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FRIDAY, MAY 20th, 1949 No. 137 PRICE FOURPENCE

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NEW BAND POLICY AT GROSVENOR

SYD LIPTON MAKES CHANGES IN BAND

Dispenses with strings and . . .

. . . books Latin Music

NEWS BREAKS THIS WEEK THAT COMMENCING JUNE 9 SYDNEY LIPTON WILL ALTER HIS COMPLETE ORCHESTRA AT THE GROSVENOR HOUSE WITH THE EXCEPTION OF THREE OF HIS PRESENT MUSICIANS. LIPTON INFORMS US THAT HE IS DISPENSING WITH STRINGS COMPLETELY AS HE FEELS THAT THE MANY VISITORS FROM ABROAD WHO ARE EXPECTED AT THE HOTEL DURING THE SUMMER SEASON, AND THE YOUNGER PATRONS, REQUIRE MORE MUSIC IN THE BOP AND DANCE IDIOM.

We understand from Mrs. Maconnell, Public Relations Officer of the Hotel, that by June 9 they expect to be keeping the restaurant open until 2.30 a.m. under the new order. It can be anticipated that Lipton's new orchestra and the Hermanos Deniz whom, as reported elsewhere, he has engaged to play opposite his own band, will give the patrons first class entertainment.

The new band will consist of two trumpets, one trombone, four saxes and three rhythm. Bill Shakespeare, that well known instrumentalist will play first trumpet and Harry Hayes first alto. Bobbie Mickleburgh will be doubling trombone and trumpet and the three members of the present orchestra who will remain are Peter Knight pianist and arranger, Ivor Beynon alto and Arthur Lerner bass.

This new orchestra will be on the lines of Lipton's pre-war Grosvenor House band and remembering the excellent broadcasts we heard from him then, it is to be hoped that we shall have the chance of hearing the new band in the very near future. The singer will be that glamorous twenty two year old vocalist Pat Hutton.

HERMANOS DENIZ

Also engaged for Grosvenor

THAT EXCEEDINGLY POPULAR LATIN-AMERICAN GROUP, THE HERMANOS DENIZ, WHO HAVE BEEN RESIDENT AT THE COCOANUT GROVE FOR NEARLY THREE YEARS, WILL BE LEAVING THAT CLUB SHORTLY TO TAKE UP A NEW ENGAGEMENT AT THE GROSVENOR HOUSE. THIS FINE RESIDENT JOB WAS NEGOTIATED BY THE GROSVENOR'S MUSICAL DIRECTOR, SIDNEY LIPTON AND THE HERMANOS DENIZ WILL PLAY OPPOSITE HIS OWN ORCHESTRA.

The group which was formed three years ago, just prior to commencing their engagement at the Cocoanut Grove, have gained increasing popularity from their excellent broadcasts and the fine sense of intricate Latin-American rhythms that have pleased so many dancers, from the patrons of the club to the authentic championship dancers for whom they played at the Star Ball.

The band which leaves the Cocoanut Grove on the most amicable terms with the management, will commence at Grosvenor House on June 9. The line up will, of course, be Jules Ruben piano, Rico Pandero bongoes and gandaretta, Joe Deniz plectrum guitar and vocals, Carl Kann bass, Noel Brown marracas, Miguel Delgado the sensational Portuguese singer and Frank Deniz leading on electric guitar. We understand that we might shortly be hearing this excellent combination on records.

PHILADELPHIA ORCHESTRA will BROADCAST

Difficulties overcome

HAROLD FIELDING HAS OVERCOME THE DIFFICULTIES WHICH AROSE BETWEEN HIMSELF AND THE B.B.C. REGARDING FEES FOR THE PHILADELPHIA WHO COMMENCE THEIR TOUR OF ENGLAND THIS SUNDAY MAY 22. THE ORCHESTRA'S FIRST EUROPEAN CONCERT WILL BE BROADCAST FROM THE BIRMINGHAM TOWN HALL THIS SUNDAY.

The first part of the programme which will include Strauss's Symphonic Poem "Don Juan" and Mendelssohn's "Italian Symphony" will be heard in the Home Service at 7 p.m. The second part of the concert will be heard in the Third Programme and will contain "Louisiana Story Suite" by the distinguished American music critic Virgil Thomson and Brahms' Symphony No. 2.

Listeners unfortunately will miss Eugene Ormandy's own transcription of the Bach "Toccata and Fugue in D Minor."

LEADER SIGNS ARNOLD FOR ANOTHER YEAR

Harry Leader informs us that he has just signed Maurice Arnold for a further year's contract. This will make Arnold's third year with Leader at the Astoria. We offer our congratulations to Arnold who will shortly be signing another long term contract wita Miss Muriel Brenner whom he will marry on August 14. This will be during the band's fortnight vacation from the Astoria.

Leader has also signed Reg Driscoll for a further year. Driscoll has recently been filling in with the orchestra.

SERIES FOR RAY MARTIN

"Melody from the Sky"

RAY MARTIN and his "Melody From The Sky" Orchestra will commence a new series titled "Dancing With Strings" in the Light Programme at 11.30 p.m. this Sunday May 22. Martin will be using his regular combination of strings, woodwind etc., but will be playing dance music instead of the light music which has been such an interesting feature of his previous broadcasts. Featured vocalist with the orchestra will be that excellent singer Lee Lawrence.

BROADCAST FOR POWELL

Tenor sax returns to orchestra

HAYDN POWELL is continuing to please the many dancers at the Grand Pavilion, Porthcawl and he informs us that his tenor sax-oboe player Tex Hannaby has now rejoined the orchestra having recovered from his recent serious operation. Powell's light music ensemble will broadcast again on May 22 and included in the programme will be a piano novelty written by Lloyd Thomas, the well known organist. The number is entitled "Country Capers" and is being published by Cinephonic.

The line-up of the ensemble is as follows: Powell on trumpet, Dave Lewis lead violin, Willie Morton violin, Jack Turner cello, Joe Quinlan bass and accordion, Bobby Knowles piano, Tex Hannaby clarinet and oboe and Frank Galley vibraphone.

STRAUSS CONDUCTS NEW SYMPHONY

OSCAR STRAUSS, world famous composer of "Tales from the Vienna Woods," "Chocolate Soldier" etc. last week conducted the New Symphony orchestra when they recorded six sides for Decca. This grand old man of nearly eighty, conducted with the spirit and vigour of a man many years younger. We understand from the instrumentalists present that he extracted the very essence of the various works performed with his brilliant conducting and expressive hands.

D. H.

Best Sellers List

1. 12th Street Rag. (Chappell.)
2. Lavender Blue. (Sun.)
3. Powder Your Face With Sunshine. (Chappell.)
4. Far Away Places. (Leeds.)
5. In a Shady Nook. (Keith Prowse.)
6. On The S.S. (Strauss Miller.)
7. Red Roses For a Blue Lady. (Lawrence Wright.)
8. How Can You Buy Killarney? (Peter Maurice.)
9. Strawberry Moon. (Kassner.)
10. Put Your Shoes On Lucy. (Noel Gay.)

GRACIE'S EMPRESS TRIUMPH

Gracie Fields, prior to her very successful concerts at Empress Hall, was caught by Musical Express cameraman Hanlon, leading a celebrity choir. L. to R. are her accompanist Leslie Paul, her Musical Director Teddy Holmes (of Chappell's), Mark White of Empress Hall, Gracie and Paul Fenoulhet, who conducted his orchestra for her.

TITO BURNS FOR DECCA

First recording on June 7

ON JUNE 7 TITO BURNS AND HIS MUSIC WILL MAKE THEIR FIRST RECORDING FOR DECCA. THIS NEWS IS NOT STRANGE TO MUSICAL EXPRESS BECAUSE IT WAS THROUGH THE AEGIS OF THIS NEWSPAPER THAT TUTTI CAMARATA'S ATTENTION WAS DRAWN TO THE GROUP WHEN HE WAS LAST IN THIS COUNTRY. BOTH CAMARATA AND HARRY SERTON DECIDED TO HEAR THE GROUP AND THEIR TEST WAS SO SUCCESSFUL THAT THEY WILL RECORD FOUR TITLES ON THEIR FIRST SESSION. THREE OF THESE WILL BE WITH THE SEXTET AND ONE WILL FEATURE THE QUARTET CONSISTING OF THREE RHYTHM AND BURNS ON ACCORDION. THEY WILL RECORD AS ONE OF THEIR SIDES THEIR WELL KNOWN ARRANGEMENT OF "I'M FOREVER BLOWING BUBBLES."

Future broadcasts will include the Sextet playing opposite the Harold Smart Quartet for late night dance music on May 28 and on June 4 they will open the new series "Accordion Interlude" which will be replacing the present Accordion Club series. It will be recalled that the Sextet had a very long and successful run in the Accordion Club series when it first commenced. In the Interlude series Burns will be featuring the Quartet only. On June 9 Tito Burns and his Music will play opposite Cyril Stapleton and his Orchestra in the "Let's Make Music" series for five consecutive weeks.

In a recent issue of this newspaper, Musical Express correspondent, Steve Race, commented that the number titled "The Mood Changes" would make a very good signature tune for a band. Burns now tells us that he has commenced using this to sign off his programmes and it will of course be recalled that his shows commence with his own composition "Tete a Tito."

BROADCAST FOR IVY BENSON ORCHESTRA

IVY BENSON will be heard broadcasting with her orchestra next Wednesday May 25 at 1.15 p.m. in the Light Programme. Since her return from the Middle East she has been appearing in variety. Last week the band appeared at the Empire, Pendleburry and they are currently in the middle of a successful week at the Empire, Oldham. After their broadcast next week the band will travel to Filey to open their resident season at the Butlin Camp.

PARIS FESTIVAL

Fully illustrated story on Page 4

RABIN RETURNS TO MALVERN

WHEN the Oscar Rabin Band appeared for a one night stand at the Winterguardens, Malvern on Friday May 6, all tickets had been sold three weeks prior to their appearance. The evening was such a great success that a return date was booked immediately for June 15 in order to enable the many fans who could not get tickets for the previous show to have the opportunity of seeing the orchestra.

The Rabin-Davis Agency are booking bands for the summer season at the Seaburn Hall, Sunderland and orchestras already booked include Oscar Rabin, Felix Mendelssohn and Primo Scala.

HARRY ARNOLD DISBANDING

HARRY ARNOLD the well known Swedish bandleader and tenor player informs us that after his long resident engagement at Malmo he decided to disband his orchestra at the end of April. Arnold is now playing tenor with Thore Ehrling's band which he tells us is the very best in Sweden and which has some very fine instrumentalists in the line-up. Two of the members alto player Arne Domnerus and trumpeter Gosta Torner have just appeared in the Paris Jazz Festival.

Among the many artists appearing in Stockholm at the moment are the wonderful Katherine Dunham ballet, June Richmond and Charles Judah. Judah has had great success at the National Dance Hall and has done many broadcasts with different orchestras. Arnold also told us that future artists they expect to see this summer include former Count Basie trumpeter Buck Clayton and the incomparable Benny Goodman. It will be recalled that Arnold, himself, is also a fine arranger and has written and scored several numbers for our own popular Skyrockets.

THE L.P.O. FOR NOTTINGHAM

The London Philharmonic Orchestra have been engaged by the Nottingham Co-operative Society to perform at the Nottingham Albert Hall on June 27 and 28 as part of that City's Quincentenary Celebrations. As one of the items of their programme they will give the first performance of a special work composed for the occasion by Alan Bush and entitled "The Nottingham Symphony." On the Monday night the original manuscript of this work will be presented to the Lord Mayor for preservation in the City archives.

STOP PRESS

Due to great success of his recent appearance at Wimbledon, Leslie Baker booked return contract visit of three months with further options to play opposite Teddy Foster. Baker's sole agents are Kinn-Elliott Direction.

GRAPPELLY FOR THE MILROY

STEPHEN GRAPPELLY WHO HAS BEEN ABSENT ON THE CONTINENT FOR SEVEN MONTHS RETURNED TO ENGLAND THREE WEEKS AGO FOR A MINOR OPERATION. DURING HIS RECUPERATION HE WAS APPROACHED BY JOHNNY MILLS, PROPRIETOR OF THE EXCLUSIVE MILROY CLUB, TO TAKE A NINE PIECE ORCHESTRA INTO THE MILROY. GRAPPELLY HAS ACCEPTED THE OFFER AND WILL COMMENCE AT THE CLUB ON MAY 30.

Grappelly told Musical Express that as his co-director he will have Frank Barron on piano and that Russ Allen, who has been leading his own combination at the club since Paul Adam left to go to the Astor, will join the band as bass player and comedian. The remainder of the combination is not yet set as Grappelly flew to Paris last Tuesday to collect his library. However, on his return next Monday we hope to have complete details of the line-up.

Grappelly went to Paris seven months ago and formed his own orchestra which he conducted for the famous Bernard Brothers at their club San Majeste in Paris for three months. He then joined his old partner the famous Django Reinhardt for a four months tour of Italy. Reinhardt and Grappelly during their stay in Italy played with a famous Italian trio, pianist of which, Travajoli, has just appeared at the Paris Jazz Festival. Stephan hopes that Labour Permits being possible his old friend Django Reinhardt might shortly join him at the Milroy.

VAN BEINUM

Last appearance with L.P.O. till 1950

VAN BEINUM conducted the L.P.O. for the last time this year at the Albert Hall on Thursday May 12. The programme consisted of two works only, Schubert's Unfinished Symphony and Mahler's "Das Lied Von Der Erde", in which the soloists were Eugenie Zareska and Richard Lewis. Van Beinum in less than six months has worked wonders with the orchestra. It is no exaggeration to say that the string playing has improved one hundred per cent. Moreover, the whole orchestra play as a team.

Mahler's difficult score was played as superbly as it was interpreted. The more discriminating of London's music lovers owe Van Beinum a great debt. At the end of this concert they showed that they were aware of the fact.

Some months ago the brilliant first oboist with this orchestra, has been "captured" by the Philharmonia. Rodcliffe has the most enviable, but justifiable, reputation among musicians of being, with Leon Goossens, one of the world's finest exponents on the oboe. To replace him will be a most difficult task.

M. R.

"MET" STAR ADOPTS LONDON

And Why Not?

Lovely provocative Doris Doree, New York Metropolitan star singing lead-roles in Covent Garden's forthcoming Wagner "Ring" operas ("Valkyries" May 31, "Gotterdamerung" May 25 and June 8) wants to settle permanently in London.

Since Covent Garden's Karl Rankl chose her from New York's opera ranks to help revive opera at the "Garden" after the war, Doris gum-chewing New Jersey girl with a voice of gold — has seized every chance to sing in London.

"I arrived here in the Freeze Up of '46-47 and stayed in bed to keep warm," she says. "But I found I didn't catch colds in London as I do in New York, where central heating is overdone. I aim to live in London and do European and American tours."

SONNY ROSE

O.B. on June 11

NOW that outside broadcasts are scheduled to recommence Sonny Rose and his orchestra will be heard broadcasting from the West End Dance Hall, Birmingham on June 11. This programme will be heard in the Midland Home Service at 7.45-8 p.m. and although it is not yet confirmed that this will be total [illegible] we assume it. If his show is [illegible] these popular resident vocalist Billy Richards will be featured.

Bob Russell well known member of the Rose band informs us that the popular Hedley Ward Trio will play a summer season at the Tower Ballroom during Leslie Douglas's absence at Southport. We understand that there will also be a Latin American group under the direction of well known swing exponent Arthur Slater in a relief combination on Saturday nights at the same hall. It is also rumoured that genial Bert Thomas manager of the Tower Ballroom is considering a twice nightly system of dancing there.

JACK SIMPSON FOR GREEN'S

JACK (British Times) SIMPSON has been booked by Alfred Preager in conjunction with Chalmers Wood to appear at Green's Playhouse Glasgow for two weeks commencing June 20. This will be followed by a week of one night stands. Simpson will augment his Sextet for this occasion with four saxes and trumpet. Together with vocalists this will make a four-teen piece outfit and we understand that Jack will be featuring his latest vocal discovery Jerry Deane.

D. S.

THE WEDDING OF ALAN DEAN

Most important musical event of the week was the wedding of Alan Dean (ex Tuesday) to Miss Muriel Hoffman. Alan represents, together with The Reynolds, all the best shows on the air and every celebrity in the business was present at the brilliant reception. M.E. cameraman Hanlon caught Benny Lee giving the charming bride some sound advice! Round them (l. to r.) are Terry Devon, Tito Burns, Harry Leader, Alan Dean, Johnny Johnson (best man), Frank Weir and Nat Temple.

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THE VOICE

A COMPARISON

One of the most exciting events in music is the Paris Jazz Festival. It is truly remarkable that such an affair was not considered for London where Jazz has made history and which city produces the best this side of the Atlantic. It is also equally surprising that New York or any other American city famous for its contribution to Jazz history is not the venue of the great annual Jazz Assembly. To Paris falls the good fortune to stage this colossal show, attracting all the star players from the United States and Britain. Last week we published the first on-the-spot report from our own critic Steve Race. It reads like a star studded panorama, with fabulous characters, fantastic players and all the excitement of a Jazz Arabian Nights. This is how it must have appeared to that distinguished musician Steve Race and if he presented it in that manner he did so justifiably. But reading it, the profession will have discerned something much more profound in Race's story than the mere glamour of the moment.

THE MUSIC

Steve Race told us of the music, the technique, the style, the tone, the mistakes, the errors, the successes and failures with the candour of a great journalist and with the authenticity of a great musician. Where else could you read such an intelligent report on this great occasion? Of all the periodicals in Britain which reported upon the Paris Festival the Musical Express has taken first place. It is a measure of the incomparable service we give to our readers. This newspaper sends out only the most talented and most knowledgeable reporters and critics to represent it. That is perhaps why, among all the entertainment periodicals in the world, Musical Express leads and others follow. This week Steve Race's story from Paris is even more thrilling than the last.

THE BATH FESTIVAL

At home, here in London, we are watching with great interest the Festival of the Arts at Bath, commencing on May 15 and finishing on May 28. In the realms of more serious music there will be world famous orchestras including the London Symphony Orchestra, the Boyd Neel String Orchestra, the Busch Quartet, the Bournemouth and the Hallé Orchestras and the great Amsterdam Concertgebouw, apart from famous Choirs. Great conductors also will be appearing, including Van Beinum and Barbirolli. For this most important occasion Musical Express has sent its distinguished Music Editor Malcolm Rayment. His dispatches will appear in this newspaper concurrently with the Festival. Rayment is probably the most outstanding personality amongst the intelligentsia of the profession. He will do at the Bath Festival what Race has done at the Paris Festival, but in an entirely different sphere. No other newspaper in this country is in a position to give its readers such authentic musical reporting upon current musical events.

THE GOODMAN STORY

This country needs Benny Goodman. Just when interest in this type of music is on the wane we need more than ever a fillip such as a great American star like Benny Goodman can give it. As announced in Musical Express last week, Val Parnell, Palladium Chief has offered Benny Goodman a season to play at this great vaudeville house starting July 4. There is doubt whether the Musicians' Union will countenance it. If Goodman comes over as a vaudeville act, that ought to be the end of the matter. But if the Union is allowed to stop Goodman's visit by reason of the fact that he is a musician and that he is bringing musicians with him, then it will be doing irreparable harm to the interests of jazz generally. We need to import new blood to stimulate interest. That interest is needed not only from the public but from musicians themselves. A visit from a star like Benny Goodman can do nothing but good and we should be grateful to the Palladium management for this opportunity. It would be well to remember that the Palladium made it possible for Britain to have the greatest variety orchestra in the world —The Skyrockets. This reminder is the more timely when at this moment other houses are leaning towards the idea of cutting down on their orchestras.

THE SUPERSONIC SOUND

New Title for the "Dynamo of the Saxophone"

TRANSATLANTIC American Commentary

by

CHICK MADISON

THE newest thing to come upon the musical scene in many a year has been the exciting sax-tooting of the renowned "Dynamo Of The Saxophone," the amazing Illinois Jacquet, but for some time nobody has been able to come up with an apt definition of the Jacquet style other than to say it's the "gonest" or the absolute ultimate in reed playing and technique.

While the music critics have failed in their efforts to precisely define what smile from the Jacquet horn, it has been learned that instructors in prominent music schools have had a word for it for quite some time. They call it the "Supersonic Sound" and it has also been learned that a number of leading music teachers have made an extensive study of the results Jacquet achieves when he blows into the stratosphere to hit a range that heretofore wasn't believed possible on the tenor saxophone.

Such Jacquet records as "Blues Part Two" from "Jazz At The Philharmonic," "King Jacquet," "Jet Propulsion" and "Mutton Leg" are prime examples of the "Supersonic Sound" that is the creation of the mighty mite of the saxophone. On these records, which are typical of the exciting Jacquet sax technique, the famed instrumentalist literally does the impossible with a mere saxophone.

Although Jacquet has countless imitators, no other saxophonist yet come forth to seriously challenge his position as the absolute peer of all modern saxophonists, and in many quarters he is looked upon as the greatest instrumentalist of all time. On top of his acclaim as a history-making musician, Jacquet is also one of the biggest box office attractions in the name band field with a string of broken attendance records to attest to that.

* * *

CLARK DENNIS headlined the State of Israel benefit staged at the Riviera Country Club on May 14, singing his best-selling Capitol platter versions of "Tenderly," "Gatway Bay" and "Jabberwocky."

Dennis has answered Los Angeles Police Chief Horrall's request and will be on hand for the last night of the Shrine Police benefit, May 25.

* * *

FRANK DeVOL set by Capitol execs to batten backgrounds for Margaret Whiting, Kay Starr, Jack Smith and Mel Torme, in addition to cutting instrumentals of his own musicrew for single and album releases. DeVol continues as Musical Director of Capitol Transcriptions as well.

The stage of New York's Carnegie Hall and the very rafters of that hallowed showplace rocked at a benefit jazz concert that featured such outstanding stars as, left to right, bandleader Buddy Johnson on piano, Erskine Hawkins on trumpet and the renowned "Dynamo Of The Saxophone" Illinois Jacquet. Introducing the stars is the noted Broadway columnist, Ed Sullivan.

MARGARET WHITING was first introduced to America's musical audience 10 years ago by Johnny Mercer on the latter's airshow and now they've been reunited for the first time on Capitol was singing Father Rich-ard Whiting, and the Whiting hits.

* * *

MAESTRO Eddy Howard racked up an amazing 1,550 movers during his second week at the New York Statler, a new high for the season and now the bosses want to extend his engagement but the "To Each His Own" leader must beg off, due to a Capitol Theatre booking slated for May 16. Howard and his manager, W. Biggie Levin, setting up another music publishing house in addition to their Lake Shore Music and have tagged new firm, Winnetka Songs.

* * *

A GROUP of shives of more than average nerve made off with a haul of articles valued at about $2700 from the bus of bandleader Buddy Johnson while Buddy and his band were playing a one-night stand at Cleveland's Municipal Auditorium.

Entering the parked bus through an unlocked side window, the daring thieves completely looted the vehicle sometime during the four-hour period the Johnson crew was holding forth on the bandstand of the Auditorium. Included in the loss were articles of clothing and other luggage of the Johnson musicians and a brief case containing the scores of several new arrangements and songs Buddy had just written.

The Johnson bus was parked near the side entrance of the Auditorium in a well-lighted and busy thoroughfare. The robbery was discovered shortly after 1 A.M. when driver Billy Baxter returned to the vehicle to find the interior in a shambles. Later investigation disclosed that one policeman on duty in the neighborhood recalled having noticed activity inside the bus shortly before midnight but had passed it off as nothing out of the ordinary.

It was indeed fortunate that the Johnson band had only two more one-nilers before returning to New York for the entire group was left with only the uniforms they were wearing. Since they had just gone out on a short tour, it was also fortunate that the members of the Johnson crew had taken less belongings with them than they would have taken on a tour of longer duration.

While Buddy is hoping the culprits will be apprehended and the band's personal losses recovered, he's particularly anxious over the whereabouts of his manuscripts, which are of no value to anyone but himself.

* * *

SARAH VAUGHAN, the incomparable song stylist of the "Magic Voice," who scored one of the greatest triumphs of her career in her engagement at Ciro's, has been held over in the film capital by popular acclaim and moved over to the Cashah nitery for a three-week run, which got underway Monday, May 10.

Miss Vaughan was to have departed the west coast following her Ciro's engagement during which she was credited with topping a number of long standing attendance records, but was persuaded to stay over for her run at the Cashah at a salary of $2250 weekly.

The singing star's holdover in Hollywood necessitated the cancellation of bookings at the Paradise Theater in Detroit and the State Theater in Cleveland, which were scheduled for the weeks of May 20 and May 27, respectively.

* * *

THE exciting new orchestra of Milt Buckner, former star pianist-arranger of Lionel Hampton's band, may take to the bandstand of the popular Club Harlem in Atlantic City for a summer-long engagement in the Buckner crew's first nitery location booking.

Billy Shaw, headman of the Shaw Artists Corp. the agency that handles the powerhouse Buckner band, revealed this week that he is currently in the midst of negotiations with the management of the resort nitery and may cancel the extended southern tour he had planned for Milt this summer in order to showcase the band in Atlantic City.

That Milt is going to be the newest alumnus of the Lionel Hampton aggregation to crash the big time is indicated by the great acclaim already accorded his first MGM record of "Milt's Boogie" and "Buck's Bop" by the nation's disc-jockeys.

"Britten gives me a headache"

says

MALCOLM RAYMENT

EVERY time a new work of Benjamin Britten gets recorded, this reviewer gets a headache. Britten's music presents to me an enigma that I am unable to solve. That the composer is extremely clever no one will deny; that his music is great, many will agree. One can often find passages that arouse one's admiration in an small degree. Side by side with them will occur other passages that seem either meaningless or very common, not to say "corny." Often too, I find something repugnant about it, particularly the later works.

To me, Britten's most enigmatic work is "**The Holy Sonnets Of John Donne**" which are un vocal pieces, the "Theme and Variations" being a fantastically difficult exercise, with a cadenza for flute and voice at the end. Janice Michaus must indeed be amazed these excessive difficulties, and although I am not a lover of vocal displays for their own sake, I cannot help but feel that this is a pity, because this piece could sound, with a less proficient artist.

Very much in the same vein, though usually not in the same class as Janice Michaus, is **Lily Pons** who I am afraid has had very little good said about her by me. By far the best record she has made that has come my way is the "**Maids Of Cadiz**," by **Delibes** on **Columbia LX.1176**. Her style and intonation are here very good indeed. On the other side she sings the "**Blue Danube**," which begin with intonation is far from flawless. At the end however there is a cadenza for voice and flute—here backsaying this effect has been—that is beautifully sung. The orchestra is conducted by **Andre Kostelanetz** who seems to have little feeling for Viennese waltzes, but makes a good job of the "Maids of Cadiz".

I have heard it said that "**Carmen**" can only be sung in French. In two months Columbia have issued two records of the "**Flower Song**," the first sung by James Johnston has already been reviewed. It was on the cheaper label. Now on **LX. 1171** (dearer label) we have it sung by **Raoul Jobin**, Johnston sang in English, Jobin naturally sings in French. This is not the only difference between them. I will not bother to enumerate them. I will merely state that in spite of the dearer price record is worth fifty of the other.

Marjorie Thomas sings two of **Dvorak's Biblical Songs**, "**Hear Me, O Lord**," and "**Turn Thee To Me**," on **H.M.V. 9746**. This is a fairly good record, but I find Marjorie Thomas's vibrato too pronounced for my liking. I prefer her in Handel's "**Verdant Meadows**," and "**On Rest In The Lord**" from Elijah by Mendelssohn on **H.M.V. C 3617**. The first of these is particularly lovely music, even if the S's do come out with a bit of a hiss.

Also from the Elijah are "**Is Not His Word Like A Fire?**" and "**It Is Enough**," which Dennis

(Continued on page 4)

SID DEAN'S BRILLIANT LATE NIGHT BROADCAST

Dance Music put in a New Class!

I WOULD like to place it on record that Sid Dean and his Band have put late night dance music on an entirely new level. Last Friday night's broadcast, brilliant from all aspects, brought back to the late music transmission all the excitement and quality it has lost, plus a lot more. This is not only a great band, with plenty of excellent vocal work by some really fine singers, but it is a complete radio show of the highest order. I cannot remember hearing so much interesting entertainment in a band broadcast for a very long time. When I say that I don't think what I used to hear was a patch on the Dean broadcast. The show was so carefully thought out, so well constructed, so perfectly rehearsed and presented, that I feel disposed to analyse it.

* * *

FIRST of all the programme of numbers was most discreetly chosen, then splendidly orchestrated and finally well played. Opening with "Sweet Your Face With Sunshine" Dean gave us some very interesting changes of tempo that would have made any lay listener sit up. Then came her started the show off brightly, which is the right idea. Then came that splendid singer Dick James with "Portrait Of Jennie" which he put over with all the soul he has for this type of number. A nice, discreet contrast. Then came the resident vocalists of whom I have things to say.

* * *

HARRY BOLTON, the male voice (also trumpet), is a consummate singer of popular or light songs, taking into his stride with equal artistry, the rhythmic type of number. He has a nice timbre and is always perfectly in tune. That's what dance bands need but cannot find. Diana Coupland, the female voice, has quality, style and perfect intonation. She is one of the most interesting dance band singers of the female sex I have heard. Well, what more can any band want?

* * *

BOTH these singers were excellent in a grand duet "Put 'Em In A Box" backed splendidly by plenty of whimsiks from the orchestra. It is not only their singing that inspires my admiration. It is the artistry with which they both work. They work together like an established vaudeville act.

* * *

AS if this were not enough for the listeners, Dean gave us that excellent artist Val Merrall, of whom I have said many complimentary things before. Val opened with a waltz medley by way of contrast (good showmanship this, Mr. Dean!) and it was pleasantly interesting all the way through.

* * *

THEN a surprise. Miss Coupland with the style and the beat, did what few of such singers can do. She sang very sweetly "Spoiled" with great charm and much sincerity, showing that she is unusually versatile.

* * *

IN "Go West Young Man" Harry Bolton put the number over in the best musical comedy tradition, showing himself a real performer and always perfectly in tune. In spite of the liberties taken in presenting this number, Bolton was never once uncertain of the note. That, too, is a rarity these days. But this artist is, of course, also a first-class instrumentalist.

* * *

THEN more showmanship from the orchestra in "The Wedding Of Lili Marlene" with all the descriptive tricks, all the trimmings (both musical and vocal) including marching and whistling until the climax came in a neat fade out.

* * *

MORE contrast. Benny Goodman's "Slip Disc" with the small group comprising clarinet, tenor, trumpet and rhythm section, played so neatly as any swing group in the country. Only one adverse criticism, and that's not for the band. The balance was responsible for the drummer being a little too far away from the mike.

* * *

THEN another pleasant interlude. Val Merrall singing "I Cried For You" in the manner of a truly great artist, but inspired by a perfect accompaniment from a great band.

* * *

NOW the versatile Miss Coupland sang "Put Your Shoes On Lucy" with all the style it is possible to put into a number, still with that infallible intonation. Followed Dick James singing as he alone knows how, "Need You" with the assistance of The Deantones, a vocal group associated with the orchestra.

* * *

NEVER flagging in interest, there followed about as good a boy and girl duet as I have ever heard on the air or in any first class wind and musical comedy. Bolton and Coupland were impeccable in their duet "Saturday Date".

* * *

FINISHING on a popular note, with the beautiful number from Brigadoon "Almost Like Being In Love", the orchestra finished this thrilling programme. The whole show had class. This man Dean must be a tremendously experienced showman. Taking his broadcast from all angles I can find not the slightest flaw in it. It will certainly be a lesson to many other late-nighters and will set a new standard of dance music broadcasting from now on.

* * *

ONE of the most charming shows of the week preceded this great band broadcast. I refer to the incomparable "Melody Lane" which features our own Dorothy Squires. I cannot understand why all the songwriters wanted a special representation of the Ballad when this, obviously, is their very own shop window! At any rate it is better by far than the dreary show that has been officially representing them.

My Radio Diary

By Lee Conway

SQUIRES is the queen of them all. There's nothing she cannot sing. Opening with the evergreen "Stormy Weather" her rendition of it was comparable with the finest American artistes I have ever heard. Followed ballads like "Gentle Evening Breeze" beautifully backed by the Choir directed by George Mitchell, Billy Reid's own "In All The World" and "The Dreamer," accompanied by the orchestra under the able direction of Frank Cantell, and the whole show well produced by Glynn Jones. If this isn't a shop window to make the British public ballad-conscious I don't know what is.

* * *

WATCH a bandleader named Percy Peers. I hope I've got the name right. Seems to have that one-trumpet-five saxes combination unless my ears deceive me. Just is doing big things with it. I have also got the idea that he is another discovery from the provinces, although I may be wrong. But he has a nice, interesting, commercial sound. I am making some enquiries about him and will be writing of him again.

* * *

TO Hughie Green the medal goes this week for his interesting show "Opportunity Knocks." Hughie has a personality perfectly suited to this kind of entertainment. Charlie Levin used to rule in this kingdom and when Carroll departed I would not have given tuppence for the chances of a successor. But along came the exuberant Hughie with a well produced and snappy show. He has the ability to make even an indifferent show sound interesting but he invariably puts on some unusual talent one would not hear elsewhere. I wonder if all the acts in "Opportunity Knocks" have to pass that Audition Panel?

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Part one of a brand new series on jazz appearing in serial form

"Thirty Years of Jazz"

by

JACK GLICCO

THE author, a trombonist, is and always has been almost exclusively a night club musician. He has played in all the clubs and bottle parties in the west end of London. In this new series of articles he paints a vivid picture of London's night life and what it was like to be a musician working in this unique environment.

NO other type of engagement offers the same excitement and atmosphere as a London night club. There must be thousands of musicians all over the country who can have no idea of what it is like working in places like these. Furthermore this type of playing is quite a speciality in itself. Not only that, but the life is very exacting and one has to be possessed of a temperament and stamina suitable for it. Having spent thirty years in this strange environment I feel somewhat qualified to reminisce. Of one thing I am certain. Musicians working in the staid atmosphere of a big orchestra or those in jobs like the B.B.C. cannot fail to be interested in a musical world as remote from their own sphere as the poles apart.

I BUY A TROMBONE

I start my jazz era in 1919 at the beginning of the jazz age. I was only twenty years old after the first world war when the new music captured the imagination of the whole country. This Dixieland music was brought to London, as you know, by the Original Dixieland Band. It consisted of five performers. Nick la Rocca (trumpet), Emil Christian (trombone), Larry Shields (clarinet), Dinty Moore (drums) and Russell Robinson (piano).

Now the popular tunes of the day were Tiger Rag, Clarinet Marmalade and Barnyard Blues (also called Livery Stable Blues). The latest and most popular dancing rendezvous in London at the time was Hammersmith Palais de Danse, still going strong to this day. In those days there were no restrictions concerning American or foreign bands playing here and the Dixieland Band came, saw and conquered London in the most sensational manner. This deal was negotiated by Mitchell and Hooker, famous American dance band promoters of that time. They were booked for three months but caused such a sensation that they remained for eighteen months.

At that time I could not dance or play an instrument and I went to Hammersmith more out of curiosity than anything else. It was the dance band that fascinated me most and after a thrilling evening I decided at once that I must get myself a trombone.

A week later I bought a second hand instrument store which in the Euston Road, proudly took it home, examined it with much awe and deep respect and put it on a shelf for safety. Some friends called at that moment and a young lady among our visitors quite unconsciously picked the settee on which I park herself. She sat down comfortably — on my new trombone of course. The instrument was beyond repair. Some time later I procured another one which I treated with greater care and began playing.

I then did what all musicians do to this day. I found a pattern upon which to mould my appreciation of the instrument by constantly listening Hammersmith Palais and listening to Emil Christian. He had a peculiar effect upon me and upon my future work on the trombone. But I made it my business to listen carefully to and study the other famous jazz bands of the day. There were others in London, of course.

RED DEVILS, JAZZ KINGS, CRESCENT CITY FIVE, LYRICALS

There were the Jazz Kings, the Red Devils, the Crescent City Five and perhaps the best known of the new British products that were quick to spring up with this new American vogue — Sid Roy's Lyricals. In those days each band had its own supporters, very much like a football team. All enjoyed tremendous popularity, but it is safe to say that the pioneers — the Dixieland Band — were on the top line.

It will be difficult for musicians to visualise the freedom enjoyed by the jazz players of that age. In the intervals it was not an extraordinary sight to see the American jazz aces shooting crap in the middle of the dance floor for tremendous stakes—and playing with (above all people) the governors! Perhaps the bosses were trying to get some of their money back for the salaries paid to these bands were colossal. But it must also be remembered that these players were held in the category of great and talented artists and they could do no wrong. Decorum had not entered into the curriculum of amateur rendezvous as we accept it today.

Well, after three months I managed to knock out a few tunes on the trombone and began looking for a job. That statement may astound some of you seriously minded musicians who prepared to spend years of study before allowing yourselves to be heard in public. But that was nearly thirty years ago when style and extemporisation meant more than the dots.

My first job was at the Avenue Club right in the heart of Soho, in Ham Yard. For those who do not know London, Ham Yard is a very small yard just behind Archer Street at Piccadilly Circus. But small as it is, there were no less than ten night clubs in Ham Yard at that time. Some of those I can remember are The Avenue, Mother Hubbard's, the Pavilion, the Gay Gordon, the Top Hat, the Hambone, etc.

THE AVENUE CLUB

The Avenue Club was run by Freddie Forde who had, to my knowledge, no less than four of such clubs at the same time and all in Ham Yard. I am an avid reader of all musical periodicals to this day and it is quite remarkable that Ham Yard has never been featured prominently in musical journalism. In this tiny thoroughfare most of London's jazz history has been made.

Freddie Forde started tea dancing at the Avenue Club as a special novelty. He was visited by the Police that this was illegal. But he challenged them on a point of Club Law. Apart from his other clubs mentioned here, he opened a select club in Chancery Lane, nearer the City, open only on Sunday nights. It was a magnificent room with a first class band and the food was superb. But after about seven weeks it was raided and closed down. Freddie was fined £250 at Bow Street with three months hard labour for serving drinks **BEFORE TIME** and also fined £250 and nine months hard labour for serving drinks **AFTER TIME!**

Ford appealed on the grounds that if the clubs were illegal, then there could be no such things as "before time" or "after time". He won his appeal. But during the raid there were forty night patrons in the club, very drunk. They were taken away in the police van, fined £3 each and Freddie paid their fines.

Forde was in Ham Yard eleven years. When the police raided the Avenue Club he opened premises next door, calling the new place the "Have-a-New". He had a staff of eight all day until 11 p.m., and a night staff of another eight. All of them were ex-pugilists. I met him only the other day, driving a big Mercedes, looking very fit. There are many musicians who owe a great deal to Freddie Forde to this day.

When the Avenue Club was struck off I had to look round for another job. That was a contingency the night club musician always had to face. But more of this next week.

(To Be Continued)

"There's no business like show business. . . . THERE'S NO BUSINESS!"

LONDON BAROQUE ENSEMBLE

Comes Into the Sun

by

MICHAEL G. THOMAS

ON Friday, May 6, Karl Haas and the London Baroque Ensemble gave their last concert of the season at Queen Mary Hall, Great Russell Street. The programme began with Notturno in C by Haydn, a delightful work for woodwind, brass and strings. This was followed by four two hurdy-gurdies — having been commissioned by the King of Naples who was a virtuoso on the latter instrument — it was later arranged by Haydn himself for the above mentioned combination.

Then followed a Sonata for Mandolin and harpsichord by Beethoven. This was admirably played, without any previous rehearsal, by Karl Haas and Denis Brain. A very unusual and delightful work by C. P. E. Bach, the Duet for Two Clarinets, was most ably played by Frederick Thurston and Stephen Waters. The next item was pleasantly familiar to habitués of these concerts: the 5 Contradances which Mozart wrote in the last year of his life. The most precious treasures have thus been revived, which too few music lovers realise. The aim of these concerts is primarily to entertain, and those who were present at that earlier concert when Cherubini's Pas Redoubles and Marches were given, will realise what sheer joy in an audience means. There is also a great educational and historical value in these concerts, for these works shed, in another factor which is perhaps overlooked by the many music lovers who must be in the vicinity of Holborn on Tuesdays between 1.0 p.m. and 2.0 p.m. is the extremely high quality of performance of the London Baroque Ensemble under Karl Haas. The best orchestral players in the country are regularly engaged (Dennis and Aubrey Brain, Cecil Aronowitz, James Whitehead, Frederick Thurston, James Merrett, Kathleen Sturdy —to name only a few). Dr. Haas was formerly Director of Music, Stuttgart Radio, and has devoted a lifetime to making known this rarely heard music. He possesses a fine library of Baroque music and ancient instruments.

A number of people watched last Tuesday's concert from outside the enclosure, some seated in deckchairs. Did these people realise, I wonder, that the admission price of these concerts has been reduced from 2/- to Queen Mary Hall to a mere 2d. for a deckchair in the Russell Square enclosure? Evidently they did not, for there is no other explanation to account for the disproportionate number outside. There may be said to have been a fairly large and appreciative audience for this first concert in what, let us hope, will be a long and successful series.

The Gounod Symphony was characteristically French, with its exquisite, intimate melody and polished writing for woodwind. It was also typically 19th Century, recalling in many ways Sullivan's gracious style. A diversion occurred when a not unknown conductor unexpectedly strolled across and took a general survey of the scene.

It was altogether most gratifying to sit in the brilliant sunshine in a comfortable deckchair and enjoy such excellently played and chosen music. A rumour to the effect that these concerts may not be permitted to continue is particularly disturbing in view of such an excellent start in new surroundings. Such a unique series has not its equal in England. By giving their due place to works for brass and woodwind, Dr. Haas is rendering a great service to music.

Many of the works performed are from original Mss., and have therefore never really had a fair trial. The most precious treasures have thus been revived, which too few music lovers realise. The aim of these concerts is primarily to entertain, and those who were present at that earlier concert when Cherubini's Pas Redoubles and Marches were given, will realise what sheer joy in an audience means. There is also a great educational and historical value in these concerts, for these works shed, in another factor which is perhaps overlooked by the many music lovers who must be in the vicinity of Holborn on Tuesdays between 1.0 p.m. and 2.0 p.m. is the extremely high quality of performance of the London Baroque Ensemble under Karl Haas. The best orchestral players in the country are regularly engaged (Dennis and Aubrey Brain, Cecil Aronowitz, James Whitehead, Frederick Thurston, James Merrett, Kathleen Sturdy —to name only a few). Dr. Haas was formerly Director of Music, Stuttgart Radio, and has devoted a lifetime to making known this rarely heard music. He possesses a fine library of Baroque music and ancient instruments.

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★ ERROLL GARNER ★

"Pat your Stomach and Shake your Head"

The SOUND TRACK by STEVE RACE

WITH a few great exceptions, I have never been very good at playing on their own. "I'd like just quiet rhythm in the background" they say, or sometimes emit an anguished cry: "Is there a drummer in the house?" The modern pianist's left hand has fallen into such disuse that I am sometimes afraid it will become atrophied and either fall off altogether, or, like the wings of the penguin, hang limp and useless by our sides. Despite the influence of Teddy Wilson, Basie and the boysters seem to have drawn the final curtain on the southpawness paw. It is certainly courting trouble from the modernists if one allows one's left hand to do more than snatch at a gruff fifth on the depths of the bass clef. The American magazine "Down Beat," I remember, once commented that "instead of a left hand, most pianists now have attached to their arms a rigid claw."

For this reason I've been waiting for some British recording company to come up with the disc Erroll Garner made of "Frankie and Garni" / "Play piano play." Good old Esquire have moved it and it is obtainable from them (76, Redford Avenue, W.C.1) price 5/9; the same price as a Capitol or Brunswick record, and well worth it.

Erroll Garner

Frankie and Johnny
Play piano, play
Esquire 10-026

Both sides are strictly unaccompanied, with no gentle bass players or be-brushed drummers to disguise the crisp beat of Garner's left hand.

For Garner uses his left hand to all intents and purposes in the same way that the dance pianists of the '20s and '30s used theirs, though the difference in effect is considerable. After listening in wonderment to these sides for over a year (I have the French Blue Star pressing) and playing them unasked to any fellow pianists who come within earshot, I am driven to the conclusion that Mr. Garner is schizophrenic. While his left hand keeps a relentless rhythm going without the slightest deviation, his right hand — in addition to playing the most wonderful ideas — is pursuing an exaggerated rubato, and generally carrying on quite independently of its fellow, sometimes almost half a bar behind, at other times some nothing of a split mind to cope with such a pat-your-stomach-and-stroke-your-head routine, but the effect is quite electrifying. As if that were not enough, he has distinctly modern and original harmonic ideas, a fine sense of poetry in his improvisations, and a driving beat. It's certainly hard to think of a more fascinating and satisfying record of unaccompanied piano.

Strangely enough Garner seems to please both the purists (or perhaps the semi-purists: virtually nothing would please the purist purists) and the bop boys, even though I have yet to hear him play one truly bop phrase. Of the two sides, I prefer "Play piano play": a good compromise between "sentimentalists" which Basie follows with an old Waller cliché of the early thirties. Rather like its predecessor "Sugar," "I never knew" simply fizzles out at the end.

Evidently they play twelve-bar blues backstage at Stuff's. The "backstage" side is quite harmless, with that lovely Basie rhythm section and some nice tenor. Listen if you will to the trombone chorus: the trombonist, whoever he is, has absolutely nothing to say, but in the next chorus Basie beats him at his own game. Some well-known riffs, and the two-bars-each-all-round idea which only Goodman does well, complete the side.

Mildred Bailey and Ellis Larkins Trio

I don't wanna miss Mississippi anymore
That ain't right
H.M.V. B.9762

Mildred Bailey has always been a favourite of mine, and it is often hard to criticise a favourite justly. Consequently without being able to explain just why, I could listen to these two sides quite happily all night long. She has such a light approach to everything she sings, and there are never any of the little faults which mar so many other recordings — bad intonation, bad diction, and all the rest of it. The Ellis Larkins Trio, with the usual trio combination, jams away merrily behind her, and don't be put off by the Mississippi title — it's a good song, and written incidentally by our old, old friend Seger Ellis.

Claude Thornhill & his Orchestra

Anthropology
A Sunday kind of love
Columbia DB.2917

If anyone can sell bop to the masses — and I'm beginning to doubt whether it's possible—then Claude Thornhill is the man for the job. And unlike others who try to sell knowledgeable music to the musically ignorant, he manages to dilute it without destroying from music. "Anthropology," in a word, is quiet, simple and very good. Thornhill's own piano is tasteful if dated, and not all his soloists have assimilated the phraseology of bop, but his version of the best of the Gillespie-Parker tunes is a fine and welcome job of work.

It took four people to write "Sunday kind of Love," but if it had taken forty-four their time would have been well spent. Ella Fitzgerald made a wonderful record of this thrilling tune which would have been hard to beat. Thornhill nearly does it. Fran Warren, even compared with Ella is a heck of a great singer (except when she sobs).

I have sometimes complained about dance records which make over their entire duration to a vocalist, but who on earth would want Fran Warren to stop for a band half-chorus once she has seen to please both the purists (or perhaps the semi-purists: virtually nothing would please the purist purists) and the bop boys, even though I have yet to hear him play one truly bop phrase. Of the two sides, I prefer "Play piano play": a good compromise between "sentimentalists" which Basie follows with an old Waller cliché of the early thirties. Rather like its predecessor "Sugar," "I never knew" simply fizzles out at the end.

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Denny Dennis singing with Tommy Dorsey and his Orchestra

(Continued on page 9)

"ANYTHING I DREAM"

by Olwen

YOU must have heard the old saying "I'll try anything once." Well, that's me all over. Never condemn something you've never tried—at least that's what I always say. How many times have you seen somebody turn up their nose and say, with disgust, "Oh I couldn't eat that!" to a dish of caviar, when he has never tasted it in his life? That always seems rather absurd to me.

Now we were jamming it up a bit one night at the club and a couple of the boys were really "sent". But it so happened that for once I did not feel much like playing. I soon found the reason for the exuberance of my colleagues. It appears they were, or had been, smoking some kind of weed which is supposed to make you play "out of this world." That, of course, is something quite different from sampling your first caviar and, reasonably enough, I turned my nose up at it.

About a week later we were doing a long session (extension night) at the job. I was feeling very tired and couldn't seem to put my back into it at all. In the first break one of the boys who had just lit a cigarette said "Here—have a drag on this!" Well — a drag! What harm could I do with a short drag? So I drew on his cigarette a few times.

When we got back on the stand I began to feel elated. I picked up my instrument and started playing "out of this world". I thought up choruses and phrases that were never played before by any living instrumentalist. They seemed to come in an unend-ing succession of terrific creations. My work was no longer a drudge but a terrific joy. As the numbers rolled out of the library so I got better and better.

Never in my life was I capable of so many little tricks, so many chord constructions. Neither did I know I had so many fingers or that two hands could create so much inspiring music. Why, in one number I even shouted out to the rest of the band to leave me a sixteen-bar solo which I had never played before but which was a creation that should have been recorded for posterity.

This was my night. They couldn't stop me now. I was playing so brilliantly that at one moment, when we were changing the parts, I suddenly realised I was wasting my time with this orchestra. I was too good for this outfit. I must get Ted Heath or Geraldo to hear me when I'm playing like this. They would snap me up in a flash. Although perhaps there would be a bigger future for me in America. Yes, on reconsidering it I would go to America where they would open their eyes at a player of my calibre.

But then, right in the middle of the next number, the maestro began tapping hard on the music stand with his violin bow. He did this insistently. The rest of the band stopped playing. Of course I went on. He must have stopped them so that I could play solo. But he went on tapping loudly during my solo. I looked up, annoyed.

The maestro was glaring at me. I looked round and the boys, too, were glaring at me. Then the boss said "Olwen, you're fired!" I thought of first he was joking. So I grinned at him.

"You're finished," he shouted at me. "You're playing out of time, your tempo is all over the place, you're not playing what's on the parts and you're looking! I've had enough of it! You're through and you finish right now!"

Then I really woke up!

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★ INTERNATIONAL JAZZ FESTIVAL IN PARIS ★

With the Musical Express Cameraman and our critic Steve Race in the French capital

Four Pianists, L. to R.: Al Haig, Todd Dameron, Bernard Peiffer and Steve Race.

Kenny Clarke listening to Kenny Dorham.

Miles Davis and James Moody.

L. to R.: Kenny Dorham, Max Roach, James Moody.

ONE could hardly wish for a more concentrated display of jazz than that which has taken place during the whole of the last week in the French Capital, not only each evening in the Salle Pleyel, but at a number of night clubs, especially the Club St. Germain, after the night concerts were over. Musicians of all nationalities have been playing together "after hours", and often working up a tremendous musical understanding, though these and four different languages were frequently represented on the stand at one time. British players of the calibre of Ronnie Scott, Norman Burns, Joe Muddel, Laurie Morgan and Johnny Dankworth, who with all due respect to the Lewis and Krahmer groups ought to have been helping to represent the British Isles officially at the Festival — have been playing side by side with Parker, Miles Davis, the Swedish All Stars, and some of the more modern French musicians, and, I know, impressing them a good deal. ("Bay," said Parker, when Norman Burns and Joe Muddel were playing one night, "That's quite a rhythm back there!")

When a hundred musicians are let loose on Paris almost anything can happen. There have certainly been no "big time" attitudes from any of the American stars, and after the first mad night of autograph hunters no one has treated them as anything but the great bunch of guys they are. They, in turn, have obviously been pleased to meet fellow musicians from other countries, and while Tony Crombie has been talking drums with Max Roach, Derek Neville has been marker for a billiards match between Charlie Parker and Don Byas, and to complete the record, Hot Lips Page has been keeping supplied with "Lucky Strike" cigarettes for which he

Charlie Parker

have the Englishman's true weakness.

The Festival concerts have been uniformly great, marred only by sheer bad manners on the part of the French gallery, who even brought in boxers and ratchets in order to register their disapproval. They made such a tasteless display on Thursday night that the curtain had to be rung down on the excellent Belgian quartet of Tuots Thielemans after it had played only two numbers. They had committed the unpardonable crime of playing arrangements. The arrangements, as every Englishman there will testify, were brilliant, but apparently the Salle Pleyel gallery prefers to hear the Luter-Boriat line fumbling (with little success) for three-part harmony behind a colleague's solo, to the intelligent scoring of Tuots Thielemans. The International Piano Contest on the Thursday evening also had to be brought to an abrupt close because of needless noise from the cheaper seats. Any newspaper which failed to report this would, I believe, be doing a disservice to its readers.

Monday's concert was prefaced with much flagrant jeeping through the curtains, before the second appearance of the Vic Lewis Orchestra and Bop Group. ("Why was Vic used as a curtain-raiser each time, I wonder? Surely in the French capital a

Big Chief Russell Moore

French band, rather than a guest combination, might have been found for that?) Vic very wisely played down to his audience on his second appearance, having played right over their heads on the first night. His boys were in fine form, especially Dill Jones, and Keith Robert really merited the cheers her solos received. Gordon Langhorn played the only trombone bop of the Festival — and good, too — while Henry Shaw (and I have his permission to say this!) is tired of being a character, and has become a real musician. After a number of small band bop titles, the whole band ended (and a very wise choice it was) with "Caldonia." Nice work, Vic.

To French alto player Hubert Fol goes the honour of being the first man in the Festival to play out of tune. He was part of the quintet led from piano by Jack Diéval, a poor pianist, who tries so hard to imitate so many pianists in such swift succession that nothing of any value emerges. He brings out on occasion some unbelievably corny phrases; the really old fashioned and dated "Hi ahd" which it has already taken jazz a score of years to shake off. He was, I think, the poorest player in the Festival.

Musicians in Paris have been unstinting in their praise this week for Miles Davis, a man who has played more true bop than anyone else around. His actual trumpet playing has sometimes been inaccurate, but his musicianship has never failed him, and unlike one or two of his colleagues, to my certain knowledge he has never indulged in stimulants while he has been here. He is a phenomenal artist.

I know now why Tadd (two Ds is correct) Dameron never seems to play a single-note solo. Holding his fingers as he does, straight out flat, it's a wonder he can play even a block chord. Throughout the week, however, he has been playing wonderful Arrangers' piano, and in slow numbers his background work has at times become almost poetical.

I made a mistake in last week's issue in attributing the fine piano work of the Swedish All Stars to Gösta Torrson, the pianist's name is Reinhold Svensson. One or two English musicians felt that his work was too influenced by Shearing, although Svensson told me that he had never heard any of George's records. Judging by the reception awarded to Svensson, however, one could be certain that if only he could have been here, Shearing might have been the hit of the Festival.

It is at least honest, if perhaps a little unwise, to say that Parker has been disappointing this week. His solos have been so very busy, so fast, so far from the best and the tempo and the chords that I have no doubt more than ever convinced that the vast majority of bop listeners cannot explain the slightest inkling of what he is trying to say, or even at times of what he is in the chorus. All the musicians backstage have been saying "Marvellous" to each other after each Parker chorus, but, leaving aside the sheer virtuosity and "technique" of the man, it has been the solos of Miles Davis that really gripped them right from the start.

Sidney Bechet has been consistently great throughout the week, as the French bands fought for the honour of playing with him, and we were treated to Bechet with Braslavsky, Bechet with Luter, Bechet with Lips Page's mixed group, Bechet with Braslavsky again, Bechet with everyone, in fact, except Carlo Krahmer's Chicagoans. At his own Festival Night on the Tuesday, Bechet played with both the French revivalist groups. With Luter, a rough, ragged out of tune noise if ever there was one, he came on playing 16 bars of "Vous qui passez sans me voir" as a sort of signature tune — a strange choice, surely? but despite the unpolished backing, he was playing was as swinging and as powerful as ever in "Saints go marching in" and "Blues" and a host of other old favourites. The Braslavsky band followed, with a much better trombonist and better musicianship all round. One of his two trumpet players can take an excellent plunger solo when called upon to do so, and after two numbers on their own Bechet joined them for "St. Louis Blues." As a matter of interest, Bechet is the only man in this Festival, with one possible exception, who appeared to take an active interest in other people's solos while he was not actually playing himself. "I ain't going give nobody none of this jelly roll," and a beautiful "Loveless Love" ended this Bechet-Braslavsky session.

I said above "With one possible exception," and this exception was Jimmy McPartland, who appeared later in the week with a pick-up group, and not with the Krahmer Chicagoans, as billed. He is a tremendous showman and musician, and made a great job of representing the rather neglected middle-period of jazz.

There was not much to choose between the various Continental bop groups which appeared later on in the week. Tuots Thielemans' Quartet were given a decent hearing on the Saturday night, together with the Swiss Quintet of Harry Dubrowski, an equally clever modern outfit which featured an excellent young guitarist and a first-rate alto player. The Belgian Bop Shots' talent varied from a good tenor player to a fair pianist.

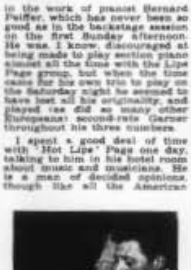
I have been sadly disappointed in the work of pianist Bernard Peiffer, which has never been as good as in the backstage session on the first Sunday afternoon. He was, I know, discouraged at being made to play section piano almost all the time with the Lips Page group, and when the time came for his own trio to play on the Saturday night he seemed to have lost all his originality, and played (as did so many other Europeans) second-rate Garner throughout his three numbers.

I spent a good deal of time with "Hot Lips" Page one day, taking him in his hotel room about music and musicians. He is a man of decided opinions, though like all the American contingent — except perhaps Al Haig — he did not seem to want to know about the mechanics and theoretical side of jazz. I heard one or two Europeans talking about chord progressions, scale passages, accented passing notes, and so on. From Parker and Bechet downwards the answer was almost invariably "Huh?" They are only interested in musicians who feel jazz, and are obviously quite unconscious of the structure to which their recorded solos are subjected in Europe.

Page is depressed about the future of his kind of jazz. "In America," he said. "The disc jockeys and publicity men are ruining jazz, and the audiences are nowhere near as appreciative as they are in Paris. If things go on the way they are going in the States, our kind of music will be dead in ten years." About bop: "Well, I'm glad to see the boys get interested in their instruments. But bop has no imagination, no soul. The boys here no ideas of their own. Hear one, and you've heard 'em all. Maybe one's faster than another, but so what?" The name "bop," like "swing," is a vulture preying on jazz, but it hasn't yet the dignity that the word "swing" had.

"Kenton? He's striving towards things that the Duke either did, or didn't bother to do, years ago. He's never had what I call a band, because, unlike Ellington, he didn't take the individuality of his musicians into account. Of all the white musicians in the States, Artie Shaw is the greatest, both as a player and as an organiser of a band. He said Willie "The Lion" Smith were great buddies, and Shaw became as coloured in his musical outlook as a white man can ever be."

Page's ambition, at the moment, is to send his young son to school in England. "There," he said, "Don Byas and the rest of the boys settled over here in Paris because of the colour bar back home, and believe me, all the coloured musicians in the States would come over here to live if they could. We don't want any special treatment — we just want a fair chance."



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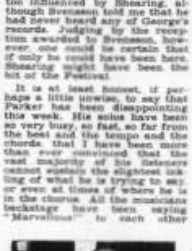

Don Byas

"Hot Lips" Page

He believes Jimmy Hamilton is destined to be one of the handful of great jazz musicians. "He's got heart. You can know all the music in the world, man, but without Heart it don't mean one little thing."

There has certainly been Heart in Lips Page's trumpet playing this week, great powerful jazz music, supported by wonderful Don Byas and good, but variable, George Johnson alto. Big Chief Russell Moore can obviously play fine jazz when he wants to, but has side-tracked himself with comedy presentation a good deal of the time.

* * *

Billie Miller, the young American woman who has been responsible for the American contingent while in Paris, described Parker to me as "like a little boy," and so he is, temperamentally, though musically I noticed his men referred to him quite genuinely as "The Genius." Certainly I can testify that interviewing him is like trying to talk to a sleep-walking child. I've spent a good deal of time with him both in private and in public, but I found out more about him on the Sunday afternoon spent with Miles Davis than I ever did from Parker himself. **He is vague about everything about his past, his present and his future, though I can state that after his return from Europe he is going to make a number of records for the Mercury label with a 16-piece orchestra, including strings.** I now under exclusive contract to Mercury. Most of the last few days in Paris he was raving about Bagnole, whose recital he attended in a neighbouring hall between concerts. "Man, I had a lesson tonight!" he said, and then went on to read aloud from a copy someone had given him of Omar Khayam's poems, ending up with a loud request for "Sunny's tune." He's like that and I for one regard with the gravest suspicion those fluent and closely reasoned articles in certain musical journals which purport to have been written or dictated by him. He has been subjected to a good deal of fawning this week, though it's true to say that he found a friend he really liked in Derek Neville. He ended up with Derek's alto mouthpiece, as a matter of fact!

So many people have been asking each other how he got the name "Yardbird" that I decided to ask Parker himself. "Oh, I guess it came from my name, Charlie," he answered. "You know Charlie, N'Yardie, Yardie, Yard — it just developed." This seemed a reasonably unsatisfactory explanation, and left me completely in the dark as regards "Bird," so I asked Miles Davis. "I don't know about the 'Yard' part," he said. "But we called him 'Bird' because he used to squeak so much when he was playing; just like a Bird," he thus, for what it is worth, is the explanation.

* * *

The final Sunday's concerts reached something of a climax, with the crowd listening in rapt attention to the quite mellifluous flutings of Bernard Hermann-Joël, and hoping the excellent Junior French All-Stars off the stage in the desire for more Bechet. They did not know that Bechet had practically collapsed after his long appearance with the Braslavsky band that afternoon.

At night the audience was well behaved, while the American

Sidney Bechet

artists made their final appearance. The proceedings ended with an enormous all-star jam session on the twelve-bar blues formula, entitled "Tuots Blues." I felt some sort of organisation would have been desirable, as Bechet and Luter stood shoulder to shoulder vying for solos with Parker, Bechet, Page, Russell Moore, Byas, Alone Barcelli, Miles Davis, Hubert Rostaing, Braslavsky, Bill Coleman, Hazy Osterwald, Tuots Thielemans, Potter, Roach and Peiffer. A loud and exciting finish to a series of concerts which has produced many memorable recollections of all-period jazz.

* * *

A few Shadows from the best days:

Charles Delaunay estimates Festival financial loss, despite full houses, at 5 million francs.

Miles Davis enthusiastic about Johnny Dankworth's alto playing at Club St. Germain.

Sidney Bechet autographed a number of fans on the last day of his bounty refusing to give autographs.

Ray Bloom was the only artiste present but refused to take part in any concert. Only the American artists received fees, and it's rumoured that the Swedish All-Stars had to club together to pay their own fares.

The New York Billy Shaw Office is going all out to make 23-year-old Miles Davis the biggest thing in bop bandleaders.

For two fees and a cream bun Carlo Krahmer was charged 750 francs in a Champs Elysees Restaurant, and Charlie Parker ("Man, I never had a drink all night!") was charged 17,000 francs in a Montparte Night Club. Don Byas speaks only Spanish, French, Portuguese and Italian, but his English now has a marked Parisian accent.

Tadd Dameron and his charming wife were two of the most popular people backstage at the Festival. Miles Davis says Sonny Rawlins is the up and coming bop musician in the States, and incidentally, Davis — and Page — is the composer of "Dance Lee," "Sketch of Happy Birthday to You" in one of Parker's solos at the last concert was in honour of Tommy Potter's baby son.

In conclusion, a piece of exclusive recording news: Despite a rigidly enforced recording ban on the American musicians in Paris, the final Sunday morning saw a hush-hush record session for the Swiss label, Vogue, by a Max Roach Group, comprising Roach on drums, Al Haig (piano), Kenny Dorham (trumpet), James Moody (tenor), and Tommy Potter (bass). The four titles, which will eventually be released also in France, comprise "Maximum," featuring Roach; "Tomorrow" (based on "Tea-for-Two"), featuring Dorham, and two numbers by Kenny Dorham, based on "Idaho" and "All the things you are" respectively.

THE SOUND TRACK

(Continued from page 3)

taken the floor? I'm going to play this record many times in the future, and if you buy it I'm pretty certain you will too. I shall know by the far away look in your eye, and if there's a far away look in both eyes it will mean you've been listening to the band accompaniment, too.

Doris Day and Buddy Clark
You Was

Buddy Clark, the Modernaires and the Skylarks
Broken Hearts from your
1998

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Doris sings as well as ever, and Buddy better than usual, in "You was," but who dreamed up that sad dialogue which they deliver so self-consciously? The old Boy-and-girl-romance stuff certainly has lost its bloom, so I suppose it may sell records too, but, nobody is going to sell them to me until some of that fifty-forty cutesiness is ironed out. Doris Day, at any rate, is worthy of better things, and in "It's Magic" she more than proved it.

"Broken those tears" is, in its way, a masterpiece. In its way I said. "This recording ban on musicians is a dam nuisance," thinks an American recording executive. "It used to be wonderful in the good old days when a singer could be accompanied by hi-hat cymbals, string bass, brass and saxes. But now we got give in; we'll book two vocal groups, and have one of them doing a Mills Brothers, while the other sings brass licks and sax sustains. It'll be a baffle plaster" (or words to that effect). So he threw a lot of vocalists to sing tosh to-tl tosh to-tl tosh, tum-tum-tum-tum, doo-doo and Whack! and what have you? Hi-hat cymbals, string bass, saxes and brass.

Buddy Clark competes gamely with this orgy of mock instrumentalism, but it's a bad record all the same.

Tommy Dorsey and Orchestra, with Denny Dennis
Down by the station
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"Station" has two or three stab chords which will remind you that you're listening to the Tommy Dorsey Orchestra, and a lot of clever scat group singing from the Sentimentalists, but you're going to get an awful shock when you hear our Denny. He sings just right here in double Cockney, and that's all.

We are reminded that Denny got his job with Dorsey on his vocal merits rather than as a comedian on hearing the other side. Just as surely as one knows that "Station" will open with a train imitation, so one can be certain that "Angelus" will start with church chimes, and so it does. Denny obviously had a horrible cold when he recorded it, and his mike technique doesn't seem anything like as good as usual, but it's quite a thrill to hear the band had with such a band, especially when the inimitable Dorsey trombone directly follows his first chorus. Frankly I'm disappointed, all the same. Many—I'd almost go so far as to say most—of Denny's British-made records were better

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Instrumentation: Tenor Saxophone doubling Alto, Clarinet and Vocals; Piano; Bass; Drums.
Individual Awards: Gerry Hughes (Tenor Saxophone and Clarinet); Edmund Jones (Piano); Harry Willis (Bass); Johnny Barefoot (Drums).

Highly Commended: Edmund Jones (Pianist).

Commended: Gerry Hughes (Tenor Saxophone and Clarinet); Harry Willis (Bass); Johnny Barefoot (Drums).

RUNNERS-UP:
JOHNNY DAVIES QUINTET
20, Penybryn Avenue, Cefn Forest, Pengam, Mon.

Instrumentation: Alto Saxophone doubling Clarinet; Tenor Saxophone; Piano; Bass; Drums.

Highly Commended: Rex Saunders (Alto Saxophone).

WINNING BAND (Large Bands):
JOHNNY DAVIES AND HIS BAND
20, Penybryn Avenue, Cefn Forest, Pengam, Mon.

Instrumentation: Two Alto Saxophones doubling Clarinets; Two Tenor Saxophones; Two Trumpets; Trombone; Piano; Bass; Drums.
Individual Awards: Rex Saunders (Alto Saxophone); Johnny Davies (Trumpet); John Pritchard (Trombone).

Highly Commended: Rex Saunders (Alto Saxophone); Johnny Davies (Trumpet); John Pritchard (Trombone).

Commended: John Pritchard (Trombone).

RUNNERS-UP:
JACK BAXTER AND HIS ORCHESTRA
5, Bibury Road, Swindon, Wilts.

Instrumentation: Two Alto Saxophones doubling Clarinets; Two Tenor Saxophones; Two Trumpets; Trombone; Piano; Bass; Drums.

Highly Commended: Don Harper (Trumpet).

Commended: Eric Hill (Alto Saxophone); Ron Hobbs (Trumpet).

The following also received Awards and Mentions: **Bermuda Players (Corsham)**, David Williams (Trumpet) and Jack Simpson (Pianist) Commended.

New Premier Rhythm Quartet (Gloucester): Pete Gardner (Vocalist) Individual Award and Commended; Leslie M Richards (Piano) Commended.

Proficiency Awards to the Winning Bands.

Adjudicators: Freddy Clayton and Aubrey Frank.

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WINNING BAND (Small Bands):
CLUBMEN DANCE ORCHESTRA
D. A. Green (Secretary), 34 Provident Place, Bridgwater, Somerset.
Telephone: Highbridge 31

Instrumentation: Tenor Saxophone doubling Clarinet and Vocals; Tenor Saxophone; Trumpet; Piano; Bass; Drums.

Individual Awards and Highly Commended: Jack Chesser (Tenor Saxophone); Tony Simonite (Bass).

Individual Award: Don Green (Drums).

Commended: Ted Ashman (Trumpet).

RUNNERS-UP (Small Bands):
RICKY HARTNELL AND HIS SWINGTETTE
30, Newnham Road, St. Thomas, Exeter.

Instrumentation: Clarinet, doubling Trombone; Trumpet; Two Guitars; Piano; Bass; Drums.
Individual Awards: Lesley Bisham (Trombone); Maurice Brookes (Trumpet); Gerry Angel (Piano).

Highly Commended: Maurice Brookes (Trumpet).

Commended: Lesley Bisham (Trombone); Gerry Angel (Piano).

WINNING BAND (Large Bands):
KEN ALLAN AND HIS ORCHESTRA
K. Truman (Leader), 80, Victoria Road, Exmouth.

Instrumentation: Two Alto Saxophones doubling Clarinets; Tenor Saxophone doubling Violin; Tenor Saxophone; Baritone Saxophone doubling Alto and Clarinet; Accordion; Piano; Bass; Drums.

Individual Awards and Commended: Ken Truman (Alto Saxophone); Keith Robson (Accordion).

Proficiency Awards to the Winning Bands.

Adjudicator: Kenny Baker.

Owing to pressure of space, the contest fixtures list is held over until next week

BRITTEN

(Continued from page 3)

Noble sings on **H.M.V. 3600**. This record is remarkable for its good diction. In fact it is so good that it seems forced. The other side, but the reverse is very fine.

In all the records so far mentioned the recording has been of very good quality, but on **H.M.V. DB.3875**, there is a great deal of surface noise, which is a great pity, for it would otherwise have been the finest operatic record of the month. **Elsika Milanov** sings **The Recitative: "Vanne, Lucrezia!"** and the **Aria "O'Amore Dell' All Rosee"** from Verdi's **Il Trovatore**, on one side, and the recitative: **"Sedlia da Vero"** and the cavatina: **"Casta Diva"** from Bellini's **Norma** on the other. Elsika Milanov is a wonderful singer and a remarkable musician. If a cove can be judged from a single record, then she is right up among the Greats. In spite of the surface noise which will probably not be too pronounced with more needles anyway, I recommend this record, and capture the hope that many more records by this singer are on the way.

Another very good operatic record is **H.M.V. DB.3878**, on which **Jon Bergland** sings "**Die Frist ist Um**" from Wagner's **The Flying Dutchman**. The recording is very good. Not only of the singer but of the orchestra which is conducted by **Leo Blech**. Outstanding records by male singers of Wagner have been some too painful lately, so this new record is especially welcome.

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