack Hotop, clarinetist Andy Fitzgerald, and bass player Gate Frega.

Under the heading, "Why Did Mooney Quartet Fall?" Michael Levin—the man credited with discovering this brilliant group—reveals in "Down Beat" that the Joe Mooney Quartet has now disbanded. Joe is thinking of doing a single act in clubs. Gate Frega has taken religious orders. Andy Fitzgerald says he is going to give up jazz (no reason is given). Jack Hotop is returning to radio and television work.

And why, after impressive publicity boasts, did the promising Joe Mooney Quartet flop so dismally? Levin's lengthy analysis boils down to one reason: lack of commercial appeal.

As Levin points out: "Despite the enormous build-up, all the great talent in the Mooney band, Joe's delicate singing, their funny commercial tunes, the group as a whole was not a 'sensational' unit. It didn't blow high Cs, it didn't play lots of fast choruses, play the 'Hit Parade,' nor wear funny hats. Its chief claim to fame was an almost uncanny sense of good taste, musical delicacy, and real craftsmanship..."

In these hop-crafts days, maybe that just wasn't enough.

Limebardo!

THE enthusiastic reception accorded to the British movie, "The Third Man," which opened on Broadway this week, has led to a similar vogue in the USA. Even Guy Lombardo has acquired a rather, and several records have come out either featuring the original music or a second-hand theme supposedly "inspired" by the film.

Paris jazz quiz

ON another page, Maurice Burman, MELODY MAKER'S Radio Correspondent, gives some impressions of his recent visit to Paris. Here are a few impressions Maurice and pianist Jack Nathan, who took a holiday with him while Churchills is being done

over, probably made on Paris (writes Henry Kahn from Paris).

There was little doubt that when the two musicians walked into any of the St. Germain night-spots the bands knew they were being quizzed by boys who know all the answers. Maurice was particularly forceful, Jack holding his reins a little more tightly.

Introduced to Jean Fohrenbach, who demonstrates his musicianship at the St. Germain Club nightly, Maurice put him through his paces and showered questions. When asked whether the band played bop, Fohrenbach replied they play everything. Maurice has his own opinions about that, as readers of his column can find out for themselves.

Mark you, I found both British musicians a little out of sympathy with bands which they assumed were essentially amateur. They are not really, although they are supposed to be, for St. Germain is the tax collector's problem child, as I have already pointed out in these columns.

It is also true that with one or two exceptions they are not up to the technical standard of recognised professionals.

Burman (batterie)

Maurice wanted to show them how to play the batterie, as the drums are called, very badly indeed. He turned down the St. Germain Club in favour of the Vieux Colombier, however. I asked Claude Luter if it was O.K. by him, and he hesitated for a moment.

Maurice thought this was because the French leader was afraid his visitor might spoil the ensemble, but I assured him it was the other way round: he was a little afraid people might notice the difference between Moustache, who handles the sticks for Later, and the visitor.

Jack told me that Maurice had not played for four years owing to his illness. I would never have believed it had anyone else told me. Yes, sir, Maurice did a lot for Claude Luter that evening, and I hope Moustache, who stood around, learned something.

But I believe both Maurice and Jack were happiest sitting over coffee and ham sandwiches at 2.30 in the morning in a small café talking to Don Byas. Now and again the conversation lapsed into politics, but not for long. Bop, New Orleans and the policy of the Union were far more important.



Some of the many stars at the opening of the Hollywood Club on Sunday last are shown in this "MM" photo. Reading from l. to r. may be seen: Back row—Maria Ferilli, Mrs. and Mr. Billy Amstell, Mrs. Alan Dean, Paul Fennouillet, Jill Allen and Mantovani. Centre—Maurice Burman, Mrs. Henry Lee, Alan Dean, Chippie D'Amato, Mrs. Mantovani and Doreen Lundy. Front—Johnnie Stewart and Benny Lee.

Another highlight, in my presence at least, was an argument as to who had perfect pitch. Rather undiplomatically I had suggested that Jack had it, and then the two boys argued as to whether the band was playing in C or E flat. They asked me to find out, but fearing it might turn out to be some other key altogether I decided I had better leave well alone.

Anyway, I think they enjoyed themselves, and I feel sure that the Vieux Colombier, where Maurice played, certainly enjoyed them. I'm sure I did.

'Legitimate' blues singer

ETHEL WATERS, who 12 or 15 years ago was known largely as a blues singer, is now well on her way to permanent fame as a dramatic actress. Not only did she score a triumph in the movie "Pinky," but she has received rave reviews from the critics in a starring rôle in the new Broadway play, "The Member of The Wedding."

Down-under duo

UNTIL recently one of Australia's most distinguished bandleaders, pianist Reg Lewis is now presenting his own stage act in England. He is partnered by his wife, Barbara Lee, who has also enjoyed experiences in every branch of theatre and dance band activity "down under."

The slick, very sophisticated Lewis-Lee act is currently at London's Windmill Theatre. Since their arrival in this country, the duo have also appeared in cabaret—at the Café Anglais among other places—

and in a concert where they shared the honours with Vic Lewis.

For three and a half years Reg Lewis was MD at the famous Prince Edward Theatre in Sydney (the job, incidentally, that British trombonist Eric Tann eventually took over after going out to Australia in 1946).

In this engagement, at Australia's biggest theatre devoted to cine-variety, Reg led a large orchestra, playing all the stage shows, accompanying the guest stars, doing all the band arrangements, and playing solo piano.

For four years before that he was MD for Australia's premier radio station, 2 GB. From time to time he also led his own dance orchestra at various restaurants, clubs and cabarets in Sydney.

Apart from these activities, he has been heard in Australian radio since 1931 in piano solos, piano duets, novelty presentations, and frequently in his own speciality act with Barbara Lee. Originally a qualified engineer, Reg Lewis turned his full attention to bandleading in 1927.

His wife, daughter of banjoist, variety performer and (later) bandleader Will James, has been stage star, dance band singer—and Australia's only lady saxophonist. Her father emigrated from England many years ago and became Australia's first Dixieland bandleader.

Ex-Hyltonians

Reg Lewis achieved one of the biggest ambitions of his life at the recent Windmill Theatre Anniversary Party, when he met Jack Hylton. Jack, for his part,

was extremely interested in hearing about the several ex-Hyltonians with whom Reg Lewis has worked in Australia—including ex-Hylton-Carroll Gibbons trombonist Frank Cougan, and saxist Abe Romaine—plus other old friends of his, such as leader violinist Brian Lawrence and saxist Ernest Ritte.

He showed me a file of Australian theatrical papers, several years old, including cartoons of the leading dance band personalities there at the time. Among them I spotted one of Jim Davidson (one-time Australian bandleader-drummer, now the BBC's director of dance music). I asked Reg how Jim Davidson used to play drums. I was told: "He was an extremely good all-round drummer, and very modern."

Tipica tea-time

LOOKING in on the new cabaret attraction presented by J. Lyons and Co. in their Quebec Café, at the Marble Arch Corner House ("MM," 11.2.50), I found that the entertainment is performed entirely by the members of a new resident orchestra led by violinist Fredric Cooper.

This gipsy-flavour orchestra plays the usual popular selections, and the cabaret acts range from vocal items to solos on all kinds of instruments, including the Solovox and the Pipes of Pan.

Fredric Cooper, who broadcasts regularly with his Tipica Orchestra, conducts with efficiency and charm, and I was impressed by how wholeheartedly all the musicians enter into the undertaking, which has literally "a bit of everything."

My only criticism is the atmosphere of seaside concert party which prevails. Perhaps time will bring about a better routine and a more sophisticated presentation.

The complete personnel of the orchestra is: Fredric Cooper (vln., ldr.); Harry Freeman (vln., vcl.); Jacques Valler (cello, vcl., etc.); John Hughes (tp., vcl.); Bernard Bowen (pno.); Harry Wilson (bass); Pamela Betts (vln., vcl.); Cherry Walner (vcl., Solovox); Jack Moran (vln., sax, vcl.); Sylvia Dano and Sonia Hook (vcl., etc.); Johnny Rollands (dra.); and Gerald Snoeck (acc., pno. etc.).

LETTERS

TO say I was surprised at Ted Heath's condemnation of Kenton's music would be putting it mildly.

What I do not wish to criticise him for his obviously sincere opinions, I would like to point out that at least Kenton's music is exclusive, whereas Heath's is not. Stan Kenton has at least given a new slant on jazz and his name will undoubtedly be associated with the great names of this music in years to come.

What of Heath? At the present moment we are presented with a policy of everything from corn to bop. The arrangements are certainly first class and unorthodox, but will they be remembered as Stan's will be?

Leave the sweet music to York and Stapleton, Farnon and Gerald. The public are attracted by your jump and not commercials.

Incidentally, my favourite bands

are still Ted Heath—and Stan Kenton—Raymond Stevens, London, N.W.3.

MANY THANKS, VIC

MANY thanks, Vic Lewis and your Orchestra, for such a wonderful programme when you played your concert at the City Hall, Newcastle-on-Tyne. Never, since the first time I recognised rhythmic noises to be music, have I been carried away by such a terrific show as this. Closing my eyes brought a thrill which only the presence of Kenton himself could equal. The orchestra played like inspired men throughout, and the team spirit brought dividends which showed in every number.

I can only end by saying, please keep this music out of the bedroom and I for one, will give up dancing for ever. (Sorry, George Evans!) Special praise should be given to all the soloists, who are unequalled in England in this type of music.—Les Cozon, North Fenham, Newcastle-on-Tyne, 5.

WRITING ON THE WALL

WHEN George Evans stated that "nothing has been seen which approaches the musicianship, showmanship and presentation of the pre-war Hylton band show," surely he was overlooking the box-office dance band kings of the early 'forties, such as the well-drilled and tasteful Joe Lent Orchestra?

That elusive "pulling power" seems to be lacking with many of the touring bands of to-day. The exciting music of Kenton, Dameron and Parker is first and foremost musicians' music, and therefore should be confined to the concert platform (as is Vic Lewis's) and the clubs. It is obvious that British dance hall and variety patrons do not relish progressive music. After all, do the bop enthusiasts find Victor Silvester and Billy Cotton "real gone"?

When a great musician of George Evans's professional standing writes of "falling box-office receipts" and of "restoring the business to its former prosperity," it is high time that other leaders and musicians saw the writing on the wall.

Thank you, George, for one of the sanest articles that I have read to date.—Johnny Hocken, Sparkbrook, Birmingham, 11.

Ad libbing... by RIFF

"I lead a vocal quartet. Can you give me some tips on making arrangements for three girls and a boy?" (Technical Page query.) This is quite a tricky question. We can offer a suggestion. That would brighten up rehearsal-nights, I think. To complete the party, get a Breeze of fellows—or, much better, Give 'em ois the evening off! (Lay in some drink!)

Discophile's Delight



At a junk-shop near Haverstock Hill I bought this wrecked disc. What a thrill! The fact that this platter won't play doesn't matter. The label says BAREFOOT BILL!

THE BOPS
STUPENDOUS ROYAL ROOST 3/6 each
QUINTESSENCE BALTIMORE BOP 2/6 each
The SAMBAS
VEM VEM 3/6
JOSEFINA BULLFROG
MAMA'S SAMBA 3/- each
BOSWORTHS'

The Waltz that will last forever...
THE KISS IN YOUR EYES
Recorded by KING CROSSY, HARRY BOWEN, JOE LOSE, FRANK SCALA, VICTOR SILVESTER. S.O. 2/6 F.O. 3/-
A beautiful new Ballad Foxtrot...
HALF A WORLD AWAY
As featured by HAROLD SELLER, RAY MARVIN, etc. Double No. S.O. 3/- F.O. 3/6
BOSWORTHS' 14/15, Redden St., W.1. RES. 4061
Send for Free List of Bops and Pops.

The Finest Song on the Air
WHY IS IT? EVERYWHERE
A British Hit
A Really Great Ballad
THE MEADOWS OF HEAVEN
Recorded by KING CROSSY, PERRY COMO, MEL TORNE, BOB HOUSTON, JOHNSTON BROS.
Three Sensational Novelty Numbers
THE PHOTOGRAPHER AND THE STENOGRAPHER
THE TELEPHONE SONG
YOU GOTTA BOP THE QUESTION
CINEPHONIC MUSIC CO. LTD.
108, Charing Cross Road, London, W.C.2. TEL. 2055 'Cinema'

NOTHING CAN STOP IT !!
COME HITHER WITH YOUR ZITHER
Recorded by MAX MILLER, HMV B9878 GEORGE FORMBY, Decca F9356
Orchestrations - 2/6
KEITH PROWSE & CO. LTD., 42/43, Poland St., W.1 GER. 9000

MODERN MUSIC (LONDON) LTD
Present their catalogue of 'ORIGINALS'
JUST OUT! Johnny Dankworth's **BOMBERUS** Alto Solo 3/-
New SID PHILLIPS' two-beat composition **RATTERJACK** small band 2/6
PIANO SOLOS
BELLA Ralph Sharor 2/6
PASSING TIME Ernie Bragg 2/6
REVE TRISTE Alan Metcalfe 2/-
SMALL BAND
Modern Idiom 2/6 each
GALAXY by Alan Dean
arr. Johnny Dankworth
THAT'S THE OLD PEPPER
by Kenny Baker
IT 'IGHT /? WELL BE-BOP
by Ralph Sharor
JOINT'S A JIVIN' Billy Amstell 3/-
DOUBLE DIAMOND Ernie Bragg
ALAN'S AMBLE JUMPIN'
GOIN' DOWN TAKE TWENTY
CLARINET SOLOS
(Opt. Tenor) 2/- each
SWEETEST THING MELANCHOLY MOOD
SWEET WITH A BEAT by Billy Amstell
JUST STRINGS! ALONG Mickey Greeve
22, BOWLAND STREET, LONDON, W.1
Telephone: MU5 3-81

VALENTINE'S (lucky) DAY!



Heath singer Dickie Valentine had a big post on February 14, all-yes, you've guessed it—Valentine's, as our exclusive picture shows. Strangely enough, it was on February 14, 1948, that Dickie started out on tour with Ted Heath.

Evans needs baritone

George Evans is seeking a baritone player to replace Roy Bull, who is shortly joining Oscar Rabin. Applicants should write to George at 91, Clifford Road, Hounslow West.

Ellis Jackson leaving Cotton ... after 19 years

ABANDONING his playing career to run a dancing-school, coloured trombonist and tap-dancer Ellis Jackson leaves Billy Cotton's band on Saturday (18th) at the Brixton Empress.

Ellis, who is a native of New Jersey, and is fifty-nine years of age, joined Billy Cotton nineteen years ago at the London Alhambra, and became one of the stars of the band with his effervescent personality and whirlwind tap-dancing.

His dancing-school is located at 89, Sudbourne Road, Brixton Hill, S.W.2 (Brixton 7015).

Ellis's place on trombone with Billy Cotton will be taken by Rube Stolf, who spent twelve years with Bill, on and off, until illness caused his temporary retirement from the profession twelve months ago.

Now completely recovered, Rube rejoins the band at the Embassy, Peterborough, on Monday next (20th).

DEAN'S DECCA SOLOS

Vocalist Alan Dean, accompanied by clarinet-leader Nat Temple's Enchanted Rhythm Orchestra and the Temple Belles, recorded his first two solo sides for Decca last Tuesday (14th). The titles, which were orchestrated by Wally Stott, are scheduled for release in March.

Tristano beats Shearing to first place in 1949 'Met' Poll

A SURPRISE highlight of the 1949 U.S. "Metronome" All-Star Poll is that Britain's George Shearing, winner of the "Instrumental Combo" section of the 1949 "Down Beat" Poll ("MM" 7/1/50), has been beaten in "Metronome's" Piano Division by Lennie Tristano—though by a margin of only 35 votes!

In view of the fact that, in "Down Beat's" "Instrumental Combo" section, the Shearing Sextet beat Lennie Tristano's group by the decisive lead of 285 votes, it is somewhat odd that these two premier pianists should find their positions reversed when they are judged as pianists in the "solo" category of the "Metronome" Poll. (As band-leaders, neither George nor Lennie was eligible for the individual instrumental sections of the "Beat" Poll.)

Musicians and vocalists who have scored an impressive "double-top" victory in both the "Beat" and "Metronome" Polls are Buddy DeFranco (clarinet), Serge Chaloff (bari sax), Bill Harris (trb.), Billy Bauer (gtr.), Eddie Safranski (bass), Shelly Manne (dvs.), Pete Rugolo (arr.) and Sarah Vaughan and Billy Eckstine (vcls.).

Owing to the condition outlined above, "Metronome" winners Charlie Parker (alto) and Dizzy Gillespie (tptr.) were both excluded from the Instrumental sections of the 1949 "Down Beat" Poll.

The leading "Metronome" Poll results are as follows (1948 positions of musicians and vocalists are shown in parentheses):

Alto Sax: 1. Charlie Parker (1); 2. Lee Konitz (9); 3. Johnny Hodges (2).

Clarinet: 1. Buddy DeFranco (2); 2. Benny Goodman (1); 3. Woody Herman (4).

Tenor Sax: 1. Stan Getz (10); 2. Charlie Ventura (1); 3. Flip Phillips (2).

Baritone Sax: 1. Serge Chaloff (1); 2. Harry Carney (2); 3. Leo Parker (3). No change from 1948 placings.

Trumpet: 1. Dizzy Gillespie (1); 2. Miles Davis (3); 3. Pat's Navarro (4).

Trombone: 1. Bill Harris (1); 2. Kai Winding (2); 3. J. J. Johnson (3). No change from 1948 placings.

Piano: 1. Lennie Tristano (2); 2. George Shearing (22); 3. Errol Garner (8).

Guitar: 1. Billy Bauer (1); 2. Chuck Wayne (9); 3. Barney Kessel (7).

Bass: 1. Eddie Safranski (1); 2. Oscar Pettiford (4); 3. Chubby Jackson (2).

Drums: 1. Shelly Manne (1); 2. Max Roach (2); 3. Buddy Rich (4). Manne won by only seven votes! In the "Down Beat" Poll, he led Roach by 322 votes.

Miscellaneous Instrument (vibes): 1. Terry Gibbs (5); 2. Red Norvo (1); 3. Milt Jackson (3).

Arranger: 1. Pete Rugolo (1); 2. Ralph Burns (2); 3. Lennie Tristano (17).

Male Vocalist: 1. Billy Eckstine (1); 2. Frank Sinatra (2); 3. Herb Jeffries (3). No change from 1948 placings.

Female Vocalist: 1. Sarah Vaughan (1); 2. Ella Fitzgerald (3); 3. June Christy (2).

A point of special interest to Melody Maker readers is that the "MM" Dance Band Poll is still the biggest in the jazz world.

Music Trades dance

Today week (24th) stars will be lining up at the Seymour Hall in London—some to dance, and others to entertain—at the "Hit Parade" Ball, organised by the Dance Music Guild (London). Dancing will be to three well-known bands, and there will also be cabaret.

There are still a few tickets left at 5s. each, obtainable from the offices of the Guild at 2, Denmark Place, W.C.2, or from members.

Four more Contests fixed

Four more fixtures have now been lined up in the 1950 programme of MELODY MAKER Dance Band Contests. They are at Oxford, Cambridge, Nottingham and Weston-super-Mare.

Details of these, and other contests, are given below, together with names of organisers to whom application should be made for rules, entry forms, etc.

Early application is advised in every case.

LONDON

WIMBLEDON.—Thursday, March 1 (7.30 p.m. to midnight), at the Town Hall.—The 1950 West London Championship. House Band: The Ron Davis Orchestra. Tickets 3s. Organiser: Mr. Billy Stone, 35, Links Avenue, Morden, Surrey. (Phone: Liberty 3469.)

LEYTON.—Wednesday, March 8 (7.30-11.30 p.m.), at the Baths Hall.—The 1950 South-West Essex Championship.

Organiser: Mr. P. Radcliffe, Entertainments Manager, Town Hall, Leyton, London, E.15. (Phone: Leytonstone 3450.)

CHEAM.—Thursday, March 9 (7.30-11.45 p.m.), at the Baths Hall.—The 1950 Southern Counties Championship. House Band: The Ron Davis Orchestra. Tickets 4s.

Organiser: Mr. Bill Waller, Sutton and Cheam Corporation, Coeam Baths Hall, Malden Road, Cheam, Surrey. (Phone: Fairlands 7955.)

PROVINCES

COVENTRY.—Sunday, March 5 (4.45-9.45 p.m.), at the Hippodrome Theatre.—The 1950 West Midlands Championship. before a seated audience. Star attraction: Leslie Adams. P.A. Orchestra: Jack Good.

Organiser: Mr. Arthur Kimberell, 35, Rugby Road, Hinkley, Leics. (Phone: Hinkley 543.)

(Entry List full.)

Tickets: Stalls 6s. 6d., 5s., 4s., 3s.; Grand Circle 6s., 5s.; Circle 4s.; Balcony 2s. 6d.—from box office.

IPSWICH.—Wednesday, March 8 (8 p.m.-1 a.m.), at St. Matthew's Baths.—The 1950 Suffolk Championship.

Organiser: Mr. T. W. Geary, Baths Superintendent, St. Matthew's Baths, Ipswich, Suffolk. (Phone: Ipswich 382.)

CHELMSFORD.—Wednesday, March 22 (7.30 p.m.-12.30 a.m.), at the Corn Exchange.—The 1950 Eastern Counties Championship.

Organiser: Mr. Len Parish, 1, Ostlands, Elmstead, Colchester, Essex. (Phone: Wivenhoe 291.)

OXFORD.—Friday, March 31 (8 p.m.-1 a.m.), at the Carfax Assembly Rooms.—The 1950 Oxfordshire Championship.

Organiser: Mr. E. G. Hartley, Carfax Assembly Rooms, Cornmarket Street, Cambridge. (Phone: Cambridge 4792.)

LINCOLN.—Friday, May 19 (7.30 p.m. to midnight), at the Drill Hall, Broadgate.—The 1950 Lincolnshire Championship.

Organiser: Mrs. Len Marshall, "Arcadia," 1, Mallam Grove, Western Avenue, Lincoln. (Phone: Lincoln 5282.)

CAMBRIDGE.—Monday, April 24, at the Rex Ballroom.—The 1950 Cambridgeshire Championship.

Organiser: Mr. D. N. Whitworth, Rex Ballroom, Magrath Avenue, Cambridge. (Phone: Cambridge 1969.)

NOTTINGHAM.—Thursday, April 27 (8 p.m.-1 a.m.), at the Astoria Ballroom.—The 1950 Nottinghamshire Championship.

Organiser: Mr. Arthur Kimberell, (See Coventry, above.)

HARTLEPOOL.—Friday, July 7 (8 p.m. to 1 a.m.), at the Borough Hall.—The 1950 Durham County Championship.

Organiser: Mr. J. E. Danby, Entertainments Manager, Borough Hall, Hartlepool. (Phone: Hartlepool 6226.)

WESTON-SUPER-MARE.—Wednesday, August 23, at the Winter Gardens Pavilion.—The 1950 Severn Estuary Championship.

Organiser: Mr. Isaac Davies, Director of Entertainments, Winter Gardens Pavilion, Weston-super-Mare, Somerset. (Phone: Weston-super-Mare 512.)

Contests are being arranged at Chesterfield, High Wycombe and Welling. All details will be given next week.

Geraldo, Silvester to play for Ballroom Queen

VICTOR SILVESTER and his Augmented Orchestra, alternating with Geraldo and his band, will, as in previous years, accompany the Grand Finalists in "The People" National Ballroom Queen Contest at London's Grosvenor House, Park Lane, on April 21.

The Area Finals in this contest in which the qualities for success are beauty, dancing, grace and charm, are now being held throughout the country. Sammy Ash and his Ballroom Orchestra and Charlie Bassett and his Band played for the Area Finalists at the Ritz Dance Hall, Manchester, on Tuesday, and on Wednesday, at the Grand Casino, Birmingham. Harry Bostock and Mannie Berg.

At Hammersmith Palais on February 15, Lou Preager's band provided the music, and on the following night—at the Pump Room, Bath, where the last of the Area Finals took place—Arthur Clark's Orchestra played under the direction of Leslie Gollidge.

Conde-Tyree open 'BBC Ballroom'

The Conde Tyree Latin American Music will be opening the new radio series, "BBC Ballroom," on March 4 (10.15-11.30 p.m., Light). The band is jointly led by Francisco Conde (piano) and Monte Tyree (bongos). It features a very strong vocal team of four voices.

The outfit is currently at both Fischers Restaurant and the Milroy Club.

'Organ'-ised airings

Now approaching their fourth year of residence at Oddenino's, Roy Walls and his Quartet have contracted for a new series of MWYW broadcasts, starting today (Friday, 17th). These are morning broadcasts, 10-11 a.m.

The band will be heard in a completely new setting, being "lived" around the new BBC Compton organ.

Slim and Don form Radio Music

Long-established pianist Ernest ("Slim") Wilson and publishing notability Don Agness are the king-pins behind the new music publishing concern, Radio Music, at 20, Denmark Street, W.C.2.

With Victor Silvester for the past seventeen years, Slim Wilson has also been with Ambrose, Winnick, Low and Lipton. He served for five and a half years in the RAF. Don Agness was at Feldman's for twelve years and then, when he left the Army in 1947 went over to Darewski's.

In his years with Victor Silvester, Slim Wilson, jointly with Victor himself, has written nearly 150 numbers. Radio Music are issuing some of the best numbers from this vast source of unpublished material, in addition to several other numbers.

BOP BAN

(Continued from page 1)

Catering for the other sort does not pay. I should know. I have been featuring both Vic Lewis and Tito Burns—the most progressive leaders in the country. But all that is over now.

Visiting Wimbledon Palais on Monday evening (13th), for the debut of the Archie May outfit, the MELODY MAKER heard strict tempo music throughout the evening, with the lesson further accentuated by notices which demanded "NO JIVING."

NEWS IN BRIEF

Resuming her Atlantic run after her annual overhaul, the liner "Queen Elizabeth" left Southampton on Wednesday (15th) for New York, with a new 23-piece orchestra aboard. Led by violinist Nigel Hayes, the orchestra is split into two combinations, one for straight and one for dance music.

To replace Bruce Turner, now aboard the "Queen Mary," trumpet-leader Freddy Randall has engaged alto-clarinetist Gene Cottrell. Gene played alongside Freddy for several years with Freddy Mirfield and his Garbage Men, and has recently been with Mrs. Wilf Hamer's Band at the Star Ballroom, Wallasey.

Congratulations to pianist-leader Billy Munn, whose wife, Suzanne, gave birth to a baby son in Torbay Hospital last Friday (10th). The youngster will be christened David William Robert.

Caton returns to Caribbean Club

Plectrist Lauderie Caton last Sunday (12th) took the chair formerly occupied by guitarist "Curly" Clayton with the Errol Barrow Trio at the Caribbean Club—famous London swing centre.

Lauderie, who thus returns to a familiar haunt, will be filling in at the Caribbean until he launches out on a new venture.

The personnel of the Errol Barrow Trio now comprises Errol (pno.) leading Neville Boucarut (bass) and Lauderie (gtr.).

Ternateer wanted

For his new vocal group, the Ternateers, which he has been featuring on his last few broadcasts, Billy Ternent requires a vocalist with a fairly high register, who must be able to read harmony parts, and preferably to play guitar also. Applicants should ring Langham 1212.

BARONIAL 5



A new picture of Frank Baron, pianist-leader who opened with his Quintet at Kempton's, London, W.1, on Wednesday last (15th). Frank's personnel comprises well-known BBC violin soloist Dennis Lewis (ex-Low Stone and Roy Fox); accordionist and specialist in Latin-American music, Frank Carr; guitarist Sid Jacobson (ex-Low Stone and Shrockets), who has been with Frank Baron for about two years; and celebrated bassist Jack Fallon.

Humph-Bechet discs for U.S.

The six sides which the Humphrey Lyttelton Band recorded with Sidney Bechet for Melodisc last November are shortly to appear in the USA. They will be released, probably in March, on American Savoy, and will represent a departure from this label's usual jazz policy.

When Savoy's Herman Lubinsky heard these records he was greatly impressed by the quality of the music, and was so interested in the recordings that he sent Jack Chiles (of Melodisc) detailed instructions about the treatment of the "mothers" which were to be sent to the States.

His pointers were designed to ensure that the finished pressings would be fully acceptable to the juke-box trade, to disc jockeys and to everyone who could help popularise the records in the States.

The Lyttelton Band recently had their second Parlophone session, at which four titles were cut.

Further news from Melodisc is

that they have now acquired rights to the progressive New Jazz company's masters. While they will continue to draw from the American Disc catalogue, they will also commence issuing from New Jazz right away.

The first titles lined-up for release are the much-discussed Lennie Tristano sides, "Sub-conscious-Lee" and "Judy," and "Fishin' Around" and "Marshmallow," supervised by Tristano, but recorded under Lee Konitz's name.

Harry Robbins joins Ed Morris as...

Wishing to remain in London for domestic reasons, famous xylophonist Harry Robbins has given up touring to enter the music-publishing business, joining Edwin H. Morris & Co. Ltd.

Harry, who took up his duties a week ago, replaces Joe Roncoroni, and will work in collaboration with Frank Bunn.

Joe Roncoroni starts own company

On Monday next (20th) Joe Roncoroni is opening his own music-publishing firm, which will be known as John Fields Music Co. Ltd., with offices at 20, Denmark Street, W.C.2.

It will be an entirely independent concern, and Joe's partners are pianist-composer Harry Fields and lyric-writer Howard Barnes.

Presenting BRITAIN'S GREATEST BAND ATTRACTIONS KINNLOSS ENTERTAINMENTS LTD. Morley House, Regent Street, London, W.1

Olde Tyme Dances SYDNEY THOMPSON'S BARN DANCE MEDLEY Containing: HONEYSUCKLE AND THE BEE DADDY WOULDN'T BUY ME A BOW-WOW LITTLE DOLLY DAYDREAM LILY OF LACUNA JUST LIKE THE IVY GOOD BYE-BE!

SCOTT HENDERSON IN TWO-WAY 'JAZZ CLUB' AIRING

LONDON AGENCY TO PRESENT BRUM CONCERTS

In an interview with a representative of S. A. Gorinsky, Ltd., the London concert agency, a Melody Maker reporter was informed that negotiations have definitely been launched to find a suitable venue for regular Sunday concerts in Birmingham.

The recent series of concerts held in the circus arena in Bingley Hall has proved successful, and has brought the bands of Joe Lova, Cyril Stapleton, Paul Fenouillet and the Squadronaires to the band-conscious public in Birmingham.

At present, Sunday concerts are held at the Odeon Cinema, Warley, some three or four miles away, with an occasional Ted Heath show at the Birmingham Hippodrome.

"It is early yet to say whether our efforts will prove successful," said the representative. "We need a hall with a large capacity to pay for these concerts, and such a building is hard to find in Birmingham."

WALLASEY

ANOTHER HAMER JOINS THE BAND

The temporary successor to Gene Cottrell at the Star Ballroom, Wallasey, is young Wilf Hamer. He "sat in" with the orchestra—as clarinetist—for the first time on Saturday night (February 11), joining almost an all-Hamer line-up which comprises Mrs. Mary Hamer (piano), her sons Ian (17-year-old trumpeter), and Stuart, aged 15 (drums), Teddy Davies (guitar), and Arthur Percival (accordion).

Mrs. Hamer describes Wilfred George as "a player with a beautiful tone who will improve enormously in the next two years." She has been leading the group in her own ballroom for the past three years after an eleven-year spell at the Grafton Rooms, Liverpool.

FOR the first time since its inception, the BBC "Jazz Club" will have a solid contribution from Scotland when on Saturday, February 25, at the usual hour, George Scott Henderson will bring his band to the Glasgow studio to take part in a two-way programme, with Humphrey Lyttelton at the London end.

This feature has been under consideration for some time, and is the result of some intensive spade work by BBC Glasgow producer Donald McLean, in co-operation with Johnnie Stewart.

COMPERE

More than one local musical notability, Billy Mason among them, have urged that something be done to emphasise the swing-mindedness of a place which has supplied so many stars to the business.

To introduce George, a most appropriate figure has been booked in Billy Munn, whose introduction to the game came way back, when he "wagged" school to play matinees at the Plaza.

George Scott Henderson, a noted "M.M." contest winner, is naturally on his mettle for this spot, and he will do his best to keep Scotland on the map as well as ensuring that exchanges like this one are by no means for one-night-only.

POTTERIES

New leader at Silverdale

After occupying the piano chair since the band's early days, Ken Griffiths, well-known Potteries semi-pro., has left Jimmie Moss and his Regionaires Orchestra, formed his own bebop group, and has taken over the resident berth at Silverdale Palais.

Ken has been fortunate in obtaining the services on tenor of Pete Cheil, promising young saxist-arranger from Leek, and Pete's colleague George Dawson on alto. Drum chair is taken by Stuart Blakeman, acknowledged one of the district's top men, and a keen bop specialist.

Taking over from Ken in the Moss Band, which shows several recent changes, is Ken Garbett, and the new line up as follows: Jimmy Moss (leader, bass, tpt.); Laurie Naff and Harry Moores (altos); Johnny Jackson, Des Hainsworth (trns.); Ray Johnson (bar.); Alan Walker, Kim Corden, Bernard Machin (tpts.); Jack Smith (drs.); George Walker (bass); and Freddie Turner (voc.).

TWENTIETH BIRTHDAY



As already announced in the Melody Maker, Jack Chapman last week celebrated his twentieth birthday at the Albert Ballroom, Glasgow. Above, Jack (right) can be seen receiving the congratulations of manager Alec Warren, whilst vocalist Margie Dell looks smilingly on.

BIG CHANGE OF POLICY AT PLAZA BALLROOM, GLASGOW

A CHANGE of band, which may denote a change of policy, makes big news at the Plaza Ballroom, Glasgow. As announced briefly in last week's Melody Maker, the present band under Joe Douglas will finish on March 4, and will be succeeded by a band under the leadership of Donald Cunningham, who is at present playing piano with John Holton at the Locarno Ballroom, in the same city.

From the opening of the Plaza, in 1922, until shortly before the war, the management engaged in direct dealings with bandleaders, but this policy was altered by the successive bookings of Bennie Loban, Matt Moors, George Colborn and Joe Douglas, through the Mecca Agency.

Shooting outrage at Eire dance hall

ON Sunday night, February 5, armed men fired several shots through the windows of the Monaghan Public Utility Society Dance Hall at Carrickroe, Emyvale, Co. Monaghan. A dance was in progress at the time and about two hundred people were present. Ten of the dancers, four women and six men, were injured.

When the shooting commenced all the dancers took cover in the corners away from the windows. The injured were taken to the County Hospital at Monaghan, where it was found that none was seriously injured, and they were later discharged after treatment.

Police searched a wide area in an endeavour to capture the gunmen. It is understood that political parties in the district are disputing the control of the Dance Hall.

EIRE NOTES

Tuesday, February 7, saw the concluding broadcast of Garry Moore and his Kuluwa Hawaiians from Radio Eireann. It is hoped that this popular feature will be revived shortly. . . . The Royalla Swing Sextet, with Mary Dowell and Tommy Nolan, aired from Radio Eireann studio on Thursday (8th). . . . Jimmy Mason and his Gresham Hotel Orchestra recently entertained the patients at the Phoenix Park Chest Hospital, Dublin. . . . Tommy Fingles and his Hillybilly Band from Drogheda broadcast on Wednesday (8th) from Radio Eireann.

Blanche to leave

After a two-year run at the Beach Ballroom, Aberdeen, broken only by a short engagement at the Wimbledon Palais a few months ago, Blanche Coleman and her All Girls Band bid farewell to their Scottish admirers in April and seek fresh pastures.

Ready for her future plans, Blanche requires talented girl musicians, who should send their qualifications to her c/o the Beach Ballroom. A big welcome-back party was thrown by Blanche a few days ago for her pianist, Audrey Atkey, who returned to the band after six months on the sick list with a broken leg.

STOCKTON-ON-TEES

January 19 was the second anniversary of Cecil Jack and his Band at the Jubilee Restaurant, Stockton, where they play for both modern and old time dances and for numerous private functions.

Altwist Cecil Jack leads the group which also includes G. Knox (pno.); T. Oswald (drs.); A. Smith (str.); T. Mitchison (bass); W. Patterson (tpt.); J. Pearson and B. Watkins (altos); G. Reynolds and F. Passmore (trns.).

LINCOLN

SIX BANDS FOR CHARITY

More than 300 dancing couples, many of whom came from outlying county districts, spent a thrilling evening at Lincoln's County Assembly Rooms on Tuesday, when the Lincoln Branch of the Musicians' Union staged an impressive Band Parade in aid of their benevolent fund.

Swing, jazz and "old tyme" filled the varied programme, presented by the six local bands taking part.

Success of the effort was summed up by the branch's secretary, Mr. Len Robinson, who told the Melody Maker, "This, our second event, beats the first. Everything went off to schedule and our efforts—or should I say the efforts of the bands—were greeted with immense enthusiasm."

The bands taking part were Mrs. Len Marshall's Dance Orchestra; Eddie Bishop and his Clubmen; Ken Walker's Quartet; Fred Watson's Melody Four; Eric Brewin and his Players; and last, but not least, the Premier Five under the direction of Jack Pridgen, who supplied a large percentage of the "Old Tyme" favourites.

SOUTHEND

THE BAKERLITES' KURSAAL DEBUT

The "Bakerlites," a new vocal quintet, recently made their debut at the Kursaal Ballroom, Southend. Howard Baker, who has been responsible for giving many top-line vocalists their early chances (Vera Lynn, Dorothy Squires and Gloria Brent may be counted amongst these), has been carefully rehearsing this new act for some weeks.

In addition to solo vocalists Joyce Carlisle and Bill Elliot, the "Bakerlites" include pianist Teddy Lawford, tenorist Basil Skinner and trombonist Ernie Houghton.

Further to our story two weeks ago, concerning the new musical policy at the Queen's Hotel, Westcliff, it should be made clear that Howard Baker is acting as musical advisor to the management and is responsible for the present series of one-nighters and Sunday concerts.

WARRINGTON

EDDIE MENDOZA PLEASES THE G.I.'s

American airman's enthusiasm at their Burtonwood (Lancs) base for Eddie Mendoza and his Spivs on their December appearance has resulted in a return engagement for the group on Sunday, February 19.

The presentation, re-titled Eddie Mendoza and his Crazy Kings of Korn, will include a floor show by the band after they have played for dancing in Club 99. Jean Marlow, who is voted by the personnel as "one of the best singers to appear in the club," will be featured. Eddie has been billed as the English Spike Jones.

First 1950 dance engagement in the Club 99 by Jimmy Fogg and his Orchestra, a Warrington outfit, took place on Saturday, February 4. Attraction at the camp's N.C.O. Club the following day—for two dances—were Freddie Eatock's Orchestra and Bill Gregson's Band (from the Tower Ballroom, New Brighton).

MELODY MAKER INCORPORATING 'RHYTHM'

Member: Audit Bureau of Circulations
109, HIGH HOLBORN, LONDON, W.C.1.
Telephone: TEMple Bar 2468

Editor: PAT BRAND

Associate Editor: JACK MARSHALL
MANCHESTER OFFICE:
Provincial News Editor: JERRY DAWSON, 2-4, Oxford Road, Manchester, 1. Phone: Central 2222.

NEW YORK OFFICE: Leonard Feather, 1, Sheridan Square, New York, N.Y.

HOLLYWOOD OFFICE: Stuart Allen, 3309, Charleston Way, Blair Drive, Hollywood 28, California.

PARIS OFFICE: Henry Kahn, 16, Rue Claudel, Paris 9e.

AMSTERDAM OFFICE: Bob Zeverlyn, P.O. Box 408, Amsterdam

SYDNEY OFFICE: Jim Bradley, "Australian Music Maker and Dance Band News," Nicholson House, 416, George Street, Sydney.

COPENHAGEN OFFICE: Harald Graf, 8, Ved Volden, Copenhagen.

GERMAN OFFICE: Dr. Dietrich Schulz-Kohn, Holagroben 3, Hannover.

EV'RY DAY I LOVE YOU

(Just a Little Bit More)

DAREWSKI MUSIC PUBLISHING CO.
9-10, NEW COMPTON ST., LONDON, W.C.1

ACCORDIONISTS!

J. B. CUVILIER
tunes and repairs 90% of the leading accordion players' instruments. Yours will get the same expert treatment. All work guaranteed. Write, Phone or Call.

4, Stangeriff Mews, South Island Place, Bristol, London, E.C.2. Phone: BELLIAM 4342



LOUIS ARMSTRONG

Tops on Trumpet
ALWAYS USES A
RUDY MUCK
(Trade Mark)
MOUTHPIECE

ALBERT HALL
The well-known Trumpet with TITO SUBIN, also

JACKIE ARMSTRONG
Top of the N.E. Full Trumpetist are both Rudy Muck enthusiasts

Heavily silver plated. 3 models to each instrument. Each in a leather vest-pocket case.

CORNET OR TRUMPET £13.5
TROMBONE £25.0
Prices include P. Tax.

If your dealer hasn't one in stock ask him to get one for you to try.

FREE! Illustrated Brochure
Send for your copy

Dallas

CAMPBELL CONNELLY & CO. 10, DENMARK ST., LONDON, W.C.2

A Beautiful Ballad Foxtrot

BEST OF ALL

Coupled with

THE BLUE SKIRT WALTZ

Great Orchestration

YOU REDHEAD

(Quick-Step)

BEDS AND BERTS

MONSHIN BUSY WITH COUNTY DATES

The Bernard Monshin Orchestra has several important engagements scheduled for the current month, including a big event sponsored by the Duchess of Gloucester which was held at Hatchingbrooke Castle on February 10. The Monshin organization is also providing orchestras for both the St. Neots Farmers' Ball and Hitchin Police Ball today (17th), and Bernard will be leading personally at the latter event.

The above-mentioned activities are additional to the Monshin Orchestra's residency at the Bridge Hotel, Bedford, where Saturday Dinner Dances continue to be a popular feature. At Welwyn Garden City, the Murphy Radio Sports Club, which provides dancing every Sunday, is featuring the "Nitehawks," a successful local outfit whose present line-up is K. Clark (alto); V. Brown (str., acc.); W. Head (pno.); B. Smith (tpt.); W. Bailey (bass); M. Wright (drs.) and Marie Harris (vocals).

PROVINCIAL PARS

THROUGHOUT the past week Cyril Stapleton and his Orchestra have been continuing their highly successful provincial tour, appearing at Birmingham, Felixstowe, Tunbridge Wells, Norwich, Lowestoft and Darlington. The band appears at the Grafton Rooms, Liverpool, today (17th); at Harrogate on Saturday (18th); and at the Odeon, Newcastle, for a concert this Sunday (19th).

Also in the North-West this weekend, Sid Phillips and his Band can be heard tonight at the Palais de Danse, Ashton-under-Lyme, and on Saturday (18th) at Higher Broughton Assembly Rooms, Manchester.

Missing from the The Dancant programme by Frank Sherry and his West End Music from the Belle Vue Hotel, Southport (February 8, 9, 10, 11), was vocalist Frances Bee, who was suffering from a cold and had to withdraw just before the band went on the air.

Success of the Humphrey Lyttelton Jazz Show organized recently by the Liverpool Jazz Club at the Tivoli Theatre, New Brighton, Wirral, has resulted in the club's officials re-bookings the theatre on Sunday March 5 for a concert by the Yorkshire Jazz Band and the Merseyside Jazz Band. . . . The club paid its first visit to Warrington last Thursday week (9th) when, at the Parr Hall, it presented Gene Cottrell (clar.), Teddy Davies (tpt.) and the Merseyside Jazz Band.

Commencing tomorrow (18th), the newly-formed Lancashire Society of Jazz Music will meet each Saturday night at the Thatched House Hotel, Newmarket Place, off Market Street, Manchester. Resident band will be the Saints Jazz Band, which is rapidly building up a big reputation in Manchester district. — JERRY DAWSON.

EDMUNDO ROS

LEADER OF BRITAIN'S MOST POPULAR LATIN-AMERICAN MUSIC



66 The range of Latin American instruments which John Grey & Sons have made to my specifications have never been bettered, and I urge every keen player of my type of music to use them. These instruments will give your playing the true authentic Latin-American touch, and are identical with those I play myself.

Play the Latin-American Way with Edmundo Ros Instruments.

Try them at your local dealers. An brochure giving details of full range free from the manufacturers.

JOHN GREY & SONS (LONDON) LTD.
74/75, IRONWORKER ROW, E.C.1