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Vol. 30. No. 1081 | JUNE 5, 1954 | [Registered at the G.P.O. as a Newspaper] | EVERY FRIDAY - 6d.

DEATH OF GARLAND WILSON CASTS SHADOW OVER PARIS FAIR

JAZZ FAIR REPORT ON CENTRE PAGES

From Henry Kahn

GARLAND WILSON is dead. The popular American pianist died from internal hæmorrhage at the American hospital in Paris at 5 o'clock on Monday morning.

Taps Miller told me that Garland, who was drawing a big crowd to the Boeuf Sur Le Toit, had complained on Sunday evening that he was not feeling well. But the audience was there and Garland played—until he began coughing blood.

For over an hour after his collapse, Garland lay in the club. "He should have been taken to hospital immediately," said Taps. "But, incredibly, some people insisted he could not be moved without the police first being informed, and much vital time was wasted."

Finally, Taps took matters in his own hands, called a taxi and took the dying pianist to the American hospital. It was past 1 a.m. and, unfortunately, too late. Garland had lost too much blood, and at 5 o'clock closed his eyes.

Blues lament

Mezzrow told me the sad tale when I walked into the Rinkside on Monday night. I had wondered why the music was soft and low, why there was no dancing.

No one in the club had the heart to play anything but blues, a lament to the memory of a great jazzman. Garland Wilson's death had cast a shadow over the Jazz Fair that was about to open.

M. Henrion, owner of the "Boeuf," said that he would look after everything, but the funeral could not be arranged until permission had been received. I understand that the American consul informed Garland's 80-year-old mother in the States, that a cable from her reached Paris today, and that the pianist's body will be taken back home.

Most of the last 20 years (*writes Max Jones*) Wilson

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This is the last picture taken by Hervé Derrien of Garland Wilson, and shows him listening to Count Basie during the latter's recent visit to Paris. A tribute to Garland is on p. 13.

Monk Makes Music

When the U.S. stars arrived in Paris on Monday to open on Tuesday at the Jazz Fair, they made a bee-line for the jazz spots. Here Arlyne, Mrs. Chet Baker, is showing her admiration for the work of featured pianist Thelonius Monk. See centre pages.

Jeri Carson back with Vic Lewis

VOCALIST Jeri Carson has rejoined the Vic Lewis Orchestra. She makes her début with a broadcast today (Friday) at 3 p.m. (L).

Jeri replaces Roy Garnett, who has been with Vic Lewis for two years.

Jeri originally joined the Lewis band from Ken Mackintosh in May, 1953. She left four months later to open at the Tai Mahal, Bombay, with Joe Crossman's band, returning last March.

Trombonist Brian Perrin has left the band after a six-week stay. No replacement is intended.

The Lewis band takes a two and a half weeks' holiday after tonight's engagement at Slough, opening up again at Rochester on June 25.

VOCAL STARS AT 'LUCKY' FILM

Four star British vocalists came to hear star U.S. vocalist Doris Day at the West End premiere of the filmusical "Lucky Me." In this MM shot they discuss the picture—L. to r.: Alma Warren, Benny Lee, Kathy Lloyd and June Campbell.

JACK PARNELL BOOKED FOR TOUR OF SCOTLAND

JACK PARNELL and his orchestra, with singers Dennis Hale and Annie Ross, start a three weeks' tour of Scotland on June 14.

They will appear at City Hall, Perth (14th); Empress Ballroom, Dundee (15th); Beach Ballroom, Aberdeen (16th); Ice Rink, Kirkcaldy (17th); Ice Rink, Falkirk (18th); Eldorado Ballroom, Leith (19th).

On June 21 the band starts a two weeks' stay at Green's Playhouse Ballroom, Glasgow.

Torquay fans will see the Parnell outfit at the Spa Ballroom for a week starting July 12.

The orchestra also pays two visits to Blackpool on August 2 and 30, both for two weeks.

The orchestra airs at 12.15 tomorrow in the Light Programme.

Sidney Bechet in Paris hospital

PARIS, Wednesday.—On Tuesday morning Sidney Bechet was taken into the American hospital. He was believed to be suffering from stomach trouble. At the time of writing it is not known whether he will be able to play as announced at the Jazz Fair.

Denny Dennis to tour with Leader

Vocalist Denny Dennis, who left the Sid Phillips band recently to concentrate on freelancing, joins the Harry Leader Band for its one-night stand tour commencing on June 29 at Rawtenstall Astoria.

Denny, who is busy making freelance contacts, will continue to broadcast and record with the Sid Phillips band.

MACKINTOSH, TERNENT TO FOLLOW COTTON

When the Billy Cotton Band Show comes off its Saundersfoot radio spot in August it will be followed by the orchestras of Ken Mackintosh and Billy Ternent.

The Ternent outfit will be augmented by strings, and various guest artists will accompany the bands.

Changes announced in the Ternent band this week were altoist Tony Symes, ex-George Evans, for Wilf Rallston and guitarist Ken Wade, who was with Joe Saye, for Terry Walsh.

STOP PRESS

Al Martino presented awards at Manchester and District contest held on Wednesday night. Full report, results next week.

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IS Clifford Brown such a discovery?

ASKS MAURICE BURMAN

"WORLD OF JAZZ" TONY HALL
5.15 p.m. 29/5/54

THINGS change. Eighteen months ago, when a sports programme overran a jazz show, we lost the time and that was that. On this show, motor racing extended into the first eight minutes, but extra time was added and we got our full half-hour.

The one who did suffer was organist Dudley Savage, who followed on minus eight minutes. However, I feel sure that Dudley was proud to make this sacrifice for the Cause. We thank him accordingly.

It is very seldom that one hears a whole show devoted to one artist. The reason is obvious—we have so little jazz time and there is so much to be heard that, apart from a handful of greats, it simply isn't fitting. Tony Hall, however, devoted this show to trumpeter Clifford Brown as a "Star of Tomorrow?"

I am glad he added the interrogation mark, for as Tony said, Clifford is—and he has a masterly technique—he lacks originality, uses clichés and has borrowed a deal from Dizzy.

If we are going to look for stars of tomorrow, we should look for someone comparable to Lester Young who, in 1938, was playing the sort of music that, very one scrambled to play in 1948.

There is no doubt in my mind that somewhere in America that contemporary player exists—but he isn't Clifford Brown.

Tony spoke well, but I doubt very much whether any knowledgeable British musician would seriously say of a trumpeter that he used "long, wailing lines

●

"BRITISH JAZZ" HUMPHREY LYTTELTON'S BAND
10.45 p.m. 31/5/54

I HAVE been treading very warily with regard to reviewing jazz shows—standing together against a common enemy sort of thing. But the Bechet composition which Humph and the boys played sounded like one of those "novelty" sax numbers (piano part, 4d. extra) which were floating around in the late '20s.

Furthermore, with Mr. L's definite knowledge of the "shifting, foaming rhythm," we ought now to expect an improvement in his rhythm department.

The section lacked beat, swing and, indeed, did play an unimaginative four-to-the-bar.

Alas, too, that beautiful player, Bruce Turner, sounded muffled and lacked his usual flow of ideas. However, we did hear a good ensemble, good trumpet playing from Humph, who, incidentally, announced very well, and a consistently improving Pawson.

Humph is quite entitled to maintain that he plays what he likes—but as one of our leading lights in the jazz world, he has a responsibility to improve constantly the performance of his band.

A better rhythm section, arrangements and some originality would work wonders with this sincere group.

One final word: when the band plays "Joshua Fit The Battle Of Jericho," it should avoid making it sound like "Charley Is My Darling," otherwise we will have someone talking to us about the Scottish influence on Jazz!

●

"SWING AND SWAY" THE SQUADRONAIRES
10.30 p.m. 25/5/54

FOR the first time in many years a British bandleader has done something which (I hope) is original and is truly humorous. Ronnie Aldrich, the leader of the Squads, sang a song called "I'm Looking For A Guy Who Plays Alto And Baritone." It may have been a bit pro-ish, but it was a clever cod on band jargon and something which listeners must have "got" and enjoyed.

A big hand for Ronnie—and well deserved, too. Now comes the kick. He announced the first part of the show and, in direct contrast to the wit shown in the aforementioned song, his comments were dull and trite.

Surely, in a show like this, Ronnie can afford a good scriptwriter? In the second half, Chappie D'Amato took over the announcing duties—and though he didn't have many better ideas than Ronnie, he had such a splendid voice and delivery that he made even silly little puns sound good.

Generally, it isn't how you say but when you say that counts. But when you haven't much to say and don't say it too well, I'd rather have the man who says nothing very well and does anybody know what I'm talking about?

Still on the subject of the voice, it is turn to the singers.

There were four of them and they could all have done with some originality. Let me take only two as examples: Margaret Bond has a most pleasing voice, yet it appears that she doesn't quite know what to do with it. She should develop *one* personal way of singing and stick to it—and also, take care with her intonation.

Joan Regan, too, should surely not remind us of Vera Lynn, nor should she ever sing even slightly sharp; something of which Miss Lynn has never been guilty.

And so to the band. It played "South Rampart St. Parade" well—that indeed it ought to—but the new arrangement has taken away a lot of its original character. And *I'm* supposed to be all for "progress"! That is why I didn't like the idea of playing three very old instrumentals.

But did like the sax section's soft and very pretty version of "Ruby." The band, as a whole, put over a good commercial show, not forgetting that musicians' act—The Three Monarchs.

●

BURMAN'S BAUBLE

is awarded to the Dennis Wilson Trio for its highly efficient performance in all of the "Concert Grand" series.

BLUES ON A HALF BOTTLE OF GIN

Ernest Borneman · Tropicana

DURING the last half-century, roughly simultaneous with the growth of jazz in America, a new and not dissimilar music has developed in the coastal towns, the mining camps and the new industrial centres of Africa.

Just as the breakdown of the feudal system in Europe during the sixteenth and seventeenth century had uprooted large masses of the rural populace, so the breakdown of the tribal system in Africa caused large numbers of dispossessed tribesmen to flock to the new urban centres in search of work.

Once more, as in the days of slavery, men from tribes thousands of miles apart thus found themselves thrown together at work and play. And a new music—with all the inherent meaning of tribal tradition squeezed out of it—came into existence as a common denominator of widely divergent musical forms.

The main centres of this new urban music were the South African mining camps, the industrial towns of the Belgian Congo, and the coastal cities of West Africa between Freetown, in Sierra Leone, and Douala in the French Cameroons.

●

In this coastal stretch—which includes Robertsport, Monrovia, Buchanan and Greenville in Liberia; Takoradi, Sekondi, Port Bouet, Abidjan and Bingerville on the Ivory Coast; Takoradi, Sekondi, Cape Coast, Accra and Koforidua on the Gold Coast; Lome in Togoland; Cotonou and Porto Novu in Dahomey; Lagos, Port Harcourt and Bonny in Nigeria—in this stretch you can find dozens of new dances with names like High Life, Dagomba Rumba and Blues.

The latter two have no more to do with their American prototypes than the conga with the Congo. The Blues, for instance, is not a twelve-bar tune in A-flat, but a form of unspecified length, in 3/4 time over a syncopated song-and-dance rhythm of three beats in 4/4 time!

Blues are usually sung by a male lead and a small group of three or four singers, who accompany the singer with a guitar or a similar African string instrument, one or two hand drums, some kind of scraper or shaker, and a gong-gong.

The gong-gong is European name for the timekeeper of African music—the traditional iron bell, which has (where tribal names all over Africa) is frequently replaced by these groups by two pieces of wood struck together like Chinese clapsticks, or simply a half-filled gin bottle struck with the back of a knife. Similarly, the traditional gourd scraper is as often as not replaced by a notched cigarette-tin and the gourd rattle by a similar tin filled with small buckshot.

●

The singing, almost invariably, is in unison and thirds. The most frequent pattern of melody begins on the tonic, moves down to the sixth of scale in the octave below, then to the second above, ending on the fifth of the scale below. Each phrase ends in dominant tonality and leads into the tonic of the next phrase.

There are surprisingly small variations to this. The same melody may be sung in 30 different languages, though the Ibo in Nigeria may apply their typical two-part chorus with harmony in parallel fifths to it; the Hausa, a Mohammedan tribe, may apply unmistakably Arab inflection to the lead voice; and the Ewe, on the Gold Coast, may break up the flow of the tune into simple step-wise progression.

Until recently, next to none of this music had been recorded in England. The first discs to attract attention were the four sides cut by Ambrose Adekoya for Melodisc three years ago.

Now, Shake Keane has recorded a High Life for HMV, and a mixed South and West African group has cut two sides for the GV series.

Next week I shall review these and a few similar sides.

Mailbag

WHEN I first heard that the MM was getting Jack Payne to write a series of articles, I thought—in another writer. Instead, I find that you have done your readers a 'real service.

Articles such as Jack's, outspoken, straight from the shoulder, truthful as he sees things and without fear or favour, have been wanted for some time to shake the profession out of its apathy—a profession which for years has been content to follow instead of lead.

Please give Jack plenty of scope—and please accept my appreciation and my congratulations on the courage you show in letting Jack write freely of the truth, the whole truth—and nothing but the truth.—*Tom Booth, Castleford.*

★

THE Songwriters' Guild agrees with very many of the things which Mr. Payne has to say, and I would like to thank him for his sincerity and forthrightness, which comes like a breath of fresh air to the popular music industry.—*Victor Knight (General Secretary), The Songwriters' Guild, London, W.1.*

★

REGARDING the resignation of Leslie Macdonnell (MM, 29/5/54), I think it only fair to this agency, of which I am chairman and managing director, to state that this business will be carrying on in exactly the same way as it always has done, and that the resignation of Mr. Macdonnell will in no way affect the efficient service which we have always endeavoured to give to our important list of clients.—*Harry Foster, Foster's Agency Ltd., London, S.W.1.*

★

MANY thanks for printing my letter [on the high cost of tuition] in last week's MM. In fact, I think it worth any sacrifice to be able to play well—but I should still like to know why it is that a piano tutor can be obtained so much cheaper than those that teach wind instruments.

Surely the former take as many pains as the others in their teaching? Why a person with the knowledge of Steve Race has started giving the basic ideas for as little as the cost of a fine paper! But not everyone, unfortunately, wants to learn piano.

At any rate, I will follow your seemingly good advice when in the Forces. Thank you once again.—*P. C. Mills, Chiswick.*

★

I WAS amused at M. D. Pitel's reverse on Edgar Jackson's star ratings (MM, 29/5/54), and, at first perhaps, his lower-rated discs do have the greater appeal.

But, on playing them over and over again, their attraction wanes, whereas with four- and five-star records, this is not the case; they become more fascinating. For this reason I concur with what Mr. Jackson says.

It is mainly because of E.J.'s help in choosing records that I take the MM.—*T. Jenkerson, Letchworth.*

★

HOW many *jazz* fans burst a blood-vessel last Saturday afternoon as the precious minutes of their programme, "World Of Jazz," went squealing by?

So this is jazz—with a star of tomorrow! Shades of Louis, Ladnier, even Berigan; this "Brownie" sounds like a butterfly on a tin whistle!

Did I hear bloodpressure? No it just left me cold.—*Robert W Anderson, London, E.9.*

TALKING POINT

THE success of the BBC's "Let's Settle For Music" is indisputable; it would seem that the public like to hear dance music without the distraction of vocal choruses.

If "Let's Settle For Music," however, is aimed primarily by the jazz fan. Could not the BBC set aside one similar session a week for *dance music*—on the lines of the Geraldo "Strictly Instrumental" sessions of last year?

Let us hear, in fact, the ordinary band playing the usual commercial brand of dance music *minus* vocalists; in short, let us really hear the bands!

It would be interesting to see how many of our leading bands are capable of playing such a programme—and it would be of the greatest encouragement to our instrumentalists.—*Bill Badley.*

GARLAND

From Page 1

spent playing for singers, Nina Mae McKinney, Maxine Sullivan, Jimmy Daniels, Adelaide Hall, Marie Bryant, Una Mae Carlisle, Jean Sargent, Ethel Waters, Mae Barnes, Mildred Smith and Thelma Carpenter were among them.

This week, Mildred Joanne Smith—the U.S. singer who sang "Cockles And Champagne"—said: "I worked a lot with Garland in New York. He was a great, great accompanist."

Thelma Carpenter, in the MELODY MAKER last year, wrote: "I think that Garland is the greatest thing alive today as an accompanist of singers." Teddy Wilson and Mary Lou Williams have made similar remarks.

But Garland was also noted for his talents as a soloist. Panassie wrote: "Garland Wilson is another who interprets the blues with sensitivity and magnificent purity . . . he is considered one of the better blues players."

And Jeff Aldam concluded his "Study Of Garland Wilson" with the words: "To these ears his records produce more kicks per bar than almost any. From any point of view, they contain a great deal of first-rate jazz."

Wilson's stomp and blues playing can be heard at its best on the records he made here and in Paris during the mid-thirties. He also recorded for Okeh (1932), HMV (1951), and with Danny Polo, Nat Gonella, Nina Mae McKinney, Jack Payne, Jean Sablon and the Cedric Wallace Trio (1946).

I believe he also made sides with Mike Barnes for Parlophone in '51 which were never issued. It is probable that the four unissued titles from Garland's HMV session are to be released here on EP later this summer.

Jack Payne, with whose stage show Garland appeared in 1936, told the MM:

"He was a magnificent musician and a nice fellow to work with. Wherever we went with the band, he would always stop the show. He had a great sense of humour and was a character in the nicest sense."

See page 13.

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JACK PAYNE SPEAKS OUT

THIS IS RIDICULOUS!

The MU cannot ignore artistic standards

IT is well known that fear is a paralysing emotion. The over-cautious attitude—which has its roots in fear of one sort or another—has a proportionately stultifying effect.

From it comes the negative outlook, the suspicious looking for traps and pitfalls that often exist only in the imagination. It leads to a rigidity of ideas, obstinacy, and hardening of the mental arteries.

These may be hard words indeed with which to introduce the subject of the Musicians' Union ban on the employment of foreign musicians and dance bands here. *But, in my opinion, the Union's attitude is stupid and absurd.*

Britain first!

Don't misunderstand me. I am by no means in favour of flooding this country with alien artists and creating unemployment for our own men. On the contrary, I've always argued that our own musicians should come first. As far as the stage is concerned, I have stauchly defended that principle as a member of the Agents' Association, the Association of Touring and Producing Managers, the Theatrical Managers' Association and other organisations with which I am connected.

On the other hand, I have at no time advocated a complete ban on foreign artists. I've always felt—and said—that we should, after consulting the trade unions and controls, encourage the employment of artists from other countries.

There is a double logical reason for this: we learn a lot from them and at the same time enable our own performers to keep on their toes.

As there are undeniable dangers in unrestricted freedom for foreigners to work here, so there is certainly an equal menace in the Shut Door policy.

It is very bad to be insular; to allow fear to shut our eyes and ears to artistic standards elsewhere.

I have heard it said that the Musicians Union, as a trade organisation, is not concerned with artistry, that it exists purely to protect the livelihood of its members.

If that is so, it is altogether wrong. Music is both a profession and an art. An organisation that looks after just the material aspect is inevitably ridiculous.

There are, indeed, strong and woeful indications that the Executive of the Musicians' Union does, in fact, concern itself wholly with the £ s. d. side of a musician's life. Reflect on this: a man has only to *declare* himself an instrumentalist to be admitted to the MU. (Yes, I know that he has to have the support of an MU member to get in. All that means is that one indifferent musician is able to enrol an equally inefficient man.)

No prestige

There is no test of musicianship at all; no probationary period; no grading. There is no real professional standard and therefore no merit or prestige in being a Union member at all!

All over the country there are people who belong to the Union who cannot be taken seriously as musicians at all. Notably, they are to be found in theatre pit bands, many of which are quite definitely an embarrassment.

The Union might argue that these are poor instrumentalists because they are, in many cases, poorly paid.

To my way of thinking, this is completely unrealistic. Art simply cannot fairly demand more than he is worth. A good standard of performance should bring good reward.

It was heartening to read a paragraph in last week's issue of the MELODY MAKER (p. 10) which indicated that a few MU members, at least, are ahead of their Executive Committee. The Hull branch of the MU is pioneering a training scheme for young musicians, who will get tuition from experienced professionals.

Let me hasten to congratulate the Hull branch on its wisdom and initiative. May I hope, too, that national officers of the Union will ponder on the fact that they, who should lead, are being left behind.

But the whole point is that an association of musicians cannot afford to ignore artistic standards. The Executive of the MU seems to take an almost perverse pride in doing just that.

Mr. Petrillo in America may be a difficult man to deal with. Does that mean that our Union officials should copy him? A "policy" of "you say boo to me, I say boo to you" can only be regarded as childish.

What else prevented Stan Kenton and Woody Herman from playing over here for last year's concert? I mention these only as examples. *There is absolutely no doubt in my mind that literally thousands of MU members wanted to hear those bands.*

Who, I ask, is going to be done out of a job if Kenton's or Herman's foreign band happens to be playing from eight until ten on one evening?

Suppose Woody Herman and his complement of musicians are due to play at the Albert Hall? All right. Let the Executive Committee of the MU insist that a British band is also engaged for the same bill.

An agreed quota

That is what happens in the case of foreign stage artists. There is an agreed quota of the number of alien acts allowed on any one programme. When a promoter employs the required number of British performers, he is free to go ahead.

Our musicians would flock to see a top-line American band. They would not only be there to applaud, and to learn; they would be critical and assessing, too.

Of course, the public would be there as well. But the tremendous interest shown, far from causing unemployment, would stimulate and assist the industry in this country.

Whether the quite ridiculous insularity of the MU is because that body is afraid that there might be an influx of American bands into hotels, etc., it is impossible to say. I don't, for one, believe that the Executive Committee is such a complete ass as that.

Reciprocity?

This apart, has the MU really shown much reciprocity toward Arch French and other British musicians? Haven't plenty of our bands been allowed to play on the Continent?

Many years ago, my band did a programme (in the BBC studios) for an American commercial, a famous cigarette firm. I, and I think, 38 musicians. Petrillo demanded that all American musicians must be engaged for the date. And so they were. They There is an agreed quota of the number of alien acts allowed on any one programme. When a promoter employs the required number of British performers, he is free to go ahead.

Our musicians would flock to see a top-line American band. They would not only be there to applaud, and to learn; they would be critical and assessing, too.

Of course, the public would be there as well. But the tremendous interest shown, far from causing unemployment, would stimulate and assist the industry in this country.

Perhaps the Executive Committee of the MU is afraid that, by having second thoughts on this important question, it would lose face. But it is too big an issue for trivial considerations of personal pride. A really wise man can always afford to change his mind.

Apart from anything else, I think it would be a jolly good idea if both the public and musicians in this country were given the opportunity to find out that all the good jazz and dance music doesn't come from abroad—that there is, generally speaking, quite as much style here as there is in America.

In fact, from my experience, we have one or two bands that can stand up to the best in America.

Let the MU demonstrate—by relaxing its ban—that we are not so far behind the Iron Curtain. Petrification mentality leads so many people to believe.

Wanted—some sparkle for this champagne!

CECIL LANDEAU'S new revue, "Cockles And Champagne," at London's Saville Theatre, has been criticised as patchy. Patchy it is—there is some deplorable singing, some tedious *ballet modern* and some poor writing. Several sketches are not so much forced as intimidated.

But Mildred Joanne Smith snaps the show to life with some first-class torchy point-numbers. Miriam Karlin, Patricia Burke, Phyllis Neilson-Terry and Bernee Houston all shine in that serious-treatment of a fantasticbut-true manner which (with its converse) marks the good revue piece.

And lovely Valerie French is tremendous in a wickedly felicitous morsel satirising those ladies who must be an Italian film star (or bust).—*Peter Leslie.*

CHAPPELL'S *BAND*

All the material listed here is obtainable from your local music dealer, or from the address below.

ENCORE! ENCORE!

April In Paris
As Time Goes By
All The Things You Are
Anything Goes
Best Things In Life Are Free
Beyond The Blue Horizon
Birth Of The Blues, The
Bidin' My Time
Blue Room, The
Bottom Up Your Overcoat
Can I Forget You
Can't Help Lovin' Dat Man
Change Partners
Crazy Rhythm
Check To Cheek
Dancing Lady
Dancing Time
Dancing In The Dark
Do—Do—Do
Down By The River
Dear Lover, My Love
Desert Song
Dream
Elizabeth (Wonder Bar)
Embraceable You
Fancy Our Meeting
Fascinating Rhythm
Fine Romance
Flamingo
Hallelujah
I Get A Kick Out Of You
I Got A Gal In Kalamazoo
I'll Follow My Secret Heart
I'm On A See-Saw
In The Still Of The Night
It's Delovely
It's Time To Say Goodnight
I've Got My Eyes On You
I Won't Dance
Just One Of Those Things
Just One More Chance
Lady Be Good
Let Yourself Go
Let's Do It. Let's Fall In Love
Limehouse Blues
Lisa
Look For The Silver Lining
Lovable And Sweet
Love In Bloom
Lovely To Look At
Love Nest
Lover Come Back To Me
Love's Last Word Is Spoken
Love Walked In
Make-Believe
Maid Of The Mountains Valse
Man I Love, The
Marchetta
Mona Lisa (Bow Bells)
Mountain Greenery
My Heart Stood Still
Nice Work If You Can Get It
One Alone
Peg Of My Heart
Pick Yourself Up
Pretty Girl Is Like A Melody
Riff Song
Room With A View, A
Rosalie
Something To Remember You By
Somebody Loves Me
Someday I'll Find You
Smile, Darn Ya, Smile
She's My Lovely
Sometimes I'm Happy
Someone To Watch Over Me
South American Joe
Sweetheart
Spread A Little Happiness
Speak To Me Of Love
Stars In My Eyes
Strike Up The Band
Student Prince Waltz
That Old Black Magic
This Can't Be Love
Tea For Two
Ten Cents A Dance
There's A Small Hotel
Three Little Words
Top Hat
Two Sleepy People
Under The Roofs of Paris
Vienna, City Of My Dreams
Villa
Wave You Look Tonight
Where The Blue Of The Night
Where Or When
We Saw The Sea
What Is This Thing Called Love
With A Song In My Heart
Why Do I Love You
You And The Night And The Music
You're The Cream In My Coffee
You Brought A New Kind Of Love
You're The Top
Zing Went The Strings Of My Heart

LAUGH JILTED

SUCH A NIGHT

I LIVE FOR YOU

THE SHADOW WALTZ

VICTORIA YOUNG AT HEART

Guy Mitchell's
A DIME AND A DOLLAR
(From Paramount's "Red Garters")

The great new waltz hit
LOVE, TEARS AND KISSES

CHAPPELL SWEET DAY
(From Noel Coward's "After the Ball")

NEW WORLD CROSS OVER THE BRIDGE
DU BIST MEIN LIEBCHEN

MORRIS MAKE LOVE TO ME

SOMEBODY BAD STOLE DE WEDDING BELL

TENDERLY
(From M-G-M's "Torch Song")

MADDOX OH BABY MINE I GET SO LONELY

WILLIAMSON HELLO YOUNG LOVERS I WHISTLE A HAPPY TUNE GETTING TO KNOW YOU WE KISS IN THE SHADOW
(From "The King And I")

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WHAT NEW ORLEANS THINKS OF COLYER

by DERRICK STEWART-BAXTER

DECCA'S first LP of the Ken Colyer Jazzmen (LF 1152) showed a marked improvement in Ken's playing (to be expected after his four-month sojourn in the Crescent City).

But, inspired no doubt by the enthusiasm of its leader, the whole band produced a relaxed *jazz* sound and an easy beat which hitherto had been the prerogative of the best New Orleans musicians.

Furthermore, the music of this British group, although firmly based on the archaic style of the Bunk Johnson and George Lewis bands, was no pale carbon copy. Here was originality allied to sound musicianship and an understanding of the chosen medium.

At last Britain had produced something worthwhile in the New Orleans style. The Colyer group, with a repertoire ranging from original blues themes and rags to marches and long-forgotten "pops," had brought a welcome freshness to the revivalist movement.

Our waning enthusiasm was rekindled. But was loyalty to a home-produced noise cloud our critical faculties? It seemed unlikely that suddenly one of our bands had "caught the spirit."

Their background and environment were as vastly different. In it any wonder, then, that some of us began to doubt the evidence of our ears? The question was: What would those on the New Orleans jazz scene think of Colyer and his band?

Joe Mares

The next step was obvious. With the co-operation of the Decca company, I was able to airmail the LP direct to Joe Mares, Jr., in the heart of the New Orleans jazzland.

As in the past, Joe was eager to help, in spite of commitments with his Southland label (soon to be made available in this country) he spared no effort to help in my search for an unbiased opinion of the boys' performance. He played the disc to many of the great names, and what follows is a report of what they said.

First, from Mares himself, come these encouraging words: "Naturally we are always happy to hear European jazz bands that draw so much of their inspiration from the Crescent City. The Colyer band heard on the new LP album is very close to the real New Orleans, particularly in that phase of the music representing the George Lewis group.

"The trombone work of Chris Barber is particularly impressive. These boys should go on to produce more and greater New Orleans style jazz. Perhaps, a little too much ensemble work. A few solos might help the band.

Sharkey Bonano, veteran trumpet man of the white New Orleans school, was also pleased with what he heard. His message to Ken was: "It's good music in the right way. Keep up the good work, boy."

Stanley Mendelson, the young world-wide jazz fan, who is Papa Laines and other well-known records, was less demonstrative, but after listening carefully, he gave this verdict: "The band sounds pleasing, most promising. Very good harmony."

That grand old timer, Chink Martin, is still going strong, and Joe was able to obtain his judgment: "A nice, clean album, with a nice beat."

Sharkey's trombonist, Jack Delaney, was highly delighted with all the tracks, and had this to say: "After meeting Ken last year, I can truly say I am happy he came up with this fine job."

Pianist Armand Hug was next. While not "carried away," he thought the disc "a very enjoyable record to listen to."

George Lewis

Alton Purnell, pianist with the Johnson and Lewis bands, was also buttonholed by Mares. After hearing all the titles, a broad grin spread across his face. "Mighty nice, I like it"; but with an even broader grin he added: "A piano would help a lot." Perhaps it would, if Colyer could find the right man.

It was only fitting that the great New Orleans clarinet player, George Lewis, should have the job of summing up. "They sound pretty fine. Look out there! They boys will be putting me out of work soon."

There is no opinion of some Crescent City musicians—the Colyer Jazz Band is good. Now it is up to Decca to encourage the boys with more recording dates.

A final thought: let the MU ponder this. Ken Colyer learned much in four months, mixing with his kind of musicians. How much could the MU do for the British players (of all styles) learn if they were able to mix freely with musicians of all nationalities?

● **Last week-end Ken Colyer played his final date with these men, now playing as Chris Barber's Jazz Band. Decca are producing a new line-up in preparation for his next Decca session on June 25.**

KEN COLYER AND CHRIS BARBER

COLLECTORS' CORNER
edited by Max Jones and Sinclair Traill

DEREK SMITH
(piano discovery—1954)
writes about
SHEARING
(piano discovery—1938)

THE name of George Shearing to me stands for everything melodic and musicianly in modern jazz. His touch is that of the concert pianist, his ideas frustratingly varied and original, and his taste impeccable. In short—the complete artist.

There are many and varied definitions of the word "artistry," but surely the keynote is beauty with simplicity, and in a little album published by Robbins Music, Ltd., entitled *A Book Of Shearing Music*, some of George's artistry is captured and committed to manuscript.

In this very worthwhile book appear six well-known slow melodies that have been bewitched by the Shearing wand and enhanced to a new beauty far in advance of the composer's original thought.

●

I am biased: I like George. I like chords that flow and dovetail with the fluency and ease of the musical master. Listening to George gives me a peculiar sense of satisfaction, and playing his music can be equally satisfying.

There are few thrills in his treatment of these tunes. They are essentially slow and dreamy and rely for success not on cascading runs but on delicate harmonies, occasional triplet phrases and sparingly used key changes.

Their simplicity is in effect twofold, for as well as being fine examples of Shearing's outstanding musical capacity, the actual playing of the six items should fall well within the technical range of the average pianist.

For the record, the titles are: "I'm In The Mood For Love"; "That Old Feeling"; "Once In A While"; (particularly good this); "Again"; "How About You?"; "Everything I Have Is Yours."

** Price 3s. 6d*

HOW TO FIND YOUR PLACE IN A JAZZ CHORUS

STEVE RACE continues his Beginners' Guide To Jazz

LAST week, using a piano keyboard diagram, I tried to explain a little of the musical thought which goes into every improvised jazz solo.

You'll remember that the soloist has running through his mind the chord sequence—the scheme of harmonies on which the number he is playing is based—but that, "after a while, the whole business becomes instinctive."

So it does, and not only the business of making up impromptu phrases which fit the harmonies being played by the rhythm section, but the musician also develops an instinct for "where he is in the chorus."

Knowing one's place in the chorus is essential not only for playing but for appreciation as well, and I'm convinced that it's the main reason why jazz is such a horrid and pointless noise to so many people. To them, listening to a jazz chorus is like looking at one piece of a jigsaw puzzle.

But let's get down to business. In jazz, a bar is the time it takes for four beats to elapse, or that time represented on paper. Play yourself any jazz record, say "1-2-3-4" in time to the music—and one bar has gone by.

The average

THE average popular tune "which becomes a jazz classic (" Body and Soul," say) is 32 bars long. It consists of a main eight-bar phrase, the same phrase repeated, a different middle bit also eight bars long ("And then there suddenly appeared before me . . . " to " . . turned to gold ") and the first phrase again. Four lots of eight—total, 32.

Being a jazz enthusiast already, you probably have a feeling for 32-bar form, and if in your favourite club Tommy Whittle plays two improvised choruses on the tim, you would probably be successful if asked to strike a gong at the point where the second chorus starts—even without counting the bars.

Your grandmother (if she'll forgive me for taking her as an example) probably could not, which explains why jazz to her makes about as much sense as that jigsaw piece I mentioned.

The point is that you, like Tommy Whittle, have the chord sequence running through your brain. With a well-developed jazz ear you subconsciously sense the difference if, after the second chorus of "Blue Moon" improvisation, Tommy went straight into an improvised solo on a different chord sequence—say "September Song."

You wouldn't hear a change of tune if he was freely improvising, but you would register the change of harmonies.

Unison

BACK to the keyboard, now—up and back to the diagram in last week's MM, if you please, while we get rid of another couple of definitions.

I ended the last article with a definition of the word "interval." Using G as the basic note, you added a C above it and, counting G as 1, A as 2, B as 3 and C as 4, the two notes G and C struck together made an interval of a 4th.

You probably know what an *octave* is, anyway, but let's make sure. Play together C and the C above it (or any two notes of the same name on that diagram), count up the interval and it comes to an 8th. Italian word: Octave. That's all there is to it.

So if Charlie Parker plays a G and at the same time Miles Davis plays the C above that, they're playing in octaves. If they play the same C—*i.e. at the same pitch*—they're playing "in unison," which in point of fact is what they usually did play when together.

The union first chorus of the early bop small-group numbers was so called, therefore, simply because the wind instrumentalists all played the melody together, instead of playing in harmony

LET'S end this week's session with a few straight definitions which may come in handy when reading musical papers or endeavouring to join in musicians' conversations.

Ad. lib.: Impromptu, improvised.
Intonation: In-tune-ness.
Crazy: Of high quality; most enjoyable.
Gone: See *Crazy*, if not more so.
Ensemble: All together: the full band or full section working at once.
Tutti: See *Ensemble* (or ice-cream flavouring).
The release: The middle-bit, or third section of eight bars in a 32-bar chorus, so called because its end releases the player from the anxiety of remembering the middle-bit.
Time-signature: The number of beats in a bar, in Jazz usually four.
Key: Musical term which Race will one day work out how to define.
Up-tempo: Fast.
Down-tempo: Much easier.
Meaning of Bop: See next week's article.

Top Tunes

THIS copyright list of the twenty best-selling songs for the week ended May 29, 1954, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

1 SECRET LOVE (A) (2/-) Harms-Connelly
2 HAPPY WANDERER (P) (2/-) Bosworth
3 FRIENDS AND NEIGHBOURS (B) (2/-) ..... Michael Reine
4 HEART OF MY HEART (A) Francis Day
5 SOMEONE ELSE'S ROSES (B) (2/-) ..... John Fields
6 CHANGING PARTNERS (A) Robert Mellin
7 DON'T LAUGH AT ME (B) David Toff
8 CROSS OVER THE BRIDGE (A) New World
9 I SEE THE MOON (A) .. Feldman
10 THE LITTLE SHOEMAKER (P) (2/-) ..... Michael Reine
11 SUCH A NIGHT (A) .... Sterling
12 BIMBO (A) ..... Macmelodies
13 BELL BOTTOM BLUES (A) Michael Reine
MAKE LOVE TO ME (A) Morris
15 THE BOOK (B) (2/-) .. Kassner
16 I GET SO LONELY (A) .. Maddox
17 YOUNG AT HEART (A) Victoria
18 DEADWOOD STAGE (A) (2/-) Harms-Connelly
19 OH MY PA-PA (P) (2/-) Peter Maurice
20 TENNESSEE WIG-WALK (A) Francis Day

A—American; B—British; F—Others
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THE LITTLE SHOEMAKER

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Paris Report

PARIS, MONDAY.—The Musicians' Union decision to ban British appearances by the Bernard Hilda Anglo-French band (MM, 15/5/54) may have far-reaching effects—make no mistake about that. And they will not be pleasant ones for British musicians.

Just for the record, here are the facts again: Hilda formed a band composed of British and French musicians; there were more Britons than there were Frenchmen in it. He offered the band nine months of work—Monte Carlo, Enghien, Italy and so on.

One concession

In return, the sole concession he asked was that the MU should allow the band to play in Britain for one month. In effect, the MU was guaranteed nine months' work on the Continent for the British musicians in exchange for one month's work—for fewer French musicians—in Britain.

Hilda told me that, when he saw the MU's Harry Francis in London, he had been more or less satisfied that there would be no difficulty. Francis made no promises—but he said he could see no objection, although the final decision would have to depend upon the Executive Committee.

On Saturday, Hilda received a reply signed by Harry Francis. This is what it said:

"... I have to advise you that we could not depart from our normal procedure in the matter of reciprocal exchange of bands and musicians between Britain and countries abroad. This procedure calls for a complete band-for-band exchange, full details of which must be known to us before any consideration can be taken place; in fact, a similar arrangement to that which was employed when your orchestra was played in London in exchange for the Nat Allen orchestra.

"It will therefore not be possible for us to give approval to the arrangement described in the first paragraph of this letter."

Nevertheless, Hilda went on with his plans. For the MU seemed to have forgotten what happened after the Hilda-Nat Allen exchange.

What happened

On February 16, Hilda wrote this to his London agent:

"When the Nat Allen contract terminated, it was understood that in the exchange of orchestras it was no longer necessary to agree on the same dates, fees and numbers. That, indeed, obtained when I appeared at Cro'ce."

Now here is the vital part of the letter: "You now have the Edmundo Ros contract for five weeks signed and 'almost' agreed to by the French Minister of Labour and the Monaco Minister."

Note the "almost," for if that contract is signed—and, indeed, it still may be—it will be signed immediately. It may be the last.

Is this the way the MU protects British musicians?

Perhaps the MU would be interested to know that Prince Rainier of Monaco knows all about what has happened—and has expressed deep regret. Monaco likes British bands during the season, but the question is put quietly: if a few Frenchmen are to be kept out of Britain and hindered from playing for one month in a band which is predominately British, why should British bands, all-British bands, be given contracts?

The question may be put again: Is this the way the MU protects British musicians?

Hilda was not asking something for nothing; he was giving far more than he was receiving.

He was cold-shouldered.

I have lived in this country many years and I know France and the French. The Union here could cause as much trouble as the MU if it wanted to, but it is considerate. One has only to come to France, to walk into the clubs and night spots to see for oneself. There they are, on the stand, many of our favourite musicians from all the world.

When, however, the French Union finally learned of the MU's stiff-necked action, it sat up. Hilda was phoned in Monte Carlo and told he must get rid of the British musicians. He was told this with regret—and no mention was made about sacred arrangements and sacrosanct rules and regulations.

Hilda then had no fewer than eight Britons, under the direction of Ernest Bragg, playing on the Continent. "What more can they ask?" Hilda wrote to his agent.

Perhaps the MU would like to tell him.

To the MU, Bernard Hilda pointed out how unfortunate was its decision. He wrote:

"The management of the Sporting Club of Monte Carlo is very upset to know that a possible publicity regarding Edmundo Ros . . . were astonished when I told them I have been refused permission to work in London.

"As you know, they have employed British bands here for many years and, of course, are, at the moment, employing British musicians as well as British artists.

"It is possible that they may now be inclined to review the situation from a different angle, either in regard to Edmundo Ros or as part of their future policy.

"The Ministry of Labour here also is interested to know developments."

The italics are mine.

They were filled

Finally, Ernie Bragg himself wrote to the British Union. He pointed out that seven MU members were in Continental employment—" leaving seven jobs in Britain to be then promptly filled by British musicians."

He then asked that his views be placed before the Committee as he could not attend the meeting himself.

Valentine talks about America

writes HENRY KAHN

I FLEW out from England at eight in the evening. At eight the following morning, I was landing at Idlewild airport, in New York State.

I checked into the Park Sheridan Hotel—just off Broadway. It was a huge place, the kind where you would meet people in corridors but somehow never see the same person twice.

I had heard that TV had a hold on America. Here was the proof: a set was part of the furnishings in my room—and in every other. And get this: there are thirteen channels. You can view some days from 6.30 a.m. right round to two the next morning.

I was to appear in the Ed. Sullivan show, "Toast Of The Town." It was "frightening." In the five minutes before I went on I walked a mile. That's by no means unusual for me; after five years of professional singing. I still get the jitters every time I go on.

But I had company this time. Comedian Richard Hearne was telling me not to worry and looking a bit anxious himself. And Mindy Carson was on the show, too—almost as scared as I was.

The studios were around the studios was fantastic and everyone did his best to put me at ease. "People will recognise you in the street after the show," they said. I didn't believe it.

The next day, a man stopped me. "Aren't you the British singer who was on TV? . ."

And that happened again and again.

I had to meet the MM's Leonard Feather outside the Basin Street. I'd only seen his photo. Jam. Just along the pavement was a man who roughly fitted what I remembered, so I introduced myself.

It wasn't Leonard at all. But, of all people, the first man I had gone up and spoken to in New York was the English—pianist Ronnie Ball!

Later, we went in with Leonard to hear the Woody Herman band. It was great. Woody played my request, "Blue," and greeted me warmly.

I was treated so wonderfully while I was in England that I've made a vow to return the hospitality every time I meet an English artist over here," he said.

Dickie Valentine

He made me his guest the following day and we dined together. Woody showed me around and generally gave me a wonderful time. He's a really sincere man.

I met Perry Como—a singer I've admired for so long—and told him how we'd like to welcome him at the Palladium.

Ted Heath's Fats Waller record album, recently issued over there, is a rave.

Americans are bewildered that the band can't come over for a concert. They can't understand why he can't come over for personal appearances. It's fabulous how popular he is.

That is a terrific compliment. All the orchestras I heard were absolutely first-class. These people were judging Ted by the best.

●

I was interviewed by Martin Block for his own programme and he played two of my records, "My Arms, My Heart, My Love" and "I Know You're Mine."

The rest of the time I spent sight-seeing and shopping. And shopping is expensive if you think in terms of English money.

I had a grand time, but I'm glad to be back. I've been to Spain, France, Germany and Holland, and I've always felt the same.

This time I landed with one very worthwhile souvenir—a telegram from Beverly Hills:

It was a real thrill watching you on Sunday. Sincerely yours, Johnnie Ray.

My TV spot had finished with a take-off of Johnnie. You can't help admiring a man like that.

THE MU SLAMMED THE DOOR ON FRANCE

From Monte Carlo to Le Touquet there are sufficient casinos to give plenty of work to British musicians—because they are popular. But the French have a different outlook from that of the MU; they are a Latin people. An exchange is an exchange, good; but it does not have to be "one for with a vandalex. This is a human exchange and the French are human.

The MU might have a go at being human, too!

The Hilda crisis—for it is no less than that—may embitter relations. It may slam the door for British in France instead of opening it wider.

Francis not the U.S. No French jazzmen threaten the livelihood of British musicians as a flow of Americans might.

Further, France has plenty of musicians, far more, incidentally, than England. There are all the possibilities of an amicable arrangement if only the problem is tackled in the right spirit.

A parochial attitude will get us nowhere. Or if it does get us any place, it will just get us to where exchange dries right up.

We are out of Holland; we might soon be out of France. Where next?

JAZZ ON THE AIR

by F. W. Street

WEEK COMMENCING SUNDAY, JUNE 6, 1954

(TIMES: BST/GET—GMT PLUS 1)

SUNDAY, JUNE 6:
2.5-2.0 a.m. J: **Morning Report.**
11.30-12.30 p.m. J: **Sunday Syncopation.**
12.35-1.0 A 124: **American Folk Songs.**
5.5-6.15 A 124: **Salon du Jazz—Homage to Django Reinhardt, with Stephane Grappelly, etc.**
9.10-10.0 P 2: **Let 'Em Swing!**
10.10-10.45 C: **Mister Story.**
12.1-0 a.m. J: **Midnight in Manhattan.**

MONDAY, JUNE 7:
9.10-9.0 a.m. J: **Daily D-J Shows.**
10.0-10.30 B: **Joe Turner, by Panassie.**
11.9-11.44 p.m. B: **Blues.**

8.45-9.0 DO: **London Jazz** (repeat).
9.50-10.10 G: **Svend Asmussen.**
10.30-11.20 G 2: **For Jazz Fans.**
10.45-11.5 DL: **Paris Salon du Jazz**
10.5-11.0 J: **Blues For Monday.**
11.5-11.30 J-27tm, 54tm: **This Is Jazz.**
11.15-11.45 S: **The Jazz Corner.**
11.30-1.0 a.m. J: **D-J Shows.**

TUESDAY, JUNE 8:
2.30-3.0 a.m. DO: **Ken Moule Band.**
12.3-12.29 p.m. B-379m: **Hot Club.**
2.15-2.27 N: **Hazel Scott.**
10.30-11.0 E: **Doctor Jazz.**

WEDNESDAY, JUNE 9:
11.30 a.m.-12.0 noon DO: **Rhythm Is Their Business, by Denis Preston.**
2.0-2.15 p.m. J: **Strictly Dixie.**
5.15-5.35 C: **Ellington.**
10.30-11.0 T: **Jazz Album.**
10.30-11.0 K: **Charles Norman's Trio.**
10.40-11.15 Z: **For Hot Jazz Fans.**
11.5-1.0 a.m. J: **Band OB and or D-J Shows.**
11.5-11.45 A 124: **Farlow, Wayne, Kessel, etc.**
12.5-12.35 a.m. G 3: **Favourite Jazz.**
12.5-1.0 O: **California Jazz**
12.10-1.0 T: **Paris Salon du Jazz.**
12.45-1.0 DO: **Jass Discs.**

THURSDAY, JUNE 10:
1.0-1.30 p.m. A 124: **Jazz In The Champs-Elysees (1), Grappelly, etc.**
6.25-6.40 N: **Herman at Carnegie.**
7.5-7.45 C: **AVRO Jazz Club.**
9.15-9.45 DE: **Collector's Corner.**
10.30-11.15 DL: **Kenny Baker's Dozen.**
10.30-11.0 T: **Jazz, 19541—Tristano (new air time—permanent).**
10.30-11.0 P 4: **Jimmie Noone.**
12.30-1.0 a.m. H: **For Jazz Fans.**

FRIDAY, JUNE 11:
7.30-8.0 a.m. DO: As Wed., 11.30 a.m.
5.30-5.55 p.m. K: **Jazz From USA.**
10.10-10.35 B-379m: **The Real Jazz.**
10.15-10.45 F1: **World of Jazz.**
10.20-11.15 Q: **Boogie.**
10.30-11.0 L: **Jazz Feature.**
10.30-11.30 K: **Swinging Swedes, etc.**
11.0-12.0 P: **Jazz in Germany.**
11.5-11.33 J-34tm: **Hot House.**
11.30-1.0 a.m. J: **D-J Shows.**

SATURDAY, JUNE 12:
7.30-7.45 a.m. B-498m: **Jazz.**
10.40-11.15 DO: **Ken Moule Band.**
12.23-1.0 p.m. A 14: **Modern Jazz.**
1.0-1.15 J: **Kenton Show.**
4.0-4.29 Z: **For Traditionalists.**
4.0-4.30 H: **Jazz Classics.**
5.0-5.30 DL: **World Of Jazz.**
5.35-6.0 Z: **Swing Serenade.**
5.35-6.0 C: **Mainly Modern.**
5.35-6.0 F1: **White Notes . . . Black Musicians.**
6.04-6.15 A 124: **Camp Meeting Choir.**
7.15-8.30 M 2: **Jazz Club—Guitar.**
10.0-10.30 W: **Swing Session.**
10.0-10.30 J: **Music's No Mystery.**
10.40-12.0 and 12.10-1.0 a.m. I: **European Band Round-up.**
11.30-1.0 a.m. J: **D-J Shows.**
12.0-1.0 BFN 247m: **Swing Shift.**
1.0-2.0 E-Q: **Jazz.**
2.5-3.0 H-Q: **American Bands.**

ALL NIGHT MUSIC (plus news briefs) nightly on R-355m and H.

●

KEY TO STATIONS AND WAVELENGTHS

A: RTF Paris-Inter: 1-182km, 2-193m, 4-463m.
B: RTF Parisien: 280m and 218m, 1-224m, 350m, 445m, 498m.
C: AVRO-VARA 298m.
D: BBC E-European 224m, 48.5m, 41.6m. L-Light 1500m, 247m. O-OOS 13, 16, 19, 25, 31, 41 and 49m bands.
E: NWDR: 309m, 189m, 49.5m.
F: Brussels: 1-484m, 2-324m, 4-198.5m.
G: Austrian Radio: 2-385m, 240m, 30.8m.
H: RIAS Berlin: 303m, 49m.
I: SWF B Baden: 293m, 363m, 195m.
J: AFN: 344m, 271m, 245m, 53.03m.
K: SBC Stockholm: 1571m, 235m, 31.5m, 49.46m.
L: Oslo: 1376m, 447m, 337m, 228m.
M: Copenhagen: 1-1224m, 2-283m, 218m.
N: Monte Carlo: 205m, 49.7m, 40.8m.
O: BR Munich: 215m, 187m, 48.7m.
P: SDR Stuttgart: 522m, 257m.
Q: HR Frankfurt: 506m, 48.47m.
R: RAI Rome: 355m, 290m, 269m.
S: Radio Saarbrucken: 211m.
T: Radio Paris: 224m, 221m.
W: Luxembourg: 208m.
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JUNE 9th Starlight Ballroom LEEDS
JUNE 11th Market Hall CROWLE
JUNE 13th Cooks Ferry Inn LONDON
JUNE 15th B.B.C. Swing & Sway Light Programme 10.20 p.m.
JUNE 18th Town Hall CREWE
JUNE 19th Central Park CHELMSFORD
JUNE 20th White Rock Pavilion HASTINGS
JUNE 21st Seaburn Hall SUNDERLAND
JUNE 22nd R.A.F. Station WEST KIRBY
JUNE 23rd Ritz Ballroom CHESTER
JUNE 24th Coronation Hall ULVERSTON

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BARBER OPENS AT NEW 'SHOP'

Chris Barber and his Band played their first public engagement last Monday when they appeared at the Lutetian Club in Oxford Street, W. Previously, all except trumpeter Pat Halcox, were with Ken Colyer. Photo shows (l. to r.) Monty Sunshine (clt.), Pat Halcox (tpt.) and Chris Barber (tmb.).

CONTEST WINNERS

THE band led by Trevor Raymond (r.) won the West of England Championship at the Glen, Bristol, on May 26 with 158 marks. Pianist Russ Jones (l.) of the Dave Glynne Quartet—which came second—was Outstanding Musician. Johnny Nixon's band was third. The Raymond Kaye Orchestra has already been signed to start its second season at the Bristol South Baths on October 16. Two groups drawn from the band will play at Weston-super-Mare's Grand Pier and Cairo Hotel during the summer.

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The next Kenton, European tour will probably be fixed for the spring or summer of 1955.

Gerard hits at MU ban

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The group will make its début at the Flamingo this Sunday.

Gelsley steps in

Vocalist with the outfit will be Ray Burns, except on June 18, when he will be singing for Ambrose.

As Ivor Mairants will be playing in Philip Martell's Orchestra in the Noel Coward show "After the Ball" which opens at the Globe Theatre on June 10, these broadcasts will necessitate a deputy at the theatre.

Taking over for Ivor will be well-known ex-Harry Roy star, Sam Gelsley, who has been residing in Brighton for several years, but is now back in Town and has accepted a teaching appointment at Ivor's Central School of Dance Music.

Eckstine for BBC 'Variety Fanfare'

BILLY ECKSTINE will be heard in "Variety Fanfare" accompanied by the augmented BBC Northern Variety Orchestra on June 17 (L). Also on the bill will be producer Eric Miller's latest comedy find, Ted Lune.

Other Northern Regional news is that "Meet the Band," which features Northern bands, is likely to be rested in July, August and September.

Next date in this series will present Eddie Shaw and his band next Thursday.

£145,000 MD MORRIS

Leonard Morris has been appointed MD of the £145,000 production, "White Horse Inn On Ice," which opens at the Empire Hall on June 17. Leonard, who was also MD of "Sinbad On Ice," will direct the choir and 20-piece orchestra.

Stars of the new show are ice ballerina Belita and comedian Max Wall.

CAR-MINDED COLUMBIA COLLEAGUES

Ray Martin's new Mark VII Jaguar gets the professional eye from racing driver Stirling Moss (above r.). Ray will refresh the Ray's Coupe his colleague, is shown below with, the Armstrong-Siddeley Sapphire, which is a result of seemingly worthless family shares rocketing to ten times their original value.

Shearing to play symphony concerts

NEW YORK, Tuesday.

George Shearing expects to make an increasing number of concert hall appearances, playing classical works with top symphony orchestras, next autumn.

A repeat performance with the Rochester Civic Symphony is already set; dates with the Pittsburgh Symphony and various others are being negotiated.

George will perform with the full orchestra, but will also do a jazz set.

COOL, COLLECTED DAWN & OFF-THE-RECORD CALVERT

IT was an outwardly calm, cool and collected Julie Dawn who moved confidently to the microphone at Liverpool Pavilion for her début as a solo artist in Variety last Monday *(reports Jerry Dawson).*

She said afterwards that she indeed felt *very* nervous, but there was no sign of it from the front. Not a single fluff marred either her singing or her announcement. I have never seen a first-night artist with everything so completely under control. Which is not surprising when one considers the amount of stage experience she has had in the past with Harry Roy and Eric Winstone.

Full marks

Julie demonstrated an unusual flexibility of voice, style, and range, from the sultry "Mean Me," and trite "Little Shoemaker," to the rich, corn of "Heart Of My Heart" and the ultra-dramatic "You'll Never Walk Alone," with "Sorrento" (in Italian) and "Secret Love" thrown in for good measure.

She gained full marks from me for her faultless intonation. In fact, her performance hit a particularly high standard of musicianship helped along by a competent and unobtrusive accompaniment from Ambrose pianist Tommy Watt.

Even the worst enemies of jazz could hardly describe Julie as a "crooner" (how I hate that word!). Even in her breathy sotto voce passages she still sings. Faults? She needs a rather stronger opening and a bigger penultimate number.

Water rival

Even a cold, wet night couldn't damp the spirits of the enthusiastic audience that welcomed the opening of the Eddie Calvert-Nat Jackley summer season at the Queen's Theatre, Blackpool, last Saturday.

Eddie Calvert has been competition for the high-spot of the bill from "Waltzing Waters"—a water spectacle in waltztime which really comes off, and the superb comedy of Nat Jackley. The Ken-tones vocal group, sweet singer Joan Edwards, Marianne Lincoln, and American singer Ronald Rogers all scored.

Rogers' rich baritone voice is likely to take Blackpool by storm this summer. He was discovered in America by agent Harry Dawson, came to Britain in March, and has been touring with the Maxine Sullivan show.

He was recently signed by Oscar Preuss for Parlophone.

Airings by Ivor's men

THE Ivor Mairants guitar group has three airings with the BBC Show Band in the programme "In Show Band Style" on June 11, 25 and July 2.

It also has a broadcast opposite Ambrose and his Orchestra in "Swing And Sway" on June 18.

Line-up of the group will be Ivor Mairants and Dave Goldberg (gtrs.), Eric Delaney (drs.), Joe Muddell (bass), Dennis Wilson (pno.) and Ivor Beynon (acc., clt.).

Lennie Hastings back with Randall

Drummer Lennie Hastings, a founder member of the Norman Cave band, leaves this week-end and rejoins Freddy Randall, with whom he previously spent three years.

Lennie replaces Derek Hogg, who took his place in the Randall band when he left to join Norman Cave about six months ago. Derek is joining tenor-leader Don Rendell, in place of Freddy Manton.

FALLON JAZZ AT BOW

Bassist-promoter Jack Fallon is to present a jazz policy at the Bow Palais, London, on Fridays, commencing tonight.

Appearing this week are a group led by Eric Delaney, the Vic Ash Quartet and tenor star Kathleen Stobart. When the Tony Kinsey Trio returns from the Paris Jazz Fair it will probably be resident opposite the Eric Delaney outfit.

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JILL DAY QUITS GERALDO FOR 3-MONTH REST

GERALDO vocalist Jill Day is suffering from a nervous breakdown, and has been compelled to leave the orchestra to take a rest of about three months' duration.

Jill's last public appearance with Geraldo was at a concert performance at the Forum Cinema, Bath, on Sunday, May 23. She is now in the West Country recuperating from the heavy commitments that have necessitated her break from professional activities.

At the time of going to press, Geraldo has been unsuccessful in finding a replacement for Jill, but he has meanwhile been calling upon singer Joan Anderson, who is resident with saxist-leader George Birch at London's Dorchester Hotel.

Broadcasts

Joan aired with the orchestra last Saturday, and will be heard again tomorrow in the "Club Piccadilly" spot on the Light Programme together with Geraldo resident vocalists Georgia Lee and Roy Edwards.

Upon her recovery, Jill will make occasional appearances with Geraldo as her health permits. She is under contract to the Geraldo Orchestra until early 1955, and has a personal management agreement with Gerry which has approximately another two years to run.

Going solo

If she does not return to her regular vocal spot with the band she will continue under Gerry's aegis, probably as a solo attraction.

When Geraldo opens for the summer in "Startime" at the Coventry Hippodrome on June 12 his brass section will include ex-Humphrey Lyttelton trombonist-arranger Johnny Keating, who has been featured on recent Geraldo broadcasts.

CROW'S CAPTURE

Handsome young man above is 24-year-old singer Roy Desmond, who joins George Crow for the summer at the Spa, Scarborough, on June 19. Wrexham-born Roy spent last winter with Tommy Smith's Band at the Savoy Ballroom, Oldham, and has since been working in his home town.

'Lift TV Ban' says Granada

THE Musicians' Union will be asked to lift its present TV film recording ban when the Transatlantic Picture Corporation, an associate of the powerful Granada Theatres Circuit, starts production of a series of TV films for world-wide distribution this autumn.

A Granada spokesman told the MM: "As musicians will certainly be involved in this project, negotiations will be opened with the MU."

Cecil Bernstein, managing director of Granada Theatres, adds: "Granada has been engaged in selling films, ballet, ice revues, jazz and Variety shows, symphony concerts, stage plays and pantomimes.

"Our record of entertainment is good. We think we have the ability and facilities to provide the public and advertisers with what they want."

Eartha follows in Lena's footsteps

EARTHA KITT, will be NEW YORK, Tuesday. a jam-packed house last week at La Vie En Rose, appeared as mistress of ceremonies on TV show, "Your Show Of Shows." The only other Negro to commère the programme was Lena Horne.

Eartha is about to sign a $60,000 contract for four weeks at El Rancho Vegas, Nevada.

MAJESTIC ROY AT WEMBLEY

Bandleader Harry Roy's project to spend £250,000 on a string-of ballrooms throughout the country started last Friday night when he opened the first hall, the Majestic, Wembley, fronting his own band. Harry on clarinet, is seen above leading his line-up of Wally Carr (vcls.), Burt Rhodes (pno.), Sterndale (vln.), Pat Reilly (bass), Freddy Tomasso (tpt.), Jimmy Williams (tnr.), Hughie O'Shea (drs.) and Jimmy Wilson (tmb.).

Tate augmenting at Hammersmith

PHIL TATE, resident leader at the Hammersmith Palais, takes over the number one spot and augments his band for two weeks commencing on July 12 while Lou Preager's Orchestra is on its annual holiday.

Phil, who normally leads five saxes, one trumpet and three rhythm, will add four brass—yet to be fixed—and two male vocalists.

Victoria's Boyd

One of the male vocalists will be Victoria Music Editor Norman Franklyn Boyd, who sang for a fortnight with the Tate band last year.

Franklyn will still concentrate on his freelancing engagements and broadcasts. His next airing is in "Midday Music Hall" on June 18.

The name of the other vocalist cannot yet be divulged.

Supporting Phil for this fortnight will be Colin Hulme's band, resident at the Samson and Hercules Ballroom, Norwich.

MECCA EXPANDS JAZZ PROGRAMME

Mecca have found their part-jazz policy at the Lyceum, Strand, on Sundays successful enough to launch an all-jazz programme every Sunday evening starting on June 13.

Small groups will be booked commencing for four weeks with a quartet led by ex-Geraldo drum star Eric Delaney, playing opposite Oscar Rabin's band and organist John Holton.

The Four Mars left Streatham Locarno last week-end to open on Monday for three weeks at the Birmingham Casino. On June 21 they take over at the Plaza, Manchester, from the Ted Taylor Quartet, which moves to Streatham after its current vacation.

Jan in Dreamland

Jan Raifini opens at the Dreamland Ballroom, Margate, tomorrow (Saturday) with a 14-piece band.

Boyce in for Blues

Denny Boyce, with an 11-piece orchestra, will dep for Eric Delaney at Rockets at the Streatham Locarno for a week from August 9.

He takes over for a week from Basil Kirchin's band at the Royal, Tottenham, on August 16.

WORLD NEWS in Brief

LONDON'S Film Studio Club, where blind pianist Eddie Thompson has played for the past two years, closed last week.

* * *

Patti Andrews has finally left the Andrews Sisters trio.

* * *

Teddy Barker, pianist-arranger of the quartet at the White House Hotel, Hull, left last week to spend the summer aboard the "Arcadia" on a Mediterranean cruise. He is replaced by Frank Harrison.

* * *

First numbers to be published by Bernard Harris, manager of the new Mello-Music Publishing Co., are the theme music from the film "Life With The Lyons" and "Pickle-O-Tune" and "Jim de Vivre," signature tunes of TV's "Ask Pickles" and "The Spice Of Life."

* * *

Frankie Laine, Doris Day, Frank Sinatra and the Paul Weston and Sammy Kaye orchestras are contributing to a special Columbia memorial album for Carl Fischer, Laine's accompanist.

* * *

After some months in this country, American folksinist Alan Lomax left last Monday for Italy, where he will work for at least six months.

* * *

Gene Krupa, who recently turned down $10,000 for one week in Australia because he could not take Eddie Shu and Teddy Napoleon, is reconsidering the offer following another bid from the Australian promoter.

* * *

Marian McPartland's new bassist is Bill Crow, formerly with Stan Getz.

* * *

Bassist Danny Haggerty and pianist Alan Moran have commenced a two months' tour of Germany with the Jack Bontemps musical production, "Samoan Knights."

* * *

Roman's rich baritone voice is heard at Oscar Preuss's Parlophone studio this week.

* * *

The Norman Cave band makes its first broadcast on June 24 when it airs on the Overseas Service's "At The Jazz Band Ball" (9.15 p.m., 224 m.).

* * *

Pianist Ernie Bragg will accompany "Guys And Dolls" star, Vivian Blaine, in Variety next week at Dublin's Theatre Royal.

THE DRUMMER AND THE MAESTRO

Sharing a joke in this MM shot are Eric Delaney and Geraldo. Eric, who recently left Geraldo's Orchestra to form his own jazz group, had just signed an exclusive contract with the Transatlantic Music Corporation, of which Gerry is a director. The Agency will book Eric's band, which debuts this autumn.

Coach-crash Lennard to join Gold Eight

VOCALIST Jo Lennard, who was seriously injured when the Mick Mulligan band coach crashed over a bridge near Preston in January, is to make her professional comeback with Harry Gold and his Pieces of Eight.

Jo joins Harry at Princess at Wellington Pier, Great Yarmouth, on June 27, replacing Margaret Rose, who has been with the band for about a year.

Jo began singing as an amateur with Mike Collier and spent a year with Mick Mulligan. She was on her way to make her final appearance with Mick at Fleetwood before joining the Ronnie Scott Orchestra when the accident happened.

She suffered severe chest injuries, necessitating major operations, and has been unable to work for over four months.

Pianist Lennie Felix will be leaving the Pieces of Eight when a replacement can be found for him. He is tired of touring and expects to fix a club job in Town.

Gold at Grimsby

Alto-baritone Raist Jimmy Chester, who has been with Tito Burns, Frank Weir and Ambrose, joins Harry Gold at Grimsby on June 7, when the band commences a week at the Gaiety Ballroom. He succeeds Alan Doniger.

Harry proposes to make a feature of Jimmy's vocals, which proved very popular on the air with Frank Weir.

The Pieces of Eight have broadcasts on June 15 ("late-night dance music") and June 21 ("British Jazz"). They start a three-week tour of Ireland on Monday. Bill Fuller commencing on July 19, with a broadcast from Radio Eireann on August 7.

Sidemen switch in Samballeros

Bassist-vocalist Walter Russell and pianist Bobby Leitch have left the Samballeros, who appear at the 400 Club under the Maurice Smart.

Walter Russell, who has been with the group for nine months, is joining the Wylie Price Orchestra at Herne Bay.

Leitch plans to emigrate to Canada.

Replacements are ex-Café Anglais leader Harry New, and bassist-vocalist Arthur Albano.

Leslie to summer at Sandringham

The Roy Leslie Quartet opens for its fifth resident summer season at the Sandringham Hotel, Sandown, IoW, tomorrow (Saturday).

The personnel comprises Roy Dexter (bass, vcls.), Leslie Jessup (drs., comedy vcls.), Ian Barrow (pno., vcls.) and Larry Guidesde (gtr., clt., pno., vcls.).

The name of the quartet is drawn from the joint leadership of Roy Dexter and Leslie Jessup.

TWO-FOLD JOHNSTON

Singer-publisher Johnny Johnston arrives in New York on Tuesday on a two-fold mission.

As a singer, he will be interviewed on TV and radio as director of the Michael Reine Music Company, he will study U.S. publishing and recording organisation.

ROAD-BOUND RUGOLO BAND

NEW YORK, Tuesday.

PETE RUGOLO has formed a band for personal appearances as a result of his recent Columbia LP with a studio outfit.

Pete, who will play his first date on June 17, has assembled a fabulous all-star personnel of the west West Coast jazzmen.

They comprise Pete Condoli, Shorty Rogers, Maynard Ferguson, Conrad Gozzo (tpts.), Johnny Grass, Fred Fox (french horns), Milt Bernhardt, Harry Betts, Herbie Harper, John Haliburton (tmbs.), Paul Curcanto (tuba), Bernie Madison (vibes), Bud Shank and Harry Klee (alto, flute, piccolos), Bob Cooper, Jimmy Giuffre (tnrs.), Bob Gordon (bari.), Claude Williamson (pno.), Howard Roberts (gtr.), Harry Babasin (bass), and Shelly Manne (drs.).

Italian virtuoso in Lawless group

DUBLIN, Tuesday.—Italian accordion virtuoso Mario Bartiriar, who is nationally famous for his concert, orchestra in Milan and his HMV recordings, is to join the Bobby Lawless group for the summer season at the Irish Hill Country Club, Dublin.

Bobby Lawless will be on drums at the club. A pianist has yet to be fixed.

Zangwill Gilbert to tour Germany

Tenor-violinist Zangwill Gilbert will lead a quartet going out to Germany with a Square Dance show playing to the U.S. Forces opening in Wiesbaden on July 1.

Zangwill will lead Tony Morrell (acc.), Brian Short (bass), and Canadian singer and guitarist, Norman Harper.

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CAPACITY BUSINESS

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Eckstine for BBC 'Variety Fanfare'

BILLY ECKSTINE will be heard in "Variety Fanfare" accompanied by the augmented BBC Northern Variety Orchestra on June 17 (L). Also on the bill will be producer Eric Miller's latest comedy find, Ted Lune.

Other Northern Regional news is that "Meet the Band," which features Northern bands, is likely to be rested in July, August and September.

Next date in this series will present Eddie Shaw and his band next Thursday.

£145,000 MD MORRIS

Leonard Morris has been appointed MD of the £145,000 production, "White Horse Inn On Ice," which opens at the Empire Hall on June 17. Leonard, who was also MD of "Sinbad On Ice," will direct the choir and 20-piece orchestra.

Stars of the new show are ice ballerina Belita and comedian Max Wall.

Airings by Ivor's men

THE Ivor Mairants guitar group has three airings with the BBC Show Band in the programme "In Show Band Style" on June 11, 25 and July 2.

It also has a broadcast opposite Ambrose and his Orchestra in "Swing And Sway" on June 18.

Line-up of the group will be Ivor Mairants and Dave Goldberg (gtrs.), Eric Delaney (drs.), Joe Muddel (bass), Dennis Wilson (pno.) and Ivor Beynon (acc., clt.).

Gelsley steps in

Vocalist with the outfit will be Ray Burns, except on June 18, when he will be singing for Ambrose.

As Ivor Mairants will be playing in Phillip Martell's Orchestra in the Noel Coward show "After the Ball," which opens at the Globe Theatre on June 10, these broadcasts will necessitate a deputy at the theatre.

Taking over for Ivor will be well-known ex-Harry James star, Sam Gelsley, who has been resident in Brighton for several years, but is now back in Town and has accepted a teaching appointment at Morris's Central School of Dance Music.

Lennie Hastings back with Randall

Drummer Lennie Hastings, a founder member of the Norman Cave band, leaves this week-end and rejoins Freddy Randall, with whom he previously spent three years.

Lennie replaces Derek Hogg, who took his place in the Randall band when he left to join Norman Cave about six months ago. Derek is joining tenor-leader Don Rendell, in place of Freddy Manton.

FALLON JAZZ AT BOW

Bassist-promoter Jack Fallon is to present a jazz policy at the Bow Palais, London, on Fridays, commencing tonight.

Appearing this week are a group led by Eric Delaney, the Vic Ash Quartet and tenor star Kathleen Stobart. When the Tony Kinsey Trio returns from the Paris Jazz Fair it will probably be resident opposite the Eric Delaney outfit.

CAR-MINDED COLUMBIA COLLEAGUES

Ray Martin's new Mark VII Jaguar gets the professional eye from racing driver Stirling Moss (above r.). Ray will return the favour by teaching Stirling how to lead a band. Norrie Paramor, Ray's Columbia colleague, is shown below with his Armstrong-Siddeley Sapphire, which is a result of seemingly worthless family shares rocketing to ten times their original value.

Shearing to play symphony concerts

New York, Tuesday.

George Shearing expects to make an increasing number of concert hall appearances, playing classical works with top symphony orchestras, next autumn.

A repeat performance with the Rochester Civic Symphony is already set; dates with the Pittsburgh Symphony and various others are being negotiated.

George will perform with the full orchestra, but will also do a jazz set.

COOL, COLLECTED DAWN & OFF-THE-RECORD CALVERT

IT was an outwardly calm, cool and collected Julie Dawn who moved confidently to the microphone at Liverpool Pavilion for her début as a solo artist in Variety last Monday (*reports Jerry Dawson*).

She said afterwards that she indeed felt *very* nervous, but there was no sign of it from the front. Not a single fluff marred either her singing or her announcement. I have never seen a first-night artist with everything so completely under control. Which is not surprising when one considers the amount of stage experience she has had in the past with Harry Roy and Eric Winstone.

Full marks

Julie demonstrated an unusual flexibility of voice, style, and range, from the sultry "Hold Me" and trite "Little Shoemaker," to the ripe corn of "Heart Of My Heart" and the ultra-dramatic "You'll Never Walk Alone," with "Sorrento" (in Italian) and "Secret Love" thrown in for good measure.

She gained full marks from me for her faultless intonation. In fact, her performance hit a particularly high standard of musicianship helped along by a competent and unobtrusive accompaniment from Ambrose pianist Tommy Watt.

Even the worst enemies of jazz could hardly describe Julie as a "crooner" (how I hate that word!). Even in her breathy sotto voce passages she still sings. Faults? She needs a rather stronger opening and a bigger penultimate number.

Water rival

Even a cold, wet night couldn't damp the spirits of the enthusiastic audience that welcomed the opening of the Eddie Calvert-Nat Jackley summer season show at the Queen's Theatre, Blackpool, last Saturday.

Eddie Calvert has keen competition for the high-spot of the bill from "Waltzing Waters"—a water spectacle in waltztime which really comes off—and the superb comedy of Nat Jackley. The Ken-tones vocal group, sweet singer Joan Edwards, Marianne Lincoln, and American singer Ronald Rogers all scored.

Ronald's rich baritone voice is likely to take Blackpool by storm this summer. He was discovered in America by agent Harry Dawson, came to Britain in March, and has been touring with the Maxine Sullivan show.

He was recently signed by Oscar Preuss for Parlophone.

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JILL DAY QUITS GERALDO FOR 3-MONTH REST

GERALDO vocalist Jill Day is suffering from a nervous breakdown, and has been compelled to leave the orchestra to take a rest of about three months' duration.

Jill's last public appearance with Geraldo was at a concert performance at the Forum Cinema, Bath, on Sunday, May 23. She is now in the West Country recuperating from the heavy commitments that have necessitated her break from professional activities.

At the time of going to press, Geraldo has been unsuccessful in finding a replacement for Jill, but he has meanwhile been calling upon singer Joan Anderson, who is resident with sax1st-leader George Birch at London's Dorchester Hotel.

Broadcasts

Joan aired with the orchestra last Saturday, and will be heard again tomorrow in the "Club Piccadilly" spot on the Light Programme together with Geraldo resident vocalists Georgia Lee and Roy Edwards.

Upon her recovery, Jill will make occasional appearances with Geraldo as her health permits. She is under contract to the Geraldo Orchestra until early 1955, and has a personal management agreement with Gerry which has approximately another two years to run.

Going solo

If she does not return to her regular vocal spot with the band she will continue under Gerry's aegis, probably as a solo attraction.

When Geraldo opens for the summer in "Startime" at the Coventry Hippodrome on June 12 his brass section will include ex-Heath and Squadronaires trombonist-arranger Johnny Keating, who has been featured on recent Geraldo broadcasts.

CROW'S CAPTURE

Handsome young man above is 24-year-old singer Rose Desmond, who joins George Crow for the summer at the Spa, Scarborough, on June 19. Wrexham-born Rose spent last winter with Tommy Smith's Band at the Savoy Ballroom, Oldham, and has since been working in his home town.

Tate augmenting at Hammersmith

PHIL TATE, resident leader at the Hammersmith Palais, takes over the number one spot and augments his band for two weeks commencing on July 12 while Lou Preager's Orchestra is on its annual holiday.

Phil, who normally leads five saxes, one trumpet and three rhythm, will add four brass—ret to be fixed—and two male vocalists.

Victoria's Boyd

One of the male vocalists will be Victoria Music's exploitation man Franklyn Boyd, who sang for a fortnight with the Tate band last year.

Franklyn will still concentrate on his freelancing engagements and broadcasts. His next airing is in "Midday Music Hall" on June 18.

The name of the other vocalist cannot yet be divulged.

Supporting Phil for this fortnight will be Colin Hulme's band, resident at the Samson and Hercules Ballroom, Norwich.

MECCA EXPANDS JAZZ PROGRAMME

Mecca have found their part-jazz policy at the Lyceum, Strand, on Sundays successful enough to launch an all-jazz programme every Sunday evening starting on June 13.

Small groups will be booked commencing for four weeks with a quartet led by ex-Geraldo drum star Eric Delaney, playing opposite Oscar Rabin's band and organist John Holton.

The Four Macs left Streatham Locarno last week-end to open on Monday for three weeks at the Birmingham Casino. On June 21 they take over at the Plaza, Manchester, from the Ted Taylor Quartet, which moves to Streatham after its current vacation.

Jan in Dreamland

Jan Raifini opens at the Dreamland Ballroom, Margate, tomorrow (Saturday) with a 14-piece band.

Boyce in Blues

Denny Boyce, with an 11-piece orchestra, will dep for the Blue Rockets at the Streatham Locarno for a week from August 9.

He takes over for a week from Basil Kirchin's band at the Royal, Tottenham, on August 16.

WORLD NEWS IN BRIEF

LONDON'S Film Studio Club, where blind pianist Eddie Thompson has played for the past two years, closed last week.

* * *

Patti Andrews has finally left the Andrews Sisters trio.

* * *

Teddy Barker, pianist-arranger of the quartet at the White House Hotel, Hull, left last week to spend the summer aboard the "Arcadia" on a Mediterranean cruise. He is replaced by Frank Harrison.

* * *

First numbers to be published by Bernard Harris, manager of the new Mello-Music Publishing Co., are the theme music from the film "Life With The Lyons" and "Pickle-o-Tune" and "Joie de Vivre," signature tunes of TV's "Ask Pickles" and "The Spice Of Life."

* * *

Frankie Laine, Doris Day, Frank Sinatra and the Paul Weston and Sammy Kaye orchestras are contributing to a special Columbia memorial album for Carl Fischer, Laine's accompanist.

* * *

After some months in this country, American folklorist Alan Lomax left last Monday for Italy, where he will work for at least six months.

* * *

Gene Krupa, who recently turned down $10,000 for one week in Australia because he could not take Eddie Shu and Teddy Napoleon, is reconsidering the offer following another bid from the Australian promoter.

* * *

Marian McPartland's new bassist is Bill Crow, formerly with Stan Getz.

* * *

Bassist Danny Haggerty and pianist Alan Moran have commenced a two months' tour of Germany with the Jack Bontemps musical production, "Samoan Knights."

* * *

The Norman Cave band makes its first broadcast on June 24 when it airs on the Overseas Service's "A. The dazz Band Ball" (9.15 p.m., 224 m.).

* * *

Pianist Ernie Bragg will accompany ex-"Guys And Dolls" star, Vivian Blaine, in Variety next week at Dublin's Theatre Royal.

'Lift TV Ban' says Granada

THE Musicians' Union will be asked to lift its present TV film recording ban when the Transatlantic Picture Corporation, an associate of the powerful Granada Theatres Circuit, starts production of a series of TV films for world-wide distribution this autumn.

A Granada spokesman told the MM: "As musicians will certainly be involved in this project, negotiations will be opened with the MU."

Cecil Bernstein, managing director of Granada Theatres, adds: "Granada have been engaged in selling films, ballet, ice revues, Jazz and Variety shows, symphony concerts, stage plays and pantomimes.

"Our record of entertainment is good. We think we have the ability and facilities to provide the public and advertisers with what they want."

THE DRUMMER AND THE MAESTRO

Sharing a joke in this MM shot are Eric Delaney and Geraldo. Eric, who recently left Geraldo's Orchestra to form his own jazz group, had just signed an exclusive agency contract with the Metronome Music Corporation, of which Gerry is director. The Agency will book Eric's band, which débuts this autumn.

Coach-crash Lennard to join Gold Eight

VOCALIST Jo Lennard, who was seriously injured when the Mick Mulligan band coach crashed over a bridge near Boston in January, is to make her professional comeback with Harry Gold and his Pieces of Eight.

Jo joins Harry at a concert at Wellington Pier, Great Yarmouth, on June 27, replacing Margaret Rose, who has been with the band for about a year.

Jo began singing as an amateur with Mike Collier and spent a year with Mick Mulligan. She was on her way to make her final appearance with Mick at Fleetwood before joining the Ronnie Scott Orchestra when the accident happened.

She suffered severe chest injuries, necessitating major operations, and has been unable to work for over four months.

Pianist Lennie Felix will be leaving the Pieces of Eight when a replacement can be found for him. He is tired of touring and expects to fix a club job in Town.

Gold at Grimsby

Alto-baritone saxist Jimmy Chester, who has been with Tito Burns, Frank Weir and Ambrose, joins Harry Gold at Grimsby on June 7, when the band commences a week at the Gaiety Ballroom. He succeeds Alan Doniger.

Harry proposes to make a feature of Jimmy's vocals, which proved very popular on the air with Frank Weir.

The Pieces of Eight have broadcasts on June 13 (late-night dance music) and June 21 ("British Jazz"). They start a three-week tour of Ireland for promoter Bill Fuller commencing on July 19, with a broadcast from Radio Eireann on August 7.

Italian virtuoso in Lawless group

DUBLIN, Tuesday.—Italian accordion virtuoso Mario Barrinar, who is nationally famous for his concert orchestra in Milan and his HMV recordings, is to join the Bobby Lawless group for the summer season at the lush Kilcroney Club, Dublin.

Bobby Lawless will be on drums at the club. A pianist has yet to be fixed.

MAJESTIC ROY AT WEMBLEY

Bandleader Harry Roy's project to spend £250,000 on a string of ballrooms throughout the country started last Friday night when he opened the first hall, the Majestic, Wembley, fronting his own band. Harry on clarinet, is seen above leading his line-up of Wally Carr (vcls.), Burt Rhodes (pno.), Maurice Sterndale (stn.), Pat Reilly (bass), Freddy Tomasso (tpt.), Jimmy Williams (tnr.), Hughie O'Shea (drs.) and Jimmy Wilson (tmb.).

Eartha follows in Lena's footsteps

NEW YORK, Tuesday.

EARTHA KITT, who opened to a jam-packed house last week at La Vie En Rose, appeared as mistress of ceremonies on America's biggest Saturday night TV show, "Your Show Of Shows." The only other Negro to commère the programme was Lena Horne.

Eartha is about to sign a £60,000 contract for four weeks at El Rancho Vegas, Nevada.

ROAD-BOUND RUGOLO BAND

NEW YORK, Tuesday.

PETE RUGOLO has formed a band for personal appearances as a result of his recent Columbia LP with a studio outfit.

Pete, who will play his first date on June 17, has assembled a fabulous all-star personnel of the west Coast jazzmen.

They comprise Pete Candoli, Shorty Rogers, Maynard Ferguson, Conrad Gozzo (tpts.), John Graas, Fred Fox (french horns), Milt Bernhardt, Harry Betts, Herbie Harper, John Halliburton (tmbs.), Paul Carmento (tuba); Bernie Madison (vibes), Bud Shank and Harry Klee (alto, flute, piccolos), Bob Cooper, Jimmy Giuffre (tnrs.), Bob Gordon (bar.), Claude Williamson (pno.), Howard Roberts (gtr.), Harry Babasin (bass), and Shelly Manne (drs.).

Zangwill Gilbert to tour Germany

Tenor-violinist Zangwill Gilbert will lead a quartet going out to Germany with a Square Dance show playing to the U.S. forces, opening in Wiesbaden on July 1.

Zangwill will lead Tony Morrell (acc.), Brian Shorr (bass), and Canadian singer and guitarist, Norman Harper.

Sidemen switch in Samballeros

Bassist-vocalist Walter Russell and pianist Bobby Leitch have left the Samballeros, who appear at the 400 Club under MD Maurice Smart.

Walter Russell, who has been with the group for nine months, is joining the Wylie Price Orchestra at Herne Bay. Leitch plans to emigrate to Canada.

Replacements are ex-Café Anglais leader Harry New, and bassist-vocalist Arthur Albano.

Leslie to summer at Sandringham

The Roy Leslie Quartet opens for its fifth resident summer season at the Sandringham Hotel, Sandown, IoW, tomorrow (Saturday).

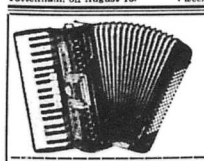
The personnel comprises Roy Dexter (bass, vcls.), Leslie Jessup (drs., comedy), Eddie Farrow (pno., vcls.) and Larry Guideside (tnr., clt., tmb., vcls.).

The name of the quartet is drawn from the joint leadership of Roy Dexter and Leslie Jessup.

TWO-FOLD JOHNSTON

Singer-publisher Johnny Johnston arrives in New York on Tuesday on a two-fold mission.

As a singer, he will be interviewed on TV and radio; as director of the Michael Reine Music Company, he will study U.S. publishing and recording organisation.



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Mulligan, Monk—and then a French surprise

The opening concert reviewed by MIKE NEVARD

ON Tuesday night, 3,000 Frenchmen locked their emotions in a box and went to the Salle Pleyel. There were no riots, no boos, nobody uprooted the box-office and nobody got howled off the stage.

Only two paper aircraft flew that night. One glided serenely from circle to curtain; the other banked and nose-dived just short of its objective.

It was like the Jazz Jamboree—and the gendarmes who stood at the alert were as necessary as bobbies looking for parked cars.

It must have been the coolest concert in the history of French jazz. The music went that way, too.

Which brings us to Gerry Mulligan—and the question: how cool can you get?

Understatement

Now I must admit that, thematically, I agree with M. Panassié. Cool music is killing jazz. But Panassié's arguments are fatuous, a thin disguise for an obvious, sectarian hostility.

I like my jazz to have subtlety. I like it to have feeling, too. I applaud Lester's deviations from the always obvious approach. But I abhor the meandering of Tristano and the seen-problem flow of Bud Powell.

In 99 cases out of a 100, the modernist of today will exchange his individuality too readily for anything fashionable that comes along.

The understatement of the intelligent musician becomes indifference in the hands of his unskilled disciples. But understatement is a thing to be handled with care—even by the skilled few.

If you understate everything, the only understatement left is silence. Which possibly explains the tacit break that follows the theme of "Walking Shoes."

On one hearing, it is impossible to commit yourself on the Gerry Mulligan Quartet as it stands today. Whether Gerry has taken the understatement too far is a debatable point.

All the numbers played at the Tuesday concert were pieces previously recorded by Mulligan and Chet Baker. Now, instead of Chet's trumpet, we have the valve trombone of Bob Brookmeyer.

Brookmeyer duplicates Baker's phrasing in most of the theme and solo lead-ins; at times he sounded remarkably like Chet. He played with surprising understand-ing of Mulligan's idiom, particularly in the throw-away phrases which the two feathered out from opposite sides of the stage.

Downy riffs

These downy riffs landed out of the blue between the recorded parts of the theme and sprinkled the solo passages, if you can call it solo, for Gerry and Bob ran along alone.

Most of the numbers followed the same pattern: theme, experiment, theme. Then Gerry would swing forward, rocking from side to side like a celluloid man with a weight in his foot.

As he played, Brookmeyer would insert subsidiary snippets from behind. Then the role would be reversed: Brookmeyer, stiff as a robot, would take the lead while Gerry riffed easily behind, building up to the point where he again became the principal.

Here, the build-up carried it from featherweight to light-weight.

The crisp, incisive attack of the Pacific sides is softened, the snappy rhythm thus changed to a wider sound.

In French

A lot of this could be due to the fact that the Quartet we had heard on records was perfectly balanced before it went on tape, and had an edge of echo. At the Salle Pleyel, we heard it through a one-microphone set-up with a heavy back-drop. At times you felt it was relaxing; then suddenly you wondered if it was sleep that was creeping up on you.

It will take several hearings to decide if Gerry has overstepped the extremes of understatement—but I think that, as a show, most MELODY MAKER readers would have enjoyed it.

Between numbers, Gerry announced in French, reading at times from a scrap of paper.

"*Bon soir, mesdames et messieurs,*" he started. Then: "*Voici Bob Brookmeyer: voici Frank Isola; voici Red Mitchell.*" An engineer moved a take as he led into "Bernie's Tune."

A girl next to me put her hands to her face and dug her nails into her forehead. A squeal of delight as the familiar riff eased out.

By "Walking Shoes," she was a little closer to earth. "The Nearness Of You" softened the landing—and her composure was back to normal by the time we reached "Motel."

Meeting Monk

Mulligan's Dixie tag and the swishing of curtains had her on her feet again, but the Quartet was back in the second half with "Love Me Or Leave Me," "Soft Shoe," "Bark For Barksdale," "My Funny Valentine" and "Turnstile."

Between sets, we met the phenomenon known as Monk.

Thelonius Monk is a tall, bearded Negro, with a leisurely gait. He ambled on-stage in a dark blue suit and a light blue shirt and prefaced his performance with a grinning "*Bon soir, lost le monde.*"

At the piano, he paused, looked at bassist Jean-Marie Ingrand, glanced at drummer Jean-Louis Vial—and played. The resulting sounds are hard to assess.

It would be easy to dismiss Monk as a musical charlatan—but you'd probably be wrong. His playing is hammy, fascinating, trite—and interesting. It is sometimes startling, sometimes banal, sometimes both together.

Impish

His right hand stabs at the keyboard in a Chico Marx manner, apparently without flexibility. He hits with a finger and the rest of the hand arches stiffly like a fan. He hammers unrelated chords, while his feet writhe and twist on the floor. His right foot hits the pedal, misses, slips off; it polers, and bangs down sometimes on the pedal, often on the floor.

His left foot drags back and forth as though tortured. An elbowed chord sounds natural in its surroundings.

Between numbers, he is the shambling, forgetful, impish pantomimist. "Off Minor," he announces—and wends wearily to the piano. His hands poise; he stops, retraces his steps and corrects himself: "Around midnight."

Then, in the middle of a number, he stands up and halts the rhythm. He looks at the angel-faced bassist in mock astonishment and signals to the drummer to continue.

You can't assess Monk, because there are no set standards by which to judge him.

By the normal criterion of jazz he is inferior to Martial Solal, but there may be minds attuned to his weird, morse-like message.

Dynamic

Solal, to my mind, was the surprise of the concert. A young Frenchman not yet heard of in Britain, he is definitely one of the most promising pianists in Europe.

He is not a copyist; he plays in the articulate manner of Bud Powell—but he plays with dynamic dexterity. His phrasing is clean, balanced and forceful. If the French have a Poll, he should top it.

As to the rest of the concert, it was like the Jazz Jamboree—only like the Jamboree of a few years ago, when musicians were seen popping up in several different bands and all wearing different coloured mutts.

Everyone was out to play the most modern scores available, regardless of whether his line-up was capable of putting it over.

Henri Renaud's orchestra featured everyone except Renaud, who is a fine pianist, and Pierre Michelot's orchestra featured everyone except Pierre Michelot, who is a fine bassist.

Trumpet-player Jonah Jones blows high, wide and handsome in the Jazz Club observ attached to the Salon du Jazz described by Henry Kahn on this page. Kahn tells how the fans crowded round, none dancing, to listen to his bold, yet subtle, playing.

Here is the Gerry Mulligan Quartet in action on the opening night of the 1954 Salon du Jazz. Left to right are bassist Red Mitchell, drummer Frank Isola, Gerry Mulligan and valve trombonist Bob Brookmeyer. Their extreme coolness came as a shock to Mike Nevard as well as to the fans.

Herve Derrien pictures by wire from Paris

Gerry Mulligan meets one of the gendarmes who found the fans surprisingly well-behaved. . . .

. . . and here is Gerry presenting his wife to cameraman Hervé Derrien.

The fabulous Thelonius Monk in action. The man who puzzled Mike Nevard. "He's playing is hammy, fascinating, trite—and interesting," says Mike. "It is sometimes startling, sometimes banal, sometimes both together. You can't assess Monk."

Germany, too, is having a Festival

FRANKFURT, Wednesday.—Germany, too, is having its Jazz Festival. Celebrations start tonight (Friday) in Frankfurt and continue throughout four days.

Top-line German outfits, busily rehearsing these past few weeks for the jazz "Der Tag" opening, have already turned Frankfurt into a band battleground—with modernists vying for honours with the traditionalist element.

Among the bands taking part are the Two Bea; Stompers, Wolfgang Sauer, Carlo Bohlander, Fred Sunge, Rolf Kuhn, Paul Kuhn, Hans Koller, Johannes Rediske, Jutta Hipp, Heinz Schonberger, Hugo Strasser and the celebrated Kurt Edelhagen.

SQUADS' LEADER AND BAND IN ROAD CRASHES

THE coach carrying the Squadronaires to a dance at Bath last Friday night crashed while crossing a hump-backed bridge between Uxbridge and Slough.

The bottom of the fuel tank was torn out and diesel-oil poured over the roadway. Another coach was summoned and the band reached Bath 15 minutes before it was due on.

Last week was unlucky on the road for the Squads. Leader Ronnie Aldrich's vintage Alvis was badly damaged in a crash with a lorry in Tottenham Court Road, London, on the Monday.

The stars support novel auction

TED HEATH, Benny Lee, Felix King, the Beverley Sisters, Max Bacon, Tollefsen, Lee Lawrence, Ray Jenkins, Elizabeth Welsh, Larry Adler, Winifred Atwell, David Hughes and Charlie Kunz are among the many stars of stage and radio who have given personal gifts for a novel charity auction.

This has been organised by the *News Chronicle* to tie-up with their annual Stage and Radio Garden Party to be held at Blackpool on July 27.

Last year, a similar auction took place at the event. This time it is to take place before the event through the columns of the *News Chronicle*. The articles will go to the highest bidder by post.

MARTEL AT GLOBE

Phillip Martel, who conducted the successful run of "Love From Judy" at the Saville Theatre, is to MD the Noël Coward production "After The Ball" which opens at the Globe Theatre on June 10.

More changes at Crystal Ballroom

DUBLIN, Saturday. — Altoist Harry O'Driscoll is to leave Tom O'Brien at the Crystal Ballroom, Dublin, to join the Johnny Butler Crazy Gang.

He will be replaced by Paddy Coleman from the Johnny Devlin group at the Kingsway Ballroom, who in turn will be replaced by Paddy Burke.

Paddy Malone's acceptance of the Secretaryship of the Irish Federation of Musicians means there will be a vacant piano spot at the Crystal. Jimmy Dando is joining the band on June 12.

Scott Band plays for Deuchar silver wedding

The Ronnie Scott Orchestra travelled from Glasgow to Arbroath last Sunday for the silver wedding celebrations of Jimmy Deuchar's father and mother.

Festivities were held in the Marine Ballroom where Jimmy Deuchar, senior, is resident with his band. This, incidentally, is where the Scott trumpet star began his career.

Ronnie and his boys alternated on the stand with the Marine band. Jimmy Deuchar played—to the delight of relatives—both with the Scott band and with his father's outfit.

TWO CHANGES IN QUARMBY BAND

Bert Quarmby has made two changes in his band at the Glen, Bristol. Pianist Jack Canter has been replaced by Tony Leaney, and Tony Stone is now playing baritone in place of Jack Hazlett.

The other resident group at the Glen is the Billy Harrison Quartet, formerly at Streatham Locarno. Pianist Billy leads; Stan Waterman (gtr.), Stan Tomlinson (bass) and Tommy Allen (drs.). The latter's wife, Iris Allen, is secretary to Glen manager Wally Green.

Songwriters welcome Charles Tobias

Charles Tobias, composer of "Cloud Lucky Seven" and president of the Songwriters' Protective Association of America, was guest of honour at a reception held by the Songwriters' Guild of Great Britain at the Gay Nineties Club, Bruton Street, W., yesterday (Thursday).

RONNIE STONE WEDS RECEPTIONIST

Bassist Ronnie Stone, who has left Norman Cave to open with Jan Ralfini for the summer at Margate, married 20-year-old receptionist Beryl Jones at Caxton Hall, London, on Wednesday.

Dave Comer: a heart attack

NEW YORK, Tuesday.—Music business veteran Dave Comer is reported comfortably" and making a good recovery at Mount Sinai Hospital after being stricken with a heart attack twice, once on board the *Queen Elizabeth* on its last crossing and again after the arrival.

Doctors have predicted his complete recovery, but he was to remain in bed until his departure for England on June 3.

Comer, who is the father-in-law of Ronnie Ball, British pianist now with Lee Konitz's combo, has been "overwhelmed" by the kindness of prominent music business personalities who have showered him with gifts, flowers, telegrams and personal visits.

Simmonds to open new modern club

Altoist Les Simmonds will lead the resident group at the Tavern Modern Music Club, Railway Tavern, Plumstead, which opens next Wednesday.

With Les will be Phil Bates (bass), George Jeans (pno.) and Kenny Spacey (drs.).

John Firman resigns from PRS Board

John Firman has withdrawn from the Board of Directors of the Performing Right Society.

In his place, Southern's managing director Leslie Abbott has been elected to the board. With his father on the board for more than 25 years, this is the first time a father and son have sat on the PRS directorate.

As the MM reported some weeks ago, John Firman resigned his position as managing director of B. Feldman and Co., Ltd., when the firm merged with PD & H.

Keyboard Casanova 'slays' 16,000

From Leonard Feather

NEW YORK, Tuesday.—Probably the most phenomenally successful performance ever offered by an instrumentalist took place last week when Liberace, the "keyboard Casanova," played a concert to a sell-out house of some 16,000 people at Madison Square Garden.

Liberace, most of whose fans appear to be women over 50 and girls under 19, described the evening as "a dream come true." The wildly applauding audience had the fervour of religious fanatics.

Liberace received presents, tributes—everything except good reviews. Despite the unanimity of the critics about the mediocrity of his piano playing, he had his audience in a frenzy with solos ranging from hackneyed classics to bad boogie-woogie.

He even sang. One newspaper critic wrote: "In the old days, boys with 'baritones' like his were told to keep quiet and just move their lips."

He also danced, wearing a hillbilly costume, changed to a lame smoking jacket, told risqué jokes, and introduced his mother. His brother George led the orchestra.

Liberace's takings for the night have not yet been announced officially. But he grossed $48,000 in two nights in New Orleans.

RAY HILL COMPLETES HOLIDAY LINE-UP

Bassist-leader Ray Hill has fixed the personnel for his fifth summer season at the Constitutional Holiday Camp, Great Yarmouth, commencing tomorrow (Saturday).

Ray will lead Bob Brookes (pno.), Johnny Fuller (drs., vibes), Phil Dillon (tpt.) and Freddy Orr (tnr., clt.).

Two 'finalists' for Black at Butlin's

The two musicians who complete the 12-piece band that drummer-leader Cecil Black has fixed for his Butlin's opening at Skegness tomorrow (Saturday) are Tony Hogg (tmb., vcls.) and George Bonney (pno.).

Tony Hogg has just finished a five-months season in the st orchestra of London's "Stoll Theatre.

ATTENOUX FIXED FOR LONDON

THE scheduled Anglo-French band exchange between the Tony Kinsey Trio and Michel Attenoux's band has now been finalised.

As already reported, the Tony Kinsey Trio appears at the Paris Jazz Fair on June 5 and 6.

The Michel Attenoux band has been fixed for the National Jazz Federation's traditional concert at the Royal Festival Hall on Whit Monday.

Also on the bill at the Festival Hall are Chris Barber's Band, the Dill Jones Trio, Ken Colyer's Band, the Dave Shepherd Quintet, Alex Welsh's Dixieland All Stars, and George Melly.

From Metro Jazz

With Michel Attenoux leading on soprano sax, his personnel comprises Bernard Zacharias (tmb.), Guy Longnon (tpt.), Gerard Bodini (clt.), André Persiany (pno.), Jacques David (drs.) and a bassist to be named.

Zacharias and Longnon each had a five-year spell with Claude Luter's band.

The Attenoux band first came into prominence when it won an Amateur Tournament at the Paris Salon du Jazz two years ago. It then recorded on French Vogue, and took up residency at the Metro Jazz Club in Paris with Peanuts Holland and Lil Armstrong.

The band then played a string of concerts with Sidney Bechet and returned to the Metro Jazz Club with Bechet guesting with the band.

NJF secretary Harold Pendleton, who was responsible for the exchange, told the MM: "I am bringing Attenoux here because his is the number one traditional band in France."

Co-operative

He added: "The British Musicians' Union has been very co-operative about the whole exchange."

The Attenoux boys arrive in London early next Monday, rehearse at the London Jazz Centre that afternoon, and then fly back to Paris after the concert.

Grenz waxes Dizzy

The most ambitious record session ever staged by Dizzy Gillespie took place last week under the auspices of Norman Granz. Dizzy cut a session with a 20-piece orchestra including many top-name soloists.

Among the tunes recorded was an enlarged version of Gillespie's early "Manteca," now expanded into a full suite.

Machito's rhythm section, Dizzy's own rhythm section and Candido were all featured.

FORREST MOVES

The Arthur Forrest Organisation moves to new offices at 6, Denmark street, London, W.C.2, on June 40.

France takes jazz seriously. As on previous occasions, the Salon was opened by a Minister of the Government, who is seen here congratulating the founder and organiser, Charles Delaunay. Jazz fans all over Europe must also congratulate Charles.

I ENTER THE FAIR—AND STEP BACK 50 YEARS

By Henry KAHN

PARIS, Wednesday. — On Tuesday afternoon I walked out of the modern, buzzing Faubourg St. Honoré, smack in the centre of Paris, into Canal Street, and found myself back in 1900, haunted by the shades of Buddy Bolden.

I walked down Bourbon Street and Rampart Street, passing an ancient Ford car, and looked into the little shops selling musical instruments, records and sheet music.

Yes, I was back, way back in New Orleans. I was at the Third Jazz Fair in Paris, opened that morning by a representative of the French Government at the Salle Pleyel.

A challenge

This year's Jazz Fair is a reminder of the greatness of the music we love. Well supported by the trade, fully supported by the Press, recognised by the Government and delirously supported by the fans, the Fair, by its original layout and decoration and its outstanding concerts, throws down a challenge to critics who might still consider jazz immature.

The great newspaper *Figaro*, for example, brought out a special edition for the Fair.

There is also a cabaret at the Fair—the Jazz Club—which was opened on the first day, and when the concert was finished, at about midnight, we all trooped up there to find Alix Combelle and his Band installed.

He had a sizeable formation—about 17 instruments. They are classy, loud, have a good swing, and are easy to listen to. All the tables were taken and the fans crowded round the band like bees. Outside the glass doors, hundreds of others, on their toes, tried to peep into the cabaret and to see what was going on.

I did not stay until the early hours, but while I was there no one danced.

There seems to be a religion about jazz when celebrities are present. I have noticed it before. People prefer to stand and listen in solemn silence rather than dance.

Jonah Jones sat at the bar drinking beer, but Gerry Mulligan and his charming wife sat with Charles Delaunay drinking wine. Then came the first announcement—the one we were all waiting for.

Jonah Jones would play.

We had not heard Jonah as yet, so we waited expectantly. He played alone; that is, without the Combelle Band. What technique he has! I was struck by the boldness of his tone, and, above all, by his lip work, which gives a certain subtleness to his playing.

The band played again; still no one danced.

Then it was Gerry Mulligan's turn. And so on until sleep beckoned and the cabaret closed.

That was the first day of the Jazz Fair. It has established one thing; namely, that over here jazz is a very highly considered form of music.

I think we ought to raise our hats to the organisers for their magnificent effort.

American Disc Round-Up

From Leonard Feather

NEW YORK, Tuesday.—Joe Newman, of the Basie trumpet team, will shortly have his own LP out on Vanguard Records. Featured with him are Frank Foster and Frank Wess, the Count's tenor twosome, Matthew Gee (tmb.), Johnny Acea (pno.), Eddie Jones (bass) and Gale Jackson (drs.).

Foster and Wess both lined-up LPs of their own, too, the former cutting a date for Blue Note (with Benny Powell, Percy Heath and Kenny Clarke in the line-up), and Wess leading an all-star quintet for the revived Commodore label.

GIL EVANS, arranger associated with Gerry Mulligan in the old Claude Thornhill band and on the Miles Davis Capitol sessions, will score for George Wallington's first Clef recordings with a 20-piece orchestra.

CARMEN MACRAE, ex-wife of drummer Kenny Clarke and former pianist at Minton's Playhouse, will get a build-up from Decca Records—as a singer.

Recently featured on the independent Stardust label, she has been described by some critics as the most interesting new voice since Sarah Vaughan.

THE Dorsey brothers have now entered the children's record market. Last week they recorded their first special kiddies' opus, with Gordon Polk singing, for Bell Records. Also signed to do children's records is Jack Benny, who set a deal with Capitol for a juvenile album.

This year's Salon du Jazz took Henry Kahn's mind back to the turn of the century—because it is all designed to recapture the atmosphere of New Orleans in the days when jazz began. In the streets the fans visit the innumerable little shops that sell instruments, records and music.

Page Ten goes round the

HOLIDAY RESORTS

LARRY MACKLIN will again conduct for Lawrence Wright's "On With The Show" (30th edition) which opens at the Worth Pier, Blackpool, with a special Press preview tonight (Friday).

The band has only two changes from last year, the newcomers being David Evans and Bert Inglis.

Under Larry's baton will be Bob Bull (vln.), Arthur Bentley (vln., viola), Harold Robinson and Phil Entwistle (altos), Jimmy Greenwood (tnr., cl., vln.), Bob Blacker (tnr., 'cello), Ronnie Bateman and Harold Tillotson (tpts.), Bert Inglis (tmb.), Ted Brophy (bass), Ellis Harvey (drs., xylo.) and David Evans (pno.).

For the weekly Sunday concerts Larry adds Jimmy Clough (vln.) and baritone saxist Frank Dowey.

Edwin for Ceres

CERES HARPER'S doctor has forbidden him to conduct his band in its summer season booking at the Floral Hall and Gardens, Southport. It will be conducted by his brother Edwin Harper.

Just prior to the opening of his first Southport season last summer, Ceres underwent a serious operation, and he was able to struggle through only a few conducting from a high stool which was camouflaged so that he appeared to be in a standing position.

He has rested during the winter months, but after a recent medical check-up the doctor refused to sanction working this summer. Consultations between him and Southport officials resulted in the latter agreeing to his brother Edwin fronting the band, which will open tomorrow.

Full line-up will be Viv Parker and Darrel Hammler (alto, vln.), Bobby Myers and Fred Knott (tnr., vln.), Godfrey Coleman (bari., 'cello), Peter Ferris, Stan Rigby and Albert Hodgson (tpts.), Harry Chatterton and Ron Spillett (tmb.), Hayden Allen (bass), Graham Pinkney (drs.), Louis Leeming (pno.), Armand Gaillard (v.a., leader) and vocalist Cyril Lesson.

For straight sessions and Sunday concerts the band is augmented by Marjorie Nixon (flute), Sybil Walker (oboe) and Fred Pearson (violin).

Leach at Southport

SEASON number three at Southport for Jimmy Leach and his Organolians opens tomorrow (Saturday).

The band will be featured in the boulevardwalk, Lord St. Gardens and the Cambridge Hall, where Jimmy, at the Hammond organ, will lead Paul Wood (tr., vln.), Bill Parnham (ctr., vln.), Pete Bail (bass, vcls.), Roy Webster (drs., xylo., vibes) and lyric soprano Eileen Bradley, who recently completed a season at the Theatre Royal, Dublin.

Buckets and spades may be the essentials for Blackpool, but not this kind! Anne Nelson and the Hadley Ward Trio who open tonight (Friday) in "On With The Show" at the North Pier Pavilion—are hoping for lots of fun this summer. L. to r. the boys are Norris Franklin, George Taylor and Jack McKechnie.

Sassenachs in Scotland

DICK DENNY and Gordon Desmond will be two of the few English leaders to present their bands in Scotland this summer—at Ayr and Rothesay respectively.

Dick Denny has already opened at Butlin's West Coast camp, where he leads Tiny Bell (tmb.), Ernie Gaskell, Roy Bradley and Jack Knight (tpts.), Larry Gray and Freddy Baldwin (altos), Howard Morgan and Bobby Watson (tnrs.), Harry Hayward (pno.), Harry Lowe (drs.), Freddy Jago (bass) and Louis Dennis (vcls.).

At the Pavilion Ballroom, Rothesay, Gordon Desmond on drums will lead Alan Murphy and Jack Gaskall (tpts.), Rex Greenwood (tmb.), Leo Robson, Jimmy Morley, Edna Wayne (saxes), Joe Halpin (pno.) and Hammond organist Rex Griffiths.

Here the band plays for nightly dancing and Sunday concerts. Ormandy Rex Griffiths will lead a trio for Coffee Sessions. Saxist Edna Wayne rejoins Gordon from Ivy Benson.

Beauty spot quintet

AT Rushen Abbey—one of the Isle of Man's most beauty spots—Harry Blaser succeeds Harry Widdal, who has retired after holding down the job for the previous seven years.

Harry plays alto and 'cello, and with him are Ronnie Hart (alto, vln.), Jack Eastwood (tnr., vln.), Ray Smith (pno.) and Peter Bias (drs., tymps., xylo.).

Stone at Teignmouth

AT the Pier Ballroom, Teignmouth, Jack Stone and his Orchestra open tomorrow after three months at the Apollo Ballroom, Manchester, to which venue Jack is due to return in October.

At the Pier, Jack leads Geoff Hirst (pno., acc.), Keith Graham (drs., xylo.), Dill Thomas (tpt., vln.), Hal Stemp (tnr., 'cello), Roy Carter (sax., tmb.), with himself on sax, clarinet and violin.

Wylie Price opens

WYLIE PRICE and his Orchestra open for the summer season at the King's Hall and Pier Pavilion, Herne Bay, tomorrow.

Wylie will lead on alto, and with him will be Mick Fisher, Cyril James and Don York (saxes), Colin Dobson and Dennis Reeve (tpts.), Stan Worthington (tmb.), Denis Halsey (pno.), Derek Cooke (drs.) and Walter Russell (bass).

Shock for Mockford

WHEN pianist Tony Mockford mentioned to Mr. Roy Marsh, the new proprietor of the Palm Court Hotel, Torquay, that the baby grand was not all it should be, he was told: "Go and buy yourself one!"

When Tony recovered, he set about this enviable task, and can now be heard nightly playing a fine Bluthner Grand.

His quartet is completed by Tod Verge (vln., bass), Bert Gruber (sax., vln.) and Bernard Turpin (drs.), with vocalist Margot.

Younkman at Southsea

AT the South Parade Pier, Southsea, Younkman and his Orchestra opened last Sunday in the 1,800-seater Pier Theatre. The band will play twice daily at the Pier-Head Bandstand Enclosure, in addition to Sunday concerts and for old-time and modern dancing.

Here Younkman leads Theodore Guitter (vln., leader), Ronald Elkins (pno.), Patricia Honey (acc.), Josephine Jago (drs.), Gerrard Martin (bass), Wilf Breeze, Ian Herbert, Richard Northey and Haydn Turner (saxes), Handel Hackeridge and Arthur Allaby (tpts.), Bill Brown (tmb.), with vocalists Ludmilla and Dennis Taylor.

Adcock Spa-men

VERNON ADCOCK has fixed the personnel for his season at the Spa Royal Hall, Bridlington, where he opens on June 19.

With Vernon fronting and playing vibes, the line-up is Dave Sax, Taylor Frame, Sid Weinstein and Dennis Bowles (saxes), George Lakin and Micky Meen (tpts.), Sid Colley (tmb.), Fred Kelly (pno.), Vic Cook (bass) and Bob Mansell (drs.). Vocals will be by Taylor Frame.

For six weeks during the height of the season the band will be augmented by one extra musician.

Shanklin Organolians

AT the Pier Pavilion, Shanklin, I.o.W., where Jimmy Leach holds the concession, his wife Alice will again act on his behalf during the summer season which opens tomorrow.

Here Jimmy presents the Organolians directed by drummer-vocalist Frank Sherry, with Freddie Carlisle at the Hammond organ, bassist Arthur Ledger, who also plays tenor and clarinet, and Buddy Burns on accordion, piano and vocals.

Llandudno Line-up

AT Llandudno, Frank Abbott, who opened at Payne's Majestic Ballroom in October, will continue to lead his quintet throughout the summer months, and at the nearby Winter Gardens Ballroom "no change" is reported, the music being still in the hands of the 11-piece Laurie Williams Orchestra, from Chester.

Girls at Hercules

COLIN HULME and his Orchestra say farewell tomorrow to dancers at the Samson and Hercules Ballroom, Norwich. Gracie Cole opens her summer season on the same night with her All-Girls' Band.

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HOLIDAY ROUND-UP

ON Sunday last (30th), Charles Shadwell commenced his third summer season at the Summer Pavilion, Falmouth, where here in 1952 that he discovered a young RAF vocalist who spent last summer with the orchestra and is now nationally known as Ted Heath's vocal star, Bobbie Britton.

★

Tomorrow (Saturday) Sammy Kaye opens his season at Lowestoft Palais de Danse for the duration of the season. Prior to this he was at the 400 Ballroom at Torquay. The Stanotes, who have been playing at the Palais regularly since last September, finished their season on May 22.

★

The Tommy Allan Quartet is to spend its second summer season at the Devon Coast Country Club, Paignton. Pianist Tommy will lead Jeff Todd (drs., pub., vibes), George Firth (gtr., voc.) and Fred Senior (bass).

★

Bernard Rogers and his Orchestra have an important booking at Salon de Danse, Northampton, on Whit Saturday. On this date the band will be increased from 9 to 14, and Bernard hopes to keep it permanently at this size.

Johnny Woodhead a Leeds University student, is temporarily occupying the guitar chair with Larry Gaskill at Leeds Locarno. Larry is searching for a permanent replacement for Sam Gelsley, who, at the last minute, was unable to start on May 24.

Billy Daniels makes his first appearance on the Lancashire coast this summer in a Harold Fielding concert at Blackpool Opera House on June 13.

The Len Dale Orchestra, a recently formed 7-piece band, is to appear opposite Ted King Zilinskion Quartet at Mecca Locarno, Leeds, for the week of June 14 while the resident bands are on holiday.

★

Drummer Les Shannon opens tomorrow leading a quartet at the Cliff Café Lido, Cliftonville. With him will be Lou Kemp (pno.), Harry Segal (alto) and George Wood (tnr.).

★

Betty Kerr at the Compton organ and Nat Harris on drums will accompany Terry Cantor's Starlight Serenade summer show at the Arcadia Theatre, Lowestoft.

By Jerry DAWSON

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WHO'S WHERE

(Week commencing June 6)

The BEVERLEY Sisters
Week: Empire, Finsbury Park

Denny BOYCE and Orchestra
Sunday: NOO's Club, USAF, Bushey Park
Monday: Imperial Hall, Waltham Cross
Thursday: Refectory Restaurant, Colders Green
Friday: Hammersmith Town Hall
Saturday: Assembly Hall, Walthamstow

Tito BURNS and Band
Sunday: Palace, Blackpool
Week: Green's Playhouse, Glasgow

Gracie COLE and All-Girls Band
Season: Samson and Hercules, Norwich

Billy DANIELS
Week: Empire, Liverpool

Diana DECKER
Week: Empire, Nottingham

Billy ECKSTINE
Week: Hippodrome, Birmingham

Ray ELLINGTON Quartet
Sunday: Ilford Palais
Week: Olen Ballroom, Bristol

Nat GONELLA
Week: Bearwood Theatre, Birmingham

Johnnie GRAY and Band of Day
Week: Empress, Brixton

Lena HORNE (with Teddy FOSTER and Band)
Week: Empire, Glasgow

David HUGHES
Week: Royal, Portsmouth

Lee LAWRENCE
Week: Empire, Swansea

Vic LEWIS and Orchestra
Sunday: White Rock, Hastings

Al MARTINO
Week: Empire, Sheffield

Lita ROZA
Week: Empire, Leeds

Rennie SCOTT and Orchestra
Sunday: Unity Hall, Wakefield
Monday: Carlton, Rochdale
Tuesday: Grafton Rooms, Liverpool
Wednesday: Queen's Ballroom, Rhyl
Thursday: Casino, Warrington
Friday: Embassy, Wheatley Hill
Saturday: Civic Hall, Nantwich

MARY LOU WILLIAMS writes:

When those paper men dug Bop at Carnegie

"I met a very talented artist named David Stone Martin, and asked him to do a cover for one of my albums, he wrote Mary Lou Williams last week. Here, with acknowledgements to Asch records and Mr. Stone Martin, we reproduce that first cover design by the now-famous jazz draughtsman."

FOR four or five years I worked at Café Society, mostly Downtown but finally graduating to the Uptown Café on 59th Street when Hazel Scott left there to marry Adam Clayton Powell.

The Uptown Café was a modern-style beautiful room with the bandstand in the back faced by a cute little balcony that seated 50 people or maybe more.

Mildred Bailey, Eddie South, Lena Horne, Josh White, Phil Moore, Eddie Heywood, Pete Johnson, Imogene Coca and Susan Reed (with her zither) were among the artists who would work there.

Edmond Hall

And for quite a while Edmond Hall had the band there, with Irving Randolph on trumpet and Jimmy Crawford on drums. They played music as good as any I ever heard in a chic club. Often I spotted Benny Goodman in the room, digging Edmond's clarinet.

But for all its looks, the Uptown Café was nothing like Downtown—though it catered for the same kind of Eastside crowd: movie stars, millionaires and the elite. Downtown was groovy, more relaxed than Uptown.

During these New York years I had an idea I would like to hear an orchestra of 16 or so pieces play my "Zodiac Suite." Barney Josephson agreed to give the concert for me at Town Hall, and I decided to use oboe, flute, horn, tenor sax, 10 or 12 strings, piano, bass and drums. Ben Webster played tenor, Al Hall bass and J. C. Heard drums. The rest were from studio orchestras.

The concert attracted a pack of musicians, newspapermen, disc jockeys and theatre people, and everything went all right until we got to the special arrangement of "Roll Em," our only jazz number. The long, drawn-out strings threw some of the other musicians; I think the conductor lost the place, and for a moment I thought we'd had it.

Everyone seemed to be playing a different page, and I'll never forget Ben Webster's big eyes fixed on me. I thought I would blow a blood vessel any second. I remember yelling "Count right and play letter 'J.'" Somehow we got out of "Roll Em."

Town haul

After the concert I was sick for about a week, could not work. Then I went down to Town Hall for the records Barney had told to have made of the concert. For the first time in my life, they let the hall, the records had been stolen. I never found them, and I never heard how my music sounded. And I'd spent some five hundred dollars of my money and other matters, though Barney backed the concert.

Being determined, I nevertheless tried it once again. Norman Granz had blown into town with fresh ideas on jazz presentation. He broke into Carnegie Hall and took New York by storm. I had built up a nice solid following by now, and Norman invited me to do a concert for him.

When I told him what I wanted to payment, he blew his top, said I wasn't worth anything to him and that he knew a town where none of my records ever sold. First I was hot, then I laughed, and since that time I have learned to like Norman better.

I couldn't get my price, so I took scale and compromised with a deal by which I could perform three of the Zodiac things with the New York Philharmonic Symphony. I was determined to hear my work played by 100 paper men.

Mr. Rybb, who booked all concerts in Carnegie, immediately started on the concert details. I had only eight or nine days to work, and a hundred pieces to score for, so I got an old friend, Milton Orent, to help out.

Milton was a clever bass player and arranger who wrote some things for Kirk, did "Otto, Make That Riff Staccato" for Duke, and wrote the lyrics of "In The Land Of Oo-Bla-Dee."

Blues came on

The day before the big night, Milton had to leave town for his summer job. I stayed up the best part of the night working on a blues for the orchestra. I had already arranged "Libra," "Scorpio" and "Aquarius," dedicating the last to President Roosevelt. The blues was an idea that came on at the last minute.

I called Milt, a hundred miles away, and asked "What about having the symphony play a jazz piece?" His reply was: "Don't do that, Pussycat." I took no chance.

It was 6.30 p.m. when I began this piece of craziness. Before I knew it, it was seven in the morning and I had just finished copying for the five basses. After grabbing a few hours' sleep, I made the 2 p.m. rehearsal.

Everything went down okay on the "Zodiac," then Mr. Rybb asked "Anything else to rehearse?" Shakily I made preparations with the female conductor, who knew little of jazz, and anyway seemed scared of the hundred guys sitting in front of her. I think this was her début, too; at this point we were both shaking like dogs with distemper.

After the intro, I had four choruses of fast boogie, then oboe and trumpet playing written solos; last, but not least, I gave the 16 violins two bop choruses, and I must say they tackled them bravely.

As the concert that night the performance was quite sensational. The boys in the symphony applauded louder than the audience and, to prove they meant it, carried on like mad backstage. I went home much elated, and this time I did not forget my slides (recordings). In fact, I asked Inez Cavanaugh and her husband, the Danish Baron Timme Rosenkrantz, to guard them for me.

By this time I had worked almost six years straight. Now, for a while, I'd take it easy and bail. After I left the café I turned down work that would have paid £400, and was told I should be in a strait-jacket.

Harlem know-how

I decided to find out what people and conditions were like in the slums of Harlem: things I'd never had time to do in really dig before. This was a mistake. I got mixed up with the wrong characters.

When someone gave me a line I swallowed it hook and sinker. The next thing, someone I confided in said I had got me in a swindle. I was having fun like a babe in the woods; lost so much money, which I regularly drew from my postal savings, that the authorities thought some goon was blackmailing me.

From 125th Street to 125th Street and 8th Avenue I cruised all over Harlem. Never had I been in such a terrible but fascinating environment, among people who roamed the streets jumping for someone to devour. Truthfully, it was fascinating to watch one race of people live off each other. I wondered why the shrewd brains never ventured downtown where the real gold was.

The tough town

New York, anyhow, is no place for slow thinkers. It's a town where if you relax and act like and normal, something happens; a town where you don't dare take a vacation. You must be on the ball or move out to the country.

After playing around awhile, I realised I must buckle down. I secured several record dates—luckily getting some new sounds going, which enabled me to tour Chicago, Boston, Philadelphia, Pittsburgh and Atlanta.

As a result of disappearing for six months, it was like starting from the bottom all over again. But I began getting jobs on radio and television, and was soon kept quite busy.

When Benny Goodman came to New York I went to rehearsal, taking several arrangements along. I found that Teddy Wilson would be teaching during the summer, and was asked if I'd take his place. I joined Benny.

He had Wardell Gray, Stan Hasselgard, Red Rodney, Billy Bauer, Mel Zelnick (drums), and a wonderful bassist whose name I've forgotten. I played weekends with the sextet, which sounded fair but never quite jelled it except one night when Benny went home early and left us to finish. The guys blew like mad this particular night.

Unfortunately, when Benny was on the stand he often made musicians feel uneasy by the discouraging look he gave them. Perhaps he wasn't happy then.

Around this time Monty Kay had an idea to open a place on Broadway where the Hurricane used to be. The idea came off, and he named the place Bop City. No wonder. It was an enormous joint which held at least a thousand people. Later, I took my trio there to accompany Billy Eckstine.

It was this same Monty Kay who afterwards ran the Downbeat Club, another cool haunt. He was the idea man in the club business. Whenever I went there, Monty offered me three or four jobs, and I finally took him up on it.

I alternated with the great Billy Taylor. He made me feel like playing, for I was raised on competition. Oscar Pettiford and Klook Clarke were the rhythm men, and when I'd played half an hour I would bring Kai Winding, Zoot Sims and Kenny Dorham on the stand. There wasn't a set up in the trio when we didn't compose on the spot.

Three months passed and Oscar left to return to one of his old jobs in Snookie's, near 6th Avenue, taking Klook with him. The new section wasn't bad, perhaps, but after what I'd had it annoyed me. One night I gave up, asking Billy Taylor to play for me while I went upstairs to listen.

In Europe

"If they don't sound any better with him," I told myself, "I'm cutting." They didn't and I quit, but had to return later as that was the only way I could get paid for three or four days' work done. When I got back I was given a raise.

Next thing, I received an offer to come to England. Several times I refused, then made up my mind to go, getting permission to leave my job for 30 days. That was November of 1952, and I'm in Europe yet.

● Next week Mary Lou Williams concludes her story with some comments on Britain and British musicians.

Contest Fixtures

FLEETWOOD.—Friday, June 18 (7.30 p.m.-2 a.m.), at the Marine Hall. THE WEST LANCASHIRE DISTRICT CHAMPIONSHIP. House Band: Bill Greenhalgh. Price of admission, 3/6. Tickets obtainable in advance from the Box Office, Marine Hall, Fleetwood.

Organiser: Vin Sumner, 7, Park Terrace, Garstang Road, Fulwood, Preston. (Phone: Preston 79019.)

PORTHCAWL. — Monday, July 5 (7.30 p.m.-midnight), at the Grand Pavilion. THE SOUTH WALES DISTRICT CHAMPIONSHIP. Price of admission, 3/6. Tickets obtainable in advance from the Grand Pavilion Box Office and the Organiser.

Organiser: J. South, 61/62, Wind Street, Swansea.

LEAMINGTON SPA.—Sunday, July 18 (7 p.m.-9 p.m.), at the Pump Room Gardens Pavilion. THE HEART OF ENGLAND DISTRICT CHAMPIONSHIP.

Organiser: Bill Elliott (for Leamington Spa Corporation), 122, Wigmore Street, London, W.1. (Phone: Welbeck 8332.)

OTHER CONTESTS HAVE BEEN ARRANGED AT:

East Lancashire: Royal Hippodrome Theatre, **PRESTON**, Sunday, August 15. Central Lancashire: Baths Public Hall, **ASHTON - IN - MAKERFIELD**, Monday, August 16. Northumberland: Oxford Galleries, **NEWCASTLE**, Friday, August 27. West Wales: Embassy Ballroom, **SWANSEA**, Monday, September 6.

Results

1954 WEST COUNTRY DISTRICT CHAMPIONSHIP

Winners: THE RAYMOND KAYE DANCE ORCHESTRA (158 marks). (Two altos, two tenors, baritone, trumpet, piano, bass, drums.) All coms.: P. H. J. Merrick, 5, Alexandra Parade, Weston-super-Mare.

Second: THE DAVE GLYNNE QUARTET (154 marks). (Clarinet, piano, bass, drums.) All coms.: David Glynne, 74, Station Road, Llanelly, S. Wales.

Third: JOHNNY NIXON AND HIS BAND (144 marks). (Alto, tenor, trumpet, piano, bass, drums.) All coms.: J. Nixon, 8, Ringwell, Norton St. Philip, Bath.

Outstanding Musician: Russ Jones (Pianist, Dave Glynne Quartet—99 100 marks.

Commended: Ken Parmiloe (Trumpet), Raymond Kaye Dance Orchestra —83/100 marks.

1954 SURREY DISTRICT CHAMPIONSHIP

Winners: THE FRED ANDERSON BAND (168 marks). (Two altos, two tenors, baritone, trumpet, piano, bass, drums.) All coms.: Fred Anderson, 14, Hermitt Road, Canning Town, E.16.

Second: DEREK MILLS AND HIS MUSIC (132 marks). (Trumpet, two altos, two tenors, baritone, piano, bass, drums.) All coms.: Derek Mills, 57, Gorringe Park Avenue, Mitcham, Surrey.

Tied with: THE DAVE JOHNSON GROUP (132 marks). (Tenor, guitar, 15, Central Lancashire: Baths Public piano, bass, drums.) All coms.: D. A. Johnson, 26, Crouch Hill, London, N.4.

Third: THE LES PHILLIPS ORCHESTRA (125 marks). (Three trumpets, two trombones, two altos, two tenors, baritone, guitar, piano, bass, drums.) All coms.: Les Phillips, 3, Marlborough Mansions, Hanworth Road, Hounslow, Middlesex.

Outstanding Musician: Len Griffith (Trumpet), The Fred Anderson Band —85 100 marks.

Commended: George Woodruff (Bass), Derek Mills and his Music—77/100 marks.

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RECORD REVIEWS

Albert Ammons is one of three pianists reviewed below by Max Jones. His latest release is strongly recommended.

Jazz . . . . . by Max Jones

RALPH SUTTON (LP)

"Ralph Sutton Plays Fats Waller." Ain't Misbehavin' (e); Oriental Tonic (a); Jitterbug Waltz (b); Tea Juana (c); I Used To Love You (c); Muskrat Ramble (g); Deep Henderson (h); Keep Your Temper (d). (Am. Columbia LP3297-1N, LP3298-1N.)

(Columbia 33S1019—24s. 6d.)

(a) (Am. Columbia CO.44065); (b) (do. CO.44065); (c) (do. CO.44064); (d) (do. CO.44057); (e) (do. CO.44056); (f) (do. CO.44057)—Sutton (pno.); Jack Lesberg (bass); George Wettling (drs.). 5/10/50. USA. (g) (do. CO.44058); (h) (do. CO.44059)—Same personnel. 9/7/50. USA.

MAKERS of LP records seem to be particularly fond of piano players. And no jazz pianist's work has been more abundantly presented through the new medium than Ralph Sutton's.

First Vogue gave us a sampling (LDx3014), then Lyragon (AP2), and now we have two whole LPs from Columbia. The first two were typical Sutton mixtures—Waller, James P., Ellington, Willie The Lion, a barrelhouse blues and some knocked-out pops.

Columbia's "Piano Moods" is the same type of thing, better recorded and more consistent in the standard of playing, though not always more exciting.

Once again, Sutton's admiration for Fats is reflected in most of the playing and in the choice of three Waller compositions. "Ain't Misbehavin'" gets a treatment as effervescent as anything Fats could have done; the engaging "Oriental Tonic" is less-known Waller that was worth reviving; and "Jitterbug Waltz" makes an interesting, rhythmic exercise.

Sutton is always looking for superior old pops which will respond to his essentially romantic style of two-handed piano. On the earlier discs he brought up "I'm Coming Virginia," "Love Me Or Leave Me," "Three Little Words" and "Oh Baby" (stomped riotously).

This time he produces Gene Rodemich's "Tia Juana" (not exactly a pop but very superior) already known as a piano solo from Morton's greatest 1924 recording, and the attractive "I Used To Love You." Sutton's "Tia Juana" owes something to Jelly; where Morton's was light and lazy, this is a solid rocker.

"I Used To Love You," again, is played at a good clip. But it is not unsuitable material for this forceful, mid-tempo stride piano. Ralph Sutton must be one of the hardest hitters of present-day keyboard men, and completely accurate.

Ory's tailgate classic, thoughfully introduced to surprise us, was surely never a piano piece. Nevertheless, it is nicely stomped and with some unexpected delicacy. "Deep Henderson," another rare one for pianists, is given a measured presentation that respects the tune. As it buzzes the strong treble reminds of Garland Wilson as well as Waller.

The final "Keep Your Temper," labelled Smith, reveals itself to be a Willie Smith number as the pianists attacks its ragtime strains in his most Lionish stride manner.

This energetic and exhausting technique is one of Sutton's most important conquests, and my respect for him grows the more I hear of it. As one writer said: "There's no cheating with that left hand."

●

RALPH SUTTON (LP)

"Ralph Sutton Plays Fats Waller." Keepin' Out Of Mischief (h); Ain't Cha Glad? (d); Spreadin' My Sweet Stars (g); Viper's Drag (b); Blue Turning Grey Over You (f); Alligator Crawl (a); Take It From Me (f)on Take' To You (e); Clothesline Ballet (c). (All Fats Waller) Am. Columbia LP3576, LP3577).

(Columbia 33S1025—24s. 6d.)

(a) (Am. Columbia CO.45128); (b) (do. CO.45129); (c) (do. CO.45230); (d) (do. CO.45131); (e) (do. CO.45122); (f) (do. CO.45133); (g) (do. CO.45124); (h) (do. CO.45135)—Sutton (pno.); Robert Hanley ("Bob" Casey (bass); Benjamin "Buzzy" Drootin (drs.). 7/2/51. USA.

(Details supplied by Edgar Jackson.)

PANASSIE and others have properly lamented the failing interest in the music of veteran jazzmen like James P. Johnson and Willie The Lion. Sutton could never be accused of neglecting the masters of the Harlem piano school. Waller's music, especially, will never die while his breath remains in his sturdy disciple from St. Louis.

All these pleasant melodies are played with care and the appropriate slightly mechanical Waller bounce. My preferences are "Blue Turning Grey," "Viper's Drag" and "Keepin' Out Of Mischief."

Sutton's rôle is almost entirely interpretative, since he is playing Waller's music in Waller's way, but he shows himself to be a first-rate interpreter who can display the Fats's power, fullness and sparkle, while adding some harmonic shading of his own.

He has recorded quite a chunk of Waller's repertoire, one way and another, and on this collection he confines himself to tunes which Fats composed between 1927 and '34.

Though Sutton can manage perfectly well on his own, he is supported on these two LPs by bass and drums. Both records are tuneful and swingy, if not over - imaginative selections. "Piano Moods" would be my first choice, because it exhibits a greater variety of material and styles.

●

FATS WALLER AND HIS RHYTHM

"You've Been Taking Lessons In Love (V: by Waller) (Am. Victor OA.5976).

"I've Got A New Lease On Love (V: by Waller) (do. OA.07751) **(H.M.V. B10684—5s.)**

80762—Waller (pno.); **Rudy Powell** (clt.); **Herman Autrey** (tpt.); **Al Casey** (gtr.); **Charles Turner** (bass); **Harry Dial** (drs.). 8/5/35. New York.

81751—Waller (pno.); **Gene Sedric** (clt.); **Autrey** (tpt.); **Casey** (gtr.); **Turner** (bass); **Slick Jones** (drs.). 9/4/37. New York.

HERE comes the mighty Waller himself, doing things in bass and treble that we just heard from Sutton. These are two hitherto unlisted titles (in G.B.). Though they show Fats in standard form, which is good form, they lack any particular distinction, perhaps because of the hackneyed material.

"Lease On Love" is the more agreeable of these very ordinary songs, but surely HMV still have better slides like "Cheatin' On Me" and "Ain't What You Do"?

On "Lessons" we are introduced to Rudy Powell's excessively growling clarinet and some restrained Autrey trumpet; on both, Fats sings, plays, says "My, my" and "Oh mercy!" But he cannot quite lift the proceedings above the level of routine brightness.

FRANKIE FROBA AND HIS BACK-ROOM BOYS (LP)

"Parlor Piano."

Ain't We Got Fun (a); Dancing With Tears In My Eyes (d); I Wonder What's Become Of Sally (e); All By Myself (c); Oh! By Jingo (f); When Your Old Wedding Ring Was New (g); If I Had A Girl Like You (b); After The Ball (h). (Am. Decca MG2247, MG2248).

(Brunswick LA8555—22s. 1d.)

(a) (Am. Decca W81512), (b) (do. W81514), (c) (do. W81515), (d) (do. W81516)—**Froba** (pno.); **Jack Lesberg** (bass); **Bunny Shawker** (drs.). 6/9/51. USA.

(e) (do. W81521), (f) (do. W81522), (g) (do. W81523), (h) (do. W81524)—**Froba** (pno.); **Lesberg** (bass); **Jim Crawford** (drs.). 10/9/51. USA.

TIME was when Frank Froba looked an able jazz pianist, a man who had recorded with Goodman, the Dorseys, Henry Allen, and born in New Orleans who had worked at the famous Absinthe House.

Today, judging from his records, Froba seems to have deserted the field for the hotcha. He is a prime exponent of the jazzed piano; is even—according to the sleeve notes—"the man responsible for bringing the Back Room Piano back into popular favour."

The "Parlor Piano" title may mislead the innocent into thinking this has something to do with music like Jimmy Johnson's, Waller's or Sutton's. It has not; it is completely commercial, and, so far as I am concerned, utterly dreary. I see no redeeming feature in the Back Room Piano style.

●

ALBERT AMMONS

Bass Goin' Crazy (Am. Blue Note 1014) (16/1/39. New York)

Suitcase Blues (do. 1001) (Same session)

(Vogue V2213—6s.)

THIS has really been piano week, with the latest Ammons release from 12-in. Blue Note makes a fine end to it.

"Suitcase Blues," credited here to Ammons, is the number Hersal Thomas recorded in 1925, backed by "Hersal Blues." It was issued in Britain on Parlophone long, long ago, and was the first such piano that many of us heard.

Thomas, to quote *The Jazz Record Book*, was "King of Chicago's house-party pianists in the middle 1920s, was one of the first to record a boogie woogie solo. "Suitcase" had an important formative and inspirational influence on Ammons, Lewis and other young blues pianists of the time."

So far as I can remember, this version is pretty faithful to the original, though Ammons's trills were peculiarly his own and for the 12-in. solo he added some striking new choruses. "Suitcase Blues" was the first piece Ammons learned. It is good to have it available again.

"Bass Goin' Crazy" was made by Ammons for Solo Art before he recorded it for Blue Note. I have not heard the Solo Art, but can quote William Russell thus:

"Doubly welcome since the Solo Art record now appears to be a collectors' item, the Blue Note version is considerably varied from the former. Yet all the old material is used and developed imaginatively in Ammons's usual fluent and driving style."

This is jaunty Ammons on a kind of Clarence Lofton kick. I strongly recommend it to blues men.

Swing . . . . . by Edgar Jackson

DUKE ELLINGTON AND HIS ORCHESTRA

*****Ultra Deluxe** (Ellington) (Am. Capitol 2237).

DUKE ELLINGTON AND HIS QUINTET

***Blue Moon** (Rodgers) (do. 20276). **(Capitol CL14069—5s. 6jd.)**

20276—Ellington (pno.), **Ray Nance** (vln.), **Billy Strayhorn** (celes.), **Joe Mehlman** (bass), **David Black** (drs.). 21/12/53. USA.

20287—Ellington (leader), **Jimmy Hamilton** (clt.), **Rip Hanselman**, **Russell Procope** (altos), **Paul Gonsalves** (ten.), **Harry Carney** (bari.), **Cat Anderson, Willie Cook, Nance, Clark Terry** (tpts.), **Alfred Cobb, Quentin Jackson, Britt Woodman** (tmbs.), **Strayhorn** (mus), **Jim Wershall** (bass), **Black** (drs.). 21/12/53. USA.

"ULTRA DELUXE" may not become a second "Sophisticated Lady," but it has something of the melodic character of Ellington himself. George Boozesk (tpts.); Maurice Pratt, Keith Christie, Eddie Harvey, Bill Coleman (kindly); Bill La Rue (pno.); Eric Dawson (bass); Alan Ganley (drs.). 14/4/54. London.

JOHNNY DANKWORTH comes up here in a new role. He not only wrote both the arrangements, he also composed the "additional lyrics" to which "I Got Rhythm" has been treated.

Some of the lines made me wince a bit, but they seem to have gone well elsewhere. I am told that Norman Wisdom is after Mr. Dankworth's new twist on Gershwin.

And were he the right word, for some of Johnny's efforts are not particularly easy to phrase, and Cleo tends to sound arch in her efforts to cope with them. But on the whole she does a spirited, swinging job that well deserves the break she gets by being—for the first time—labelled as the feature artist.

Incidentally, one of the miracles of modern tape recording technique was invoked for the side.

During the recording, Alan Ganley dropped a drumstick. Nobody spotted it at the time, but the third came out on the test pressing. So the next day Alan and Eric Dawson went along to the studio, re-recorded the faulty beat, and the new take was duly inserted into the tape. Where? You try to find out.

The coupling is a new ballad foxtrot which Cleo deals with accordingly, and the result is not likely to harm her reputation as being one of our most enterprising dance band vocalists.

But why on earth had they to use the echo chamber for a song (and a treatment of it) that shrieked for a quiet, intimate presentation?

Pops . . . . . by Laurie Henshaw

ALMA COGAN - FRANKIE VAUGHAN

Do, Do, Do It Again/Jilted (HMV B10719)—With "Do," the teaming of Alma and Frankie has produced a winner. In this novel styling, Frankie portrays an amorous dancer whose partner is more interested in such mundane matters as the colour of a girl's dress in romance.

Alma's Cockney interjections could have sounded corny; but her sultry way of putting them over gives a perfect cameo of the sort of conversation one overhears in dance halls any day.

And Frankie? He again sings with the best and conviction that have brought an invigorating freshness to the British vocal scene.

A tribute, too, to the sparkling accompaniment from Geoff Love's Orchestra.

"Jilted," which takes second place to the distinctive first side, features some guitar breaks faintly reminiscent of those heard on some Laine-Stafford and Tunstall pop releases. But if Geoff Love's aim was to infuse the side with additional swing, then I fear he has missed his mark.

●

GORDON JENKINS and Orchestra and Chorus: **Bewitched/*Secret Love (Brunswick 05285).—"Bewitched"—a somewhat belated release—makes an effective vehicle for Jenkins's best arrangement of it.

The pleasant voice of ex-Tommy Dorsey vocalist, Stuart Foster, is heard on the reverse, a pop of unusual quality.

THE LANCERS: *Peggy O'Neil/*Stop Chasin' Me, Baby (London HL8027).—This trio vocal group that accompanied Kay Starr at The London Palladium.

"Peggy," a ballad from 1921, is given sweet-swing treatment; the backing also has its swingy moments. But neither side is remarkable when judged by contemporary U.S. standards.

Dankworth—now a lyric writer too.

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SELF-PORTRAIT OF A JAZZ PIANIST

Garland Wilson looks at Garland Wilson—we print this autobiography as a tribute. The pictures are by Hervé Darrien.

By THE LATE GARLAND WILSON

(This exclusive story, told in the pianist's own racy phrases, is printed exactly as it was recounted to the MM's MAX JONES when he visited Paris in April.)

MARTINSBURG, West Virginia, where I was born in 1909, wasn't a big place—only 13,000 people when I left in 1925. I could take you right over it from end to end and you wouldn't be gone two hours.

The Wilsons were a funny family. My mother broke her neck in an auto smash when she was quite young, and she's still an active woman at 80. When I was in short pants I had lockjaw, but was operated on and recovered. That surgeon must have been Dr. Cyclops.

Music lessons? I had some in school but I was playing piano before I went. My mother used to play at home, and whenever she did I would join her at the keyboard, saying: "This is a duet, mother." She knocked my hands off the piano, but I kept on trying.

The ever-open doors

Then I took lessons from different teachers, and played around people's houses. Martinsburg then, doors were always open, and if you heard a piano playing it would be me.

In West Virginia I used to shine shoes in the daytime and play at night, all the Cotillion dances and so on.

After a while my mother moved to Washington and my uncle raised me. But in 1925 I followed her up there, then went to Atlantic City, where I began working with a five-piece band in a beer garden.

Then I went to New York to play for Jenny Dancer (who at one time sang with Earl Hines), my first accompanying job on vaudeville. We played Loew's and the B. F. Keith circuits, but when TOBA came down I was involved.

There was a good trade in those Southern theatres, but I just couldn't make it. "Down South?" I would say. "Are you kidding? Down there, if you're coloured, you'd better not be seen on the streets after dark, be they catch you out after curfew they'll give you to death."

No, I never even thought about going South. I heard the stories, though. They would rather have me on the first tree down there, doll.

Around 1929 I went to work for a guy named Cowan who had so much dough it wasn't funny. He had a place in New York called the Dew Drop Inn ("And do get dragged out," we used to add to ourselves). When you took a drink there then, you had some crab - block and tackle," I'm telling you.

It was just a drinking place with a piano and a "Picolo" (juke-box), but it was where all the musicians hung out.

Most of these places were nothing but joints: Just walk down, come in, and swallow corn liquor or bathtub gin—not anything branded.

Even the Cabin I went to the Hotcha, on the corner of 134th and 7th Avenue, John Hammond was in every other night, and I played something he didn't like he'd read a newspaper. When I played like a blues—down came that paper, but slowly.

On November 28, 1932, I left New York for Europe with Nina Mae McKinney. I'd been knowing Nina Mae and her husband, Jimmy Monroe, ever since she made the "Hallelujah" film around 1928, and she was as pretty and voluptuous as anything you ever want to see.

French unspoken here!

We came to Paris, to the Chez Florence on rue Blanche, and flopped there. Then Nina Mae left me in Paris to visit England, and it was not many months before I joined her. I was nowheres near speaking French, I didn't even know how to say "out" real quick, so I was near to losing my damned mind.

Early in 1933 I came to England for the first time, and there she was at the Leicester Square Theatre in "Chocolate And Cream," the idol of London. You talk about the Venus de Milo! When Nina crept on-stage and flashed those great eyes she upset everybody's nerves.

In 1934 we were on the Continent, Paris and hailing from Nice to Athens. I can tell you the Greeks had a word for us!

The next year I was back in Britain, and after doing some clubs and cabarets toured with Jack Payne and his band. When it was just war broke out I was back in Britain appearing at Brixton.

At that time they was waiting to see what Hitler was going to do; I wasn't waiting, though. On October 14 I caught the s.s. "Saint Ioan" from Marseilles for home. It was a volunteer boat, one of those flat-bottom babies that goes up the river, and it had a coloured crew. All the way home they was fighting and throwing axes at each other.

Stars and stripes

Neutral? They sure had some stars and stripes on that boat, and they needed them. It took 21 days to get home, during which time a German plane kept coming down to look at us. All he needed to do was backfire on that thing—you know who would have passed out! I even used to lay out on deck covered by an American flag.

Since the early years I have never played with bands; I don't like band work. From 1939 to 1951 I played with Eddie Steele in a two-piano act, and accompanied Jimmy Daniels, Mae Barnes, Thelma Carpenter and the Cedric Wallace Trio (at the Reuben Bleu).

Eddie Steele, a blind pianist, and I played behind Lena Horne the first time she opened her mouth in Hollywood, at the Schenlay nightclub. Everything in Hollywood was at the opening, and Lena went right on from there. She was looking so beautiful, we were really playing for her then.

I came back to England with Mae in '51, and then returned last year when I got the offer from the Copacabana. Here in Paris, with this new room at the Boeuf, I've got great expectations.

SHOW CASE—HELD OVER TO ALLOW FOR A SPECIAL PAGE-TRIBUTE TO GARLAND WILSON—WILL BE BACK AGAIN NEXT WEEK.

Garland as a young man.

AN APPRECIATION by MAX JONES

I LAST saw Garland Wilson in April and in Paris. He was sleeping late, after Basie concerts, when Garland banged on the door, oddly animated for 10 a.m.

"You're up early," I said.

"What's the matter with you, drunk or something? I just got up and watch 'em: never take your eyes off the singer unless you had a patrror at back of you.

Perhaps, you'd play three choruses before she got to the first table. Maybe she's doing you right, but if she suddenly throws her arm out—that would be the end of the music. I'd stop playing and go where that hand pointed, lower that dollar bill from under a table and get back to playing.

We'd go on until the customers gave out, and on a good night the kitty would include 10 and 20 dollar bills, because everyone downtown was up in Harlem then.

Nothing but pianos

You had five or six singers coming in, with nothing but piano to back them. In the joints there was nothing but pianos. But there was 88 keys . . . and you played them all. You really had to work for those gals.

Detroit Red used to sing risque songs at Covan's, and Monette Moore was one who did blues. Mae Barnes also used to come in there. At that time they didn't know what rules were, but those girls had voices on them.

From Covan's, I moved to Jerry Preston's Log Cabin, off 7th Avenue, where Billie Holiday first worked, and where Libby Holman, Lillian Tashman and Bebe Hutton would be most nights.

It was the day of the "green fronts," and the biggest was Big John's, between 131st and 132nd. Get Lucretia Borgia on the 'phone and order up some coffee."

Garland was an inveterate nocturnal cruiser: in the mornings he felt sociable. This day he talked till noon, delighted with the progress of his" room at the Boeuf Sur Le Toit, then went to bed. I left early next morning, I didn't see him again.

By some accident, I met Garland in the afternoon at the Leicester Square Theatre in 1933. He operted a portable gramophone, on which he played records by Louis and Duke.

Since 1951 I had got to know him well. He taught my family how to dance, and eat fried chicken. He spent last Christmas with us, and brought Jones Jr. a model racing yacht named "Lorenzo." This was Garland's middle name, hitherto a closely guarded secret.

Garland was among the kindest men I've ever met. He "balled" prodigiously, but, as one friend says, never hurt anybody except himself. His humour was proverbial and, in the main, unpublishable.

In the "street of hope" one day Garland was talking-up Louis. "Armstrong's passé you know, finished, past," said a musician airily.

"I'll tell you one thing, honey child," Garland replied. "He's past Archer Street."

Everyone connected with jazz seemed to know Garland, and everyone liked him. We were no exception. When Billy Eckstine told me last Monday that Garland had dropped dead that morning, I felt the saddest news I'd heard for years.

Max?" asked Garland. "You in from prowling round Pigalle?"

"Max, I'm not drunk and eat fried chicken. He spent last Christmas with us, and brought Jones Jr. a model racing yacht named "Lorenzo." This was Garland's middle name, hitherto a closely guarded secret.

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CHET BAKER MAY STILL RETURN TO ME, SAYS MULLIGAN

TWO STARS IN 'CHAMPAGNE'

Peter Knight, MD of the Savile Theatre's "Cockles And Champagne" smiles over the shoulder of torchy singer Mildred Joanne Smith, whose specialities include Ellington's "Tulip Or Turnip." (See review on page 3.)

THREE CHANGES IN BURNS BAND

THREE changes take place in the Norman Burns band with effect from Monday (today).

Freelance trumpeter Denis Roberts replaces Johnny Parris, who is going to Butlin's. Bassist Chris Slattery replaces Dick Short, who is joining Don Rennie's.

Gordon Langford moves from vibes to piano and Les Brown takes over on vibes.

Musician-journalist joins the MM

Jack Hutton, 26-year-old musician-journalist from Dundee, joined the editorial staff of the MELODY MAKER this week.

Jack, who plays trumpet, led the Pelican jazz band, which was resident group at the Dundee Jazz Club for two years. Professionally, he was a sub-editor with one of Scotland's leading Sunday newspapers.

His extensive reporting and feature-writing experience, and keen interest and activities in jazz circles make Jack Hutton a valuable addition to the MM team of experts.

Race on Midland air

Steve Race will compère "Trumpetous" featuring Ken Rattenbury and his Orchestra at 6.50 p.m. tomorrow (Saturday) in the Midland Home Service.

Two changes have been made in the Rattenbury Band for this broadcast, George Watts (alto) coming in for Frank Beech and Paul Adam (bari.) taking over from Pete Dobson.

AMERICA PLANS BIGGEST-EVER JAZZ FESTIVAL

NEW YORK, Tuesday.—The biggest musical festival in the history of jazz is set to take place on July 17 and 18 at a big tennis club in Newport, Rhode Island.

George Wein, pianist and owner of Boston's Storyville Club, is producing the show, for which a budget of $10,000 for the two nights has been allotted.

The tentative line-up looks like a Who's Who of jazz: Duke Ellington (with band), Stan Kenton (solo), Diz, Bird, Pres, Little Jazz, Konitz, Tristano, Shearing, Sarah Vaughan, Billie Holiday, Art Tatum, Erroll Garner, Gerry Mulligan, Ella Fitzgerald, Oscar Peterson and Count Basie.

A group of wealthy Newport businessmen are behind the venture. The object is stated to be the establishment of jazz as an art form in the eyes of the American public.

"Europeans consider jazz our most important cultural contribution to the world. We must give jazz this same position in the minds of our people," the committee said.

WOOLF PLAYS TO FIGHT FANS

Woolf Phillips played to the crowd attending the White City fight between Don Cockell and Harry Matthews on Tuesday. With Woolf were Brian Johnson (extreme L) and Rita Williams.

SHANE JOINS KP

Singer-publisher Cyril Shane has been appointed professional manager at Keith Prowse. He takes over from Reg Evans.

Doreen Stephens in hospital

Billy Cotton vocalist Doreen Stephens is detained in the Woolavington Ward of Middlesex Hospital. She has a poisoned leg following a street accident in Nottingham.

From Mike Nevard

PARIS, Tuesday.—Gerry Mulligan stated here tonight that there was a possibility of Chet Baker returning to the quartet. His trumpet would augment the present front-line of baritone and valve trombone.

Gerry revealed this fact in conversation with Joachim Berendt, the disc-jockey from Baden-Baden. It is still apparently "secret" to the Press; however, it does explain the attitude of Arlyne Mulligan, Gerry's wife.

Arlyne, who seems to be the boss where Mr. Mulligan is concerned, was at great pains to point out to me that Chet Baker's intention of quitting the trumpet because of face trouble was a "complete fabrication."

'Very healthy'

"He's a very healthy boy," says Arlyne, "there are few healthier. The MM made it look as though he only had a few years to live. Quite the reverse; he is most athletic."

Mrs. Mulligan broke off to signal to Gerry that it was time to come off the stand. The conversation took place in the Salon Cabaret, where Gerry had been playing solidly for an hour since coming off the stage of the Salle Pleyel.

London visit

He played with Alix Combelle's big band, with their own quartet and with Thelonius Monk. Then he left with his wife.

Tomorrow (Wednesday) the quartet is leaving for dates in Switzerland. It returns for more sessions in the Salon on Thursday, Saturday, Sunday and Monday.

Next week the Mulligans are leaving for a week's holiday in Ireland, passing through London.

While in Town, Gerry will be the guest of Hammersmith Palais leader Lou Preager, who hopes to take him round the jazz clubs.

Lena comes to London after Paris triumphs

After packing them in at the Moulin Rouge, Paris (where she is pictured with two real can-can girls), Lena Horne arrived in London on Monday evening to rehearse with Teddy Foster's band for her British Variety debut at Glasgow Empire on Monday.

Ambitious cabaret for Sid Wright 7

SID WRIGHT'S seven-piece band at London's Eve Club fulfilled a formidable task on Monday night when it played at the opening of the club's newest and most ambitious floor show.

To accompany a series of elaborate ballet routines the band played a repertoire ranging from Kenton to Stravinsky. This British cabaret will have the distinction of playing at the Casino, Juan-les-Pins, throughout August.

Line-up of the Eve Club band is Sid Wright (pno., Clavioline), Derek Harris (tpt.), Stan Best (saxes, clt.), Reg Clamtree (dra.), Pete Clarke (bass), Dot Wright (vcl.) and Frank Jones (tmb.).

RAY NOBLE DUE

HOLLYWOOD, Tuesday. — Ray Noble is due to arrive at Southampton next Monday on the "Queen Elizabeth."

He plans to spend a four-month holiday in his native England and on the Continent.

Police to speed Dankworth debut

Police cars will escort Johnny Dankworth through the streets of Johannesburg when he arrives by air on June 8 for his brief tour of South Africa.

Johnny flies in at 6 p.m. and will be met by a fast car which will rush him to the City Hall for rehearsal with a local swing group prior to his opening performance at 10 p.m.

U.S. TV offer to Dublin vocalist

DUBLIN, Saturday.—Louis Mullen, vocalist with Tom O'Brien at the Crystal Ballroom, has accepted an offer to star in TV in the U.S. and hopes to go over in the autumn.

The President of Station of WMLX, Illinois, John R. Mitchell, who operates the Mount Vernon TV and Radio Co., was impressed by Louis when in Dublin recently.

HARRY PARRY OPENS WEYMOUTH SEASON

Harry Parry starts his summer season at the Pier, Weymouth, tomorrow (Saturday).

Harry will lead Wally Scott, Allan Jones, Eddie Strevens, Stew Robinson and George Mason (saxes), Jock Moffatt (tpt.), Ron Franklin (pno.), Colin Kay (bass), Roy Sutton (drs.) and Tessa Sline, who will handle vocals.

Dankworth in office

Johnny Dankworth has opened an administrative office at 2, Denmark Place.

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Vol. 30. No. 1082 JUNE 12, 1954 [Registered at the G.P.O. as a Newspaper] EVERY FRIDAY - 6d.

KINSEY TRIUMPH IN PARIS LEADS TO BID FOR U.S

ON Saturday, June 5, when the whole of France was celebrating J-Day—J for *four*—in memory of the Allied landings in 1944, the Tony Kinsey Trio with Joe Harriott landed in Paris and made it J (for *Jazz*) Day.

With less than fifteen minutes at their disposal, they went on stage at the Salle Pleyel, and conquered the turbulent, iconoclastic patrons of the Third International Salon du Jazz in a manner for which they must receive the congratulations of every British lover of jazz (*writes MM Editor Pat Brand*).

With only three short numbers at their disposal, they succeeded in shattering once and for all whatever doubts may still exist on the Continent and in America as to Britain's ability to produce modern jazz on a par with that of any other country in the world.

Applause

There were boos, yes—but only at the end of a set in which every solo had received individual applause and when it was realised that they were not to be allowed to play a fourth number.

Equally complete was their success among the international *cognoscenti* backstage — musi-

◆ Back Page, Col. 3

S. AFRICA BOUND

Johnny Dankworth setting off last Tuesday for his two-week S.A. concert tour, smiles at the MM cameraman as he boards his 'plane.

Eckstine British boys for Paris

BILLY ECKSTINE will be taking his British accompanying "finds" — drummer Tony Carr and bassist Ken Palmer—to Paris when he finishes his British tour at Edinburgh on July 3.

Billy, who has been singing the praises of the duo ever since he and pianist Bobby Tucker signed them last month, told the MM: "Tony is the best drum accompanist I've heard in Britain. I would very much like to take him back to America."

The singer is scheduled for a TV appearance in Paris on July 7, and then opens for two weeks at the Olympia Theatre.

ANGLO-FRENCH BAND EXCHANGE

Michel Attenoux (l.) and his clarinettist Gerard Badini snapped at the Festival Hall, London, on Monday (see page 15), and the Tony Kinsey Trio with Joe Harriott at the Salle Pleyel, Paris.

Jill Kinley back with Lipton Ork

Vocalist Jill Kinley, who sang with Johnny Lipton's Grosvenor House Orchestra on the air two years ago, has been re-signed.

She was heard with his orchestra on Wednesday of this week and broadcasts with it again next Wednesday at 1.30 p.m. (Home).

Jill, a London girl, sang with Jack Nathan at the Coconut Grove after leaving the Lipton Orchestra.

ROS CABLES MONTE CARLO: 'DO WE PLAY?'

MEMBERS of Edmundo Ros's band at London's Coconut Grove are wondering if their proposed five-week summer season at the Sporting Club, Monte Carlo, in July-August will be affected by the MU's refusal to allow French leader Bernard Hilda to play in Britain with a French-British line-up.

Paris correspondent Henry Kahn last week reported the MU's insistence on a reciprocal arrangement, despite the fact that Hilda would be employing more British than French musicians and could offer nine months' work abroad for one month in Britain.

Astonished

Hilda is reported to have said that the management of the Sporting Club were astonished when told he had been refused permission to play in London.

It was revealed that although Edmundo Ros's contract has been signed by the management of the Sporting Club, it has not yet been agreed to by the French Minister of Labour and the Monaco Minister.

In view of anxiety among his musicians, Edmundo has cabled to Monte Carlo to ascertain if his band can make the trip.

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Valentine to wed

Closely guarded secret until revealed to the MM this week was Dickie Valentine's engagement on the day he flew to America—to the girl above, Scots ice-skater Betty Flynn, whom he met in Morecambe while touring with Ted Heath.

Sarah may be back in autumn

TOP American singing star Sarah Vaughan, who made a brief visit to Britain early in 1953, is likely to return for a concert tour in October promoted by Harold Davison. The length of her stay, the exact nature of her bookings and other relevant details are not at present available, but her husband, ex-trumpet player George Treadwell, who acts as her musical director, will probably be with her.

On her last visit, when she was accompanied by Arthur Rowberry and his Orchestra, she appeared in the Provinces and played two successful concerts at the Albert Hall in London.

Four 'guests' dep for Fenoulhet

Paul Fenoulhet, conductor of the BBC Variety Orchestra, is ill with pleurisy and will be unable to work for at least a fortnight.

During his absence the orchestra is being conducted by guest leaders, who include Woolf Phillips, Guy Daines, Bram Martin and Cyril Stapleton.

Kenton, staffmen in World of Jazz

Stan Kenton and MM writers are contributing to the current "World Of Jazz" airings.

MM Features Editor Peter Leslie and David Jacobs review records tomorrow (Saturday). On the following Saturday (19th) MM columnist Ernest Borneman will present "What's It About?" a programme described as "An inquiry into the content of jazz."

On June 26, Johnny Claes—sometime trumpet-leader of Britain's Claepigeons—will play records of Belgian jazz; on July 3 Stan Kenton airs in "The Kenton View."

July 10 brings another record programme by Peter Leslie and David Jacobs, and on the 17th Albert McCarthy presents records by the McKinney and Benny Moten bands.

Stage and radio producer Mark White is scheduled to present a programme on Bix Beiderbecke on July 31.

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STRAWS IN THE WIND?

Maurice Burman discusses the BBC's attitude towards jazz

EVERY few days I receive a hand-out from the BBC. Until a few months ago it was extremely rare to find a mention of our music. Recently, however, there have appeared, in the "briefs" page, occasional snippets about dance music and jazz—although these were never singled out in the "Contents" list.

Imagine, then, my joy when I saw under "Contents": "A new jazz group; page 10." Turning to that page I read: "The Don Rendell Group have been booked for 'British Jazz' in the Light Programme of June 14. Don Rendell, who became so well known with Johnny Dankworth, quite recently formed his own group, which he fronts on tenor saxophone."

He has with him Ron Ross, a new discovery who also plays tenor saxophone; Dick Hawdon on the flugel horn, an unusual instrument in jazz, and the rhythm section made up of Freddie Manton (drs.), Damian Robinson (pno.) and Ashley Kozak (bass)."

Now you may call this a straw in the wind. To my mind, it's a big bale—for it shows the current awareness of and importance of our music in major departments of the BBC.

But further to this jazz news, on the same page there is information about the Glyndebourne Opera Company—Glyndebourne the epitome of highbrowism. Do you get the point now?

Jazz news is no longer tucked away in obscure "briefs"; it is now given similar standing to other art forms.

So while we are on the subject, and while I happen to know from the BBC that this Monday night jazz show is a success—how about increasing the time from 20 to 30 minutes?

Thank you.

BILLY TERMENT'S ORCHESTRA
5 p.m. 1/6/54

SHORTLY, Billy will be given a tremendous opportunity to become a number-one attraction, when he takes over from the Sunday "Billy Cotton Band Show"—the most important and envied date of the week.

He must seize this rare chance with both hands (and feet if necessary). For he has a great deal to do, to judge by this broadcast. He must, first of all, streamline and modernise his presentation.

No top-line bandleader allows a number to last more than two and a half minutes at the longest (in most cases, one and a half minutes is the average). Some of Billy's songs went over three minutes, and "California" lasted three minutes 40 seconds.

Slow vocals, for example, should have just a short introduction (even a piano arpeggio would do), the vocal itself—and coda. That's quite sufficient.

Billy should cut his intros, cut repeat choruses, cut lengthy modulations and coins—get to the point of the music simply and clearly, in fact.

Then his band must be "in time," his vocalists and jazz solos should be of a high quality—otherwise the latter are best not attempted. Billy should discover new numbers and make them into hits; should be daring and willing to take chances—and he should try for originality.

If he still plays an instrument he should feature himself.

Spoke like "Memory Corner," which he featured on this show, would be good for Sunday listening, but comedy numbers must really be funny. And while Billy should sing that type of song, he ought not to attempt straightforward vocal duets as he did on this show.

Most important, he should obtain the best scripts possible.

His announcing was pleasant, but his comments were dull and redundant. A typical example was: "Here is a new British waltz, by a young British composer"—and even then he did not tell us the title!

One idea would be to get a good comedian to share his announcing and to act as a feed.

In short, Terment should cultivate a new spirit—rejuvenation is the word. If he does, he will reap the harvest from this rare opportunity (which will only knock once, if you will pardon the mixed metaphor).

"WORLD OF JAZZ"
5 p.m. 5/6/54.

ONE night last year, in Swansea, after she had presented the prizes at an MM Contest, which I had judged, Mary Lou and I sat talking from 1 a.m. until 4. Experience has taught me that things that happen in the middle of the night is the time to talk about jazz, and that people grow confidential at that time.

Mary did most of the talking and, for a change, I listened. What she told me was similar to her stories in the MM and to this broadcast. On these three occasions she has returned to her main themes—indeed, her object in life—the advancement of jazz and the championing of the new jazzmen.

Her part of this broadcast was recorded in Paris, and Denis Preston helped to link it up from the studio in London. We heard Mary's own playing, as well as that of some of the great names she has worked, composed and arranged for.

It amounted to a "who's who" of jazz. I liked also her description of Morton—and the fact that he scared the wits out of her!

When one realises what this amazing woman has accomplished—how she started as an equal in the great old-timers when *they* were modernists, and how she still, with the younger modernists, an equal—she, above all others, deserves the title "Queen of Jazz."

Long may she continue to inspire and encourage the future stars.

"BRITISH JAZZ"
GERRY MULLIGAN QUARTET
Paris: 10.45 p.m. 7/6/54.

ALLOWING for the brilliance and instrumental skill of Gerry himself, the player (on this recording of excerpts from the Paris concert) who knocked me right out was drummer Frank Isola. He has such a snap, such a crisp, mighty drive, and his phrases are so right that, to me, he is the new Krupa-Rich-Tough, all rolled into one!

Impressed, too, I was by the bass and trombone—but the genius of this group lies in the fact that it consists of just four men.

It was the first time I had heard Robin Scott announce, and he was good.

We heard Bechet speak—unfortunately from his sick bed (sincere wishes for his recovery)—and when Mulligan talked I was delighted to hear him say that, among other things, he was sorry Bechet was unable to be present as he would like to have played with him.

That's the spirit—the old and the new meeting on common ground in musical co-operation!

Congratulations to all who made this broadcast possible.

BURNHAM'S BAUBLE

goes to the Sapphires (and the accompanying Jimmy Walker group) for their sulful modern singing in last week's "Club Piccadilly."

It was made that way . . . .

No, it wasn't an accident. This is Dizzy Gillespie's trumpet, and it's meant to be that way. The bell slants upward from the trumpet at an angle of forty-five degrees. Diz says it disseminates the sound better, and he has already patented his idea. This picture was taken at New York's Birdland a couple of weeks back; the man on tenor is Hank Mobley.

GUIDE TO JAZZ ON THE AIR

WEEK COMMENCING SUNDAY, JUNE 13, 1954
(TIMES: BST/CET—GMT PLUS 1)

SUNDAY, JUNE 13:
7.2-9.0 a.m. J: **Morning Report.**
11.30-12.30 p.m. J: **Sunday Syncopation.**
5.5-5.15 P1: **Nero Morales.**
5.10-6.15 A 124: **Paris Salon du Jazz**—**Hot Club Jazz with Bechet, Nicholas, Luter, etc.**
5.45-6.0 N: **Hawkins Successes.**
12.2-1.0 a.m. J: **Midnight in Manhattan.**

MONDAY, JUNE 14:
6.30-7.0 a.m. J: **Daily D-J Shows.**
11.30-12.30 p.m. J: As above.
2.0-2.30 P: **Billy Ternent.**
3.45-4.0 N: **Nero Morales.**
6.30-8.0 DO: **Ken Moule** (repeat).
10.15-10.50 G 2: **For Jazz Fans.**
10.20-10.50 B: **Chick Webb, by Panassie.**
10.45-11.0 J: **Blues For Monday.**
10.45-11.5 DL: **Don Rendell Group.**
11.5-11.30 J-271m, 547m: **This is Jazz.**
11.15-12.0 C 2: **AVRO Jazz Contest.**
11.15-12.0 C: **2nd German Jazz Festival, in Frankfurt.**
11.15-11.45 S: **The Jazz Corner.**
11.25-12.0 G 3: **For Jazz Fans.**
11.30-12.0 I: **Joachim Ernst Berendt reports on the Paris Salon du Jazz.**
11.30-1.0 a.m. J: **D-J Shows.**

TUESDAY, JUNE 15:
2.30-3.0 a.m. DO: **Dill Jones Trio and soloists.**
12.3-12.20 p.m. B-379m: **Hot Club.**
10.10-11.0 E: **2nd German Jazz Festival.**
10.30-11.0 T: **Swing Combos.**
11.30-12.0 H: **RIAS Dance Orch**

WEDNESDAY, JUNE 16:
11.30-12.0 midday DO: **Rhythm is Their Business, by Denis Preston.**
12.35-1.0 p.m. C3: **The Miller Band, etc.**
2.0-2.15 J: **Strictly Dixie.**
9.30-10.0 N: **Artie Shaw Evergreens.**
10.15-10.45 F 2: **Rhythm-and-Blues.**
10.30-11.0 K: **Ralf Larsenius's Quartet.**
10.40-11.10 Z: **For Hot Jazz Fans.**
11.3-11.45 A 124: **Art Farmer-Quincy Jones Group, Thelonious Monk.**
11.5-1.0 a.m. J: **Band OB and or D-J Shows.**
12.5-12.35 G-530m: **Favourite Jazz.**
12.5-1.0 O: **Bunny Berigan.**
THURSDAY, JUNE 17:
1.0-1.30 p.m. (news break 1.15) A 124: **Jazz In The Champs-Elysees.**
9.15-9.45 DE: **April-June Jazz Releases.**
10.15-11.0 M: **The Jazz Club** (new air time, additional wavelength).
10.25-11.5 DL: **Kenny Baker's Dozen.**
10.30-11.0 F 4: **Boogie.**

FRIDAY, JUNE 18:
7.30-8.0 a.m. DO: As Wednesday 11.30 a.m.
2.0-3.45 p.m. DL: **Heath.**
4.30-4.45 F 4: **Herman, James; Interview with Herman.**
10.10-10.35 B-250m: **The Real Jazz.**
10.15-10.45 P1: **Jazz Outlook.**
11.20-11.5 and 11.20-11.50 DL: **Ambrose, Mairants Group.**
11.20-12.0 P: **Ladnier, Johnson, Garner, Burns, Lunceford.**
11.5-11.30 J-344m: **Hot House.**
11.30-1.0 a.m. J: **D-J Shows.**

SATURDAY, JUNE 19:
10.45-11.15 a.m. DO: **Dill Jones Trio, etc.**
12.23-1.0 p.m. A 14: **Aspects Of Ellington.**
1.45-2.0 C1: **Teddy Wilson.**
4.0-4.30 R: **Jazz Classics.**
5.0-5.30 DL: **Ernest Borneman introduces an inquiry into the content of jazz.**
5.5-5.25 P: **Swing Serenade.**
5.20-6.0 B-218m: **Kings Of Jazz.**
5.30-6.0 P1: **The Living Jazz.**
6.0-6.15 A 124: **Golden Gate Quartet.**
6.27-6.42 N: **Jazz In USA.**
9.30-10.0 DE-222m: **Mostly Traditional.**
10.0-10.30 W: **Swing Session.**
10.0-10.30 J: **Music's No Mystery.**
10.45-12.0 and 12.10-2.0 a.m. I: **Edelhagen, Pastor, etc.**
11.5-11.30 N: **Prado, Gleason.**
11.30-1.0 a.m. J: **D-J Shows.**
12.0-1.0 BFN 247m: **Swing Shift.**
2.5-3.0 E-Q: **Saturday Night Club.**
2.5-3.0 H-Q: **American Bands.**

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KEY TO STATIONS AND WAVELENGTHS

A: RTF Paris-Inter: 1-192m, 2-193m, 4-46.39m.
B: RTF Parisien: 280m and 218m, 318m, 359m, 445m, 498m.
C: KBO 402m. AVRO VARA 298m.
D: BBC: E-European 224m, 49.5m, 41.6m. L-Light 1500m, 247m. O-GOS 13, 16, 19, 25 31, 41 and 49m. bands.
E: NWDR: 399m, 189m, 49.3m.
F: Bremen: 1-464m. 2-224m. 4-188.5m.
G: Austrian Radio: 2-385m, 346m 3-203m, 577m, 535m, 30, 41m bands.
H: RIAS Berlin: 302m, 439m.
I: SWF Baden: 293m, 360m, 195m.
J: AFN: 344m, 271m, 547m, 35.03m.
K: BBC Stockholm: 1571m, 255m, 31m, 25 or 49m bands.
M: Copenhagen: 1224m, 283m, 216m.
N: Monte Carlo: 205m, 49.7m, 40.8m.
O: BR Munich: 275m, 187m, 48.3m.
P: SDR Stuttgart: 522m, 257m.
Q: HR Frankfurt: 506m, 48.4m.
R: RAI Rome: 355m, 290m, 269m
S: Radio Saarbrücken: 211m.
T: Radio Bremen: 221m.
W: Luxembourg: 208m.
Z: SBC Geneva-Lausanne: 393m.

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MANY of the best jazz records—modern ones and reissues of deleted "classics," some dating back to the great traditional era of the 1920s—are on LPs, and there are literally hundreds of them.

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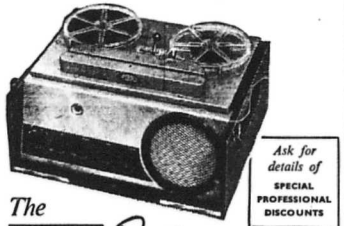

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HOT & COOL

Stanley Dance gives the ultra-purist's point of view

MAYNARD—WITH BENT

WHEN your record-playing equipment breaks down, have you an obliging dealer who replaces it with a machine from his stock if he cannot quickly repair it? It's an advantage, undoubtedly—but what if he lends you a set with an automatic changer?

Imagine the dismay of the gentle jazz-lover on finding that his dealer has, with every good intention, taken away his wounded familiar and left him one of these monsters in its place. He hardly enjoys his evening meal. He worries about that unpredictable devil of metal sitting secure and masterful in its lair of polished woodwork.

Trust beloved records to it? To be raped and savaged?

Just hoping

In the end he rushes into the room, seizes a handful of records indiscriminately from the nearest pile, stuffs them hurriedly on the centre spindle, turns a couple of knobs, closes the lid and sits down in a mild sweat, hoping for the best.

That's how it happened that, right after Louis Armstrong had finished playing "I Can't Afford To Miss This Dream" (Brunswick 05255), there tumbled down a record by Clifford Brown (Vogue V2207).

The contrast was too much!

As recently as ten years ago, nearly everyone interested in jazz would have died laughing to hear music such as Brown's. "What's this?" they would have asked. "Some straight man trying to play jazz? A pit musician, maybe?"

Will you listen to these two records and make the comparison yourself? If you think it unfair to stack up the acknowledged master that Louis is for the one side, then take something else as representative by Jonah Jones, Cootie, Buck Clayton, Lips Page, Roy Eldridge or any of the other great trumpets that conditioned the jazz ear before 1945.

On the one hand, there is a jazz trumpet style, classic in a sense, which records show to have been steadily developed over a period of 30 years or more, which utilised to the full all the splendid qualities of the horn for more and more expression, and which gave listeners and critics an acceptable standard.

It had such power and drive, such as a rich "vocal" tone and vibrato, that it maintained a dynamic superiority over the other instruments.

On the other hand, we have an entirely new style, quite different phrasing, a dry tone with little or no vibrato, and the instrument reduced in dynamic status to the conversational level of the saxophone.

No standards have been clearly formulated, but they can be arrived at by study of the work of the leading exponents—Dizzy Gillespie, Fats Navarro, Miles Davis and, now, Clifford Brown.

Dizzy, of course, must be ranked with Monk, Powell and Parker as a leader of the "modern" movement. Many years before bop, he had ideas radically different to those current in jazz. They were quite unacceptable then and were generally treated with acorn.

It must be remembered that Dizzy had neither the temperament nor the ability to shine as a hot soloist in those days.

The increasing influence today is from young musicians with legitimate "conservatory" training. It is extremely interesting to note what clarinettist Tony Scott had to say on this subject in *Down Beat* this year:

"I know in my own work—speaking of playing only—that when I first got out of Juilliard, I became so legit-conscious tonally that I lost the vitality and drive I needed to swing. That same kind of constriction can occur in writing that is too closely based on classical influences."

Juilliard may yet turn out to be the most dangerous of all the enemies of jazz. Certainly, those nurtured on pre-1945 jazz find the legitimate influence profoundly irksome.

It may be regretted that most of these young newcomers do not operate in leading dance fields, but for the coloured musician there is precious little opportunity there.

He turns to jazz with a well-schooled mind, with a certain superiority of attitude and with, very naturally, an over-all feeling of frustration. Conceit and arrogance customarily conceal a deep sense of inescurity, and the period just past was quite notable for their expression in "modern" jazz.

A notable thinker and creator in this field told the writer recently that the phase in which it was sufficient to run up and down the instrument was over, that now it was the thing to tell a story, too.

More beat

More emphasis on the beat has been apparent to those who hold that the new directions lead only to the cesspool.

None of these signs mean that a return to the earlier mode is likely or intended. The division is definitive. All thinking musicians of both schools agree that the two styles don't mix. When a man like Buck Clayton says that jazz is a music in which the emotions are the most important thing" (*Down Beat*, March 10), he hasn't in mind music made by either a Dizzy or a Clifford Brown.

Eventually, when their medium is mastered and there is a deeper familiarity, emotion will return in full, but it will remain a different music.

The influx of "school" musicians will ensure that.

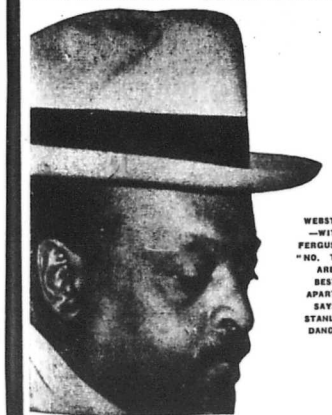
The creative jazz musician up to and around 1945 was a special kind of man. He had a ball—but his greatest kick came from music he and others blew. His blowing inspired dancers and dancers inspired his blowing.

That doesn't apply today. The music is seldom the greatest kick and the creative impulse has to struggle free from a gloomy castle of self-love. The connection with the dance becomes increasingly remote.

It is obvious that different pressures must cause a different outlook and a different music.

Recording supervisors seem to forget this. Who wants to hear Maynard Ferguson and Ben Webster both on the same record? Who wants to hear Charlie Parker and Johnny Hodges on the same record with the same rhythm section?

It's important to make up the mind to the fact that great divisions exist and will continue—and to insist on a broad cordon *sanitaire* between hot and cool.



WEBSTER—WITH FERGUSON? "NO, THEY ARE BEST APART," SAYS STANLEY DANCE.

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LEONARD FEATHER writes about the night . . . .

WHEN THEY ALL WENT WILD ABOUT ELLA!

NEW YORK DIARY

Ella's friends crowd round to admire the Anniversary Cake—l. to r.: Louis Bellson, Eartha Kitt, Pearl Bailey, and Ella herself. Eartha seems to have had a "preview" of the cake, too!

"THIS was the most wonderful night of my life!" The speaker was Ella Fitzgerald; the occasion was a big party held at Basin Street to celebrate her nineteenth anniversary in the music business.

To some extent, Ella Fitzgerald has always been like the weather: everybody talks about her but nobody does anything about her. True, she's making a fine four-figure salary, but she's won relatively few jazz polls, has never had her own sponsored TV or radio show, and never plays those $10,000 a week Las Vegas club jobs.

An organised salute to Ella

A little of this was atoned for that night when, thanks to the initiative of a beautiful and brainy blonde named Virginia Wicks—who happens to be Ella's press agent—the entertainment world tendered Ella her first organised, concentrated salute.

It was such a noteworthy night that even newsreel cameramen floodlit the club for special pictures.

The club was packed with celebrities when we walked in. At the table next to us were Audrey Hepburn and Mel Ferrer; on the other side were Norman Granz, John Hammond, Eartha Kitt, Harry Belafonte.

Scattered around the room were all the Decca big-wigs, from president Rackmil down; there were Franklin Tone, Macdonald Carey, Betsy von Furstenburg, Karen Chandler, Dick Todd, Pearl Bailey; and on the bandstand was Pearl's husband, Louis Bellson, with his new group (in which Roy Eldridge and Charlie Shavers were chasing each other wildly, about a third apart, surrounded by Teddy Charles, George Duvivier and a pianist named Dick Martin).

Presenting the tributes

As the set ended, the mike was taken over by Steve Allen, who is not only a good pianist but also one of TV's most brilliant humorists. He had volunteered to compere the Pitzgerald festivities.

Introducing Ella, he assured her that the thick pile of papers in his hands was not a bunch of subpoenas, but a stack of telegrams from well-wishers.

He then read a few dozen—practically every star in the business had sent one.

Then came the awards. I don't imagine any one artist, at any one fair, ever received more awards than Ella did then. There were flowers and plaques and speeches on the part of everyone from *Billboard* and *Ebony* to *Jazz Hot* and the *Mexico Mirror*.

On behalf of the MM, your correspondent offered Ella a floral tribute and recalled the first time we ever wrote her up, after a 1935 visit to the Savoy Ballroom, where she was the 17-year-old protegee of the late Chick Webb.

A nostalgic note was struck when Steve Allen introduced, via the club's amplifier, the first record ever made by Ella. It was the Webb disc of a tune called "Love And Kisses," recorded June 12, 1935 (Ella: "Is that really me?"). Then they put on the original record of her first big hit, "A Tisket, A Tasket," and Ella, in person, sang a duet with herself.

Finally, Ella prepared for her regular set.

Half in tears

Half in tears, she made a simple and beautiful speech of thanks, and then sang her heart out—two beautiful ballads, "Angel Eyes" and "A Foggy Day," followed by the inevitable "Lady Be Good" ("That was a turning point in my career—I became a bopper!"), and "Funny Valentine," "St. Louis Blues," a superlative "Old Black Magic," and "Why Don't You Do Right?"

To complete the occasion, the club tendered Ella a huge cake with 19 candles. It was a great cake: it had to be, to fit a great tribute to a great gal.

DORSEY ON TRUMPET—*but did he play it on that Willie Dunn disc?*

Collectors' Corner

Edited by Max Jones and Sinclair Traill

AS only Mr. Venables has so far volunteered information on that rather strange Willie Dunn record, queried in your record review of 3/4/54, I would like to add a little to the general background of the session, which may or may not help to throw some light on the matter (*writes N. White, of Birmingham*).

This record is certainly a queer one in many respects, and when the sessions around it are examined, it becomes more so. First of all, here are the other recordings made at the same studio, on the same date, 30/4/26:

401840 THUMBAUER. "No-One Can Take Your Place."
401841 THUMBAUER. "I Like That."
401842 BLIND WILLIE DUNN. "Jet Black Blues."
401843 BLIND WILLIE DUNN. "Blue Blood Blues."
401844 SMITH BALLEW. "Evangeline."
401845 SMITH BALLEW. "Honey"
401846 Unknown
401847 VENUTI. (N.Y. Syncos.) "Little Pal"
401848 VENUTI. (N.Y. Syncos.) "Seventh Heaven."

Others may have been made. I am unable to check this, but would like to raise the following points on these facts.

As this is the only obvious Jazz offering (even the Bix-Trumbauer is very commercial) it would seem that the session was not previously arranged in its present form, but was concocted on the spot, with musicians available at the time. This accounts for Lang's presence. As he was on each session, and also Carmichael's, as recent recordings show that he was following Bix around consistently. The trumpet player? Oliver? Well, Mr. Venables seems to have wrapped that up with his Jokes details. I wonder, though. Who ever heard of Oliver finishing a chorus in typical Bix fashion? Just listen to the last two bars of "Blue Blood Blues" and see what I mean.

Then why should Oliver be in the studio for a chance engagement, of doubtful financial advantage, when he was still well known as a leader?

Now, the Dorsey theory: it must be remembered that Dorsey had made two trumpet solos accompanied by Lang, Bianco, Lang, only a few days before. And during the same month of April, Dorsey was playing trumpet and trombone with Bert Ellis, Charles Hamp and Emmett Miller. Again, he was present in the studio for the Venuti New York Syncos. discs.

Finally, the pianist: I cannot see where Hopkins comes in. The style is unlike his (as I know it), and inclines towards the Hines school. One last thought: Lonnie Johnson made a number of duets with Spencer Williams in early '29. Could this have been scheduled as a duet, with other players joining in at the time of recording?

STEVE RACE

OF all the letters I get from readers, I suppose one in ten asks for a definition of bop.

I usually tell them that it is impossible to define, certainly without the use of some technical jargon, since bop itself is governed by the theory and technique of music. One might as well ask a sound reproduction expert to define "impedance" without using any technical terms.

By that, I don't mean that I'm all that much of an expert. I know something of the theory of music in the way that you know something about the theory of your job.

The inside of music is very like the inside of an atomic bomb: you can demonstrate its effect easily enough, whoever you are, but you can't describe its component parts in words of one syllable.

Definition

THE best near-definition of bop I ever saw was in Leonard Feather's book, *Inside Bebop*. So, with acknowledgments to the author, to the publishers, J. J. Robbins (New York), and to the British distributors, Kassner and Co., Ltd., 133a, Charing Cross Road, W.C.2, I reproduce it here:

"*It is impossible to answer satisfactorily when someone asks you (as they probably do all too often) the question, 'What is bebop?' First of all, unless you go into technical details that are incomprehensible to the layman, you can't answer the question at all; secondly, even if you do answer in the form of a technical analysis, you can only say that certain characteristics, when all found in the same piece of music or the same performance, very often constitute bebop.*

"*Probably each of these characteristics can be found in earlier forms of jazz, though you will rarely find them all together except in bebop.*

"*For example, the flatted fifth is nothing new in music, nor is a variation on the customary four-to-the-bar rhythm section pattern.*

"*The use of grace notes is not peculiar to bebop; nor is the accenting of up-beats, or the use of passing chords. But if these elements are all intelligently incorporated in a certain manner into a jazz solo, chances are the result will be a bop solo.*"

Loopholes

NOW that may strike you on close inspection as being about the most evasive and ambiguous piece of writing you have ever seen.

"Certain characteristics . . . very often constitute . . . you will rarely find them all together . . . in a certain manner . . . chances are the result will be a bop solo."

Yes, he's certainly left himself a few loopholes.

Personally, I never object to loophole-writing—and I'm told I do a lot of it myself. I'd rather someone made a qualified but truthful remark than a bald statement which failed to take into account the various qualifying factors.

So let's examine Feather's quasi-definition, making sure we know what the various terms mean.

"*The flatted fifth.*" I tried two weeks ago to dismiss this delicious red-herring, and we'll pay no more attention to it now than we did then.

"*Variation on the customary four-to-the-bar rhythm section pattern.*" Last week's article covered the strict meaning of "four-to-a-bar." And we don't need to dwell unduly on the way in which it is varied by modern-istic rhythm sections.

Bass plays the basic beat (the pulse—remember), drums and piano weave around with their own rhythmic inventions, guitar—forgotten man of the section—does whatever gets least in everybody's way.

"*The use of grace notes.*" The average musical dictionary definition of a grace note will almost certainly involve you in half a dozen cross-references, so we'll skip what they *are* and concentrate on what they *sound* like.

The answer

HOW can one describe them?—A momentary twist in the music? One or two tiny little notes crushed between the main ones? Perhaps you get the idea from that, and if you want to hear them you have only to listen to any couple of bars from, say, a Don Rendell solo.

But you'll have to listen very intently.

"*The accenting of up-beats.*" Sing to yourself the opening bars of "Seven Eleven," to the syllables "*Ba-oo-ba ba-oo-ba*," and you'll discover what Leonard means. It's a typically boplike way of phrasing, perhaps the most decisive of all his signposts to bebop.

"*Passing chords.*" That's a tricky one to describe. Let's go back to that piano keyboard diagram of two weeks ago. Play (reading upwards as usual) E, G, B and D as a chord. Then move every note down one (on to the black notes) and then down one again. You've played three chords, and you'll recognise the sequence as part of almost every bop number between 1946 and the day before yesterday.

Chord 2, the black note one, was a passing chord between chords 1 and 3.

There are a lot more things we could add nowadays to Leonard's certain characteristics.

(Continued on p. 13, col. 5)

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Peter Maurice

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The Paris Fair

MUSIC in the MAKING

Mike Nevard, who flew back to London on Friday, comments on Days 1, 2 and 3

FRENCH audiences are certainly unpredictable. They blow hot and cold with more frequency than an English summer. On the opening night of the Paris Fair they gave indifferent music a warm reception. The next day their rowdyism all but marred the most solemn moment of the whole week.

The Homage To Django Reinhardt concert started with a succession of guitar solos by the best plectrists in France, interspersed, interrupted and accompanied by noisy bellows from the audience.

Reinhardt

Django Reinhardt, respected and admired by musicians the world over, was insulted by his own countrymen.

But Frenchmen were not the only miscreants. Three loud - mouthed Americans crashed into their seats just after the start of the guitarists' homage.

"What's this crummy stuff?" moaned one, and the others replied with foul expletives. "We came to hear jazz . . . not all this cowboy stuff . . . I thought Tex Beneke or someone would be here. . . ."

Fortunately their insensitive and ignorant minds could stand no more of it, and they left before two numbers had passed.

The noises from on stage were a contrast of melodic beauty. One by one the guitarists came to the fore for an interpretation of Django's best-known solos, "Swing Guitars" . . . "Nuages" . . . "Minor Swing" . . .

Jean Bonal, whose features have a surprising Reinhardt stamp, led off with a sensitive and delicate performance. Sacha Distel, who can't yet be twenty, followed confidently. Roger Chaput, an older man with greying hair, picked up an electric guitar, tried a few notes on it, and played a beautiful version of "Swing Guitars." He was with the old Hot Club Quintet in Django's day.

Jimmy Gourley, the American guitarist who has been in Paris for three years now, was completely out of character with his try-too-hard technique and bouncy rhythm section.

But we returned to the sensitive world of Django when his brother, Joseph Reinhardt, walked on carrying Django's guitar. No leads, no amplifiers. Just a shabby old guitar.

He shuffled through the coins in his pockets and selected his plectrum. Then, regardless of the towering microphones which were relaying the concert direct to French radio listeners, proceeded to tune up.

Gruppelly

His "Minor Swing" was not the best solo by far. But there was something touching about the thin, metallic notes that came struck from the master's instrument, as he stood there proudly, his foot on a chair, disdainful of the noises from the crowd.

A balding, scholarly looking man of about 35 sneaked in the best music of the evening. His name is Henri Crolla, and his acoustic guitar solos were beautifully conceived and executed. He played solo, and also swung with Hubert Rostaing's pleasant little clarinet.

Rostaing—the Alec Guiness of the clarinet—stayed on to accompany Stephane Grappelly, who flew over from England to pay homage to his late and lamented partner.

Stephane, in fine form, played like a man possessed, and the crowd quieted. Then came what was to me the most impressive moment of the Third Salon du Jazz.

The lights dimmed, and on to the empty stage turned a blue spot. Out of the right, Leo Chauliac mounted a large organ that had been set up in the theatre.

Then, in the still silence, he played "La Messe Gitane"—the Gypsy Mass—composed by Django himself. No one stirred. And on stage, the blue light reflected eerily from the battery of microphones. Guitars lay discarded on the chairs. A bass rested alongside the piano. Cymbals gleamed in the half light.

And as the stirring chords reverberated through the hall, one almost expected to see Django walk on stage.

It was a solemn and touching moment.

Then the lights went up the audience remained tense and quiet, not sure whether or not to clap. And Django's widow sat upright in her seat, clasping the hand of her small son, Babik.

Combelle

Unfortunately, this moving climax came in the middle of the concert, and was followed by Alix Combelle, whose band played a lot of second-rate Basie, mixed with some Reinhardt standards as "The Creep."

Ears-witnesses tell me that the band sounded much better in rehearsal that afternoon, and having heard Alix on a previous session the previous day, I can well believe it.

At this session the accent was again on Basie. One to Jonah Jones's absence, Combelle on tenor was the complete front line, but the intros had a Bigeard stamp.

Crisp bass and guitar work by Alix Bret and Jean Bonal led into lushness by piano by Jean-Claude Pelletier. Drummer Gerard Pochonet completed the group.

It was at this session that Pochonet told me about his attitude to the MU. "The Americans make a lot of work for us," he said.

But whatever the Americans bring to European jazz, they can never pack on the intangible essence of swing. The Germans may be clever at copying and bettering other nations' products. But when it comes to swing they're done.

Edelhagen

That, at least, is the impression I gained when the Kurt Edelhagen orchestra from Baden-Baden appeared at Thursday's modern concert.

Kurt has a big band like Kenton, he plays arrays that sound like Kenton's. He has a singer who tries to ape June Christy. And he has a trumpet man who duplicates Maynard Ferguson's high note excursions.

The brass has the clean, cutting tactics of a panzer column.

But it all adds up to nothing. Mulligan plays sans piano. But Edelhagen is trying to play jazz without a rhythm section.

He has a pianist, a bassist and a drummer, but they have no inner cohesion; no swing.

The pianist marches along in grand, thumping style. The bassist is seen but not heard. And the drummer sounds like a man tapping out sheet metal in a munitions factory.

The soloists, with the possible exception of the trumpet man, had no vigour. They played the right notes but there was nothing behind them.

Fraulein June Christy was the same. She was athletic rather than jazzy, and her scat singing on "Is You Is Or Is You Ain't My Baby?" lacked zip.

Dieval

Jack Diéval's augmented sextet—the largest band you ever saw—was less articulate, but had far more go. Frenchmen were surprised when the familiar figure of Diéval appeared with six trumpets, four trombones, five saxes and three piano soloists.

The band was there mostly for accompaniment to the added soloists, who included the legendary Jean-Claude Forhenbach on tenor.

After Diéval and Edelhagen we had second samples of Gerry Mulligan and Thelonius Monk.

Mulligan played different num-

(Continued on p. 15, col. 1)

GERRY MULLIGAN'S SECOND APPEARANCE AT THE SALON DU JAZZ GAVE WEIGHT TO THE THEORY THAT HIS WAS A GROUP DESIGNED FOR THE RECORDING STUDIO. THIS PHOTO OF GERRY WAS TAKEN ON STAGE AT THE SALLE PLEYEL.

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Take a look in this week's Picture Post and see for yourself!

PICTURE POST

ON SALE NOW 4D

LEONARD FEATHER writes about the night . . . .

Ella's friends crowd round to admire the Anniversary Cake—i. to r., Louie Bellson, Eartha Kitt, Pearl Bailey, and Ella herself. Eartha seems to have had a "preview" of the cake, too!

WHEN THEY ALL WENT WILD ABOUT ELLA!

NEW YORK DIARY

"THIS was the most wonderful night of my life!" The speaker was Ella Fitzgerald; the occasion was a big party held at Basin Street to celebrate her nineteenth anniversary in the music business.

To some extent, Ella Fitzgerald has always been like the weather: everybody talks about her but nobody does anything about her. True, she's making a fine four-figure salary, but she's won relatively few jazz polls, has never had her own sponsored TV or radio show, and never plays those $10,000 a week Las Vegas club jobs.

An organised salute to Ella

A little of this was atoned for that night when, thanks to the initiative of a beautiful and brainy blonde named Virginia Wicks—who happens to be Ella's press agent—the entertainment world tendered Ella her first organised, concentrated salute.

It was such a noteworthy night that even newsreel cameramen floodlit the club for special pictures.

The club was packed with celebrities when we walked in. At the table next to us were Audrey Hepburn and Mel Ferrer; on the other side were Norman Granz, John Hammond, Eartha Kitt, Harry Belafonte.

Scattered around the room were all the Decca big-wigs, from president Rackmil down; there were Franchot Tone, Macdonald Carey, Betsy von Furstenburg, Karen Chandler, Dick Todd, Pearl Bailey (and on the bandstand was Pearl's husband, Louie Bellson, with his new group (in which Roy Eldridge and Charlie Shavers were chasing each other wildly, about a third apart, surrounded by Teddy Charles, George Duvivier and a pianist named Dick Martin).

Presenting the tributes

As the set ended, the mike was taken over by Steve Allen, who is not only a good pianist but also one of TV's most brilliant humorists. He had volunteered to compere the Fitzgerald festivities.

Introducing Ella, he assured her that the thick pile of papers in his hands was not a bunch of subpoenas, but a stack of telegrams from well-wishers.

Leonard Feather presents Ella with a floral tribute from the MM.

He then read a few dozen—practically every star in the business had sent one.

Then came the awards. I don't imagine any one artist, at any one affair, ever received more awards than Ella did then. There were flowers and plaques and speeches on the part of everyone from *Billboard* and *Ebony* to *Jazz Hot* and the MELODY MAKER.

On behalf of the MM, your correspondent offered Ella a floral tribute and recalled the first time we ever wrote her up, after a 1935 visit to the Savoy Ballroom, where she was the 17-year-old protegée of the late Chick Webb.

A nostalgic note was struck when Steve Allen introduced, via the club's amplifier, the first record ever made by Ella. It was the Webb disc of a tune called "Love And Kisses," recorded June 12, 1935 (Ella: "Is that really me?"). Then they put on the original record of her first big hit, "A Tisket, A Tasket," and Ella, in person, sang a duet with herself.

Finally, Ella prepared for her regular set.

Half in tears

Half in tears, she made a simple and beautiful speech of thanks, and then sang her heart out—two beautiful ballads, "Angel Eyes" and "A Foggy Day," followed by the inevitable "Lady Be Good" ("That was a turning point in my career—I became a bopper!"), and "Funny Valentine," "St. Louis Blues," a superlative "Old Black Magic," and "Why Don't You Do Right?"

To complete the occasion, the club rendered Ella a huge cake with 19 candles. It was a great cake: it had to be, to fit a great tribute to a great gal.

DORSEY ON TRUMPET
—but did he play it on that Willie Dunn disc?

Collectors' Corner

Edited by Max Jones

and Sinclair Traill

AS only Mr. Venables has so far volunteered information on that rather strange Willie Dunn record, queried in your record review of 3/4/54, I would like to add a little to the general background of the session, which may or may not help to throw some light on the matter (*writes N. White, of Birmingham*).

This record is certainly a queer one in many respects, and when the sessions around it are examined, it becomes more so. First of all, here are the other recordings made at the same studio, on the same date, 30/4/29.

401840 TRUMBAUER "No-One Can Take Your Place"
401841 TRUMBAUER "I Like That"
401842 BLIND WILLIE DUNN, "Jet Black Blues"
401843 BLIND WILLIE DUNN, "Blue Blood Blues"
401844 SMITH BALLEW "Evangeline"
401845 SMITH BALLEW, "Honey"
401846 Unknown
401847 VENUTI, (N.Y. Syncos.) "Little Pal"
401848 VENUTI, (N.Y. Syncos.) "Seventh Heaven"

Others may have been made. I am unable to check this, but would like to raise the following points on these facts.

As this is the only obvious "jazz" offering (even the Bix-Trumbauer is very commercial) it would seem that the session was not previously arranged in its present form, but was concocted on the spot, with musicians available at the time. This accounts for Lang's presence, as he was on each session, and also Carmichael's, as recordings show that he was following Bix around consistently. The trumpet player? Oliver? Well, Mr. Venables seems to have wrapped that up with his Okeh details. I wonder, though, Who ever heard of Oliver doubling a chorus in typical Bix fashion? Just listen to the last two bars of "Blue Blood Blues" and see what I mean.

Then why should Oliver be in the studio for a chance engagement of doubtful financial advantage, when he was still well known as a leader?

Now, the Dorsey theory: it must be remembered that Dorsey had made two trumpet solos accompanied by Lang, Signorelli and King, only a few days before. And during the same month of April, Tommy was playing trumpet and trombone with Roger Ellis, Charles W. Hamp and Emmett Miller. Again, he was present in the studio for the Venuti New York Syncos. disc.

Finally, the pianist: I cannot see where Hopkins comes in. His style is unlike his (as I know it), and declines towards the Hines school. One last thought: Lonnie Johnson made a number of duets with Spencer Williams in early '29. Could this have been scheduled as a duet, with other players joining in at the time of recording?

STEVE RACE

OF all the letters I get from readers, I suppose one in ten asks for a definition of bop.

I usually tell them that it is impossible to define, certainly without the use of some technical jargon, since bop itself is governed by the theory and technique of music. One might as well ask a sound reproduction expert to define "impedance" without using any technical terms.

By that, I don't mean that I'm all that much of an expert. I know something of the theory of music in the way that you know something about the theory of your job.

The inside of music is very like the inside of an atomic bomb: you can demonstrate its effect easily enough, whoever you are, but you can't describe its component parts in words of one syllable.

A Beginner's Guide to Jazz

Definition

THE best near-definition of bop I ever saw was in Leonard Feather's book, *Inside Bebop*. So, with acknowledgments to the author, to the publishers, J. J. Robbins (New York), and to the British distributors, Kassner and Co., Ltd., 133a, Charing Cross Road, W.C.2, I reproduce it here:

". . . *It is impossible to answer satisfactorily when someone asks you (as they probably do all too often) the question, 'What is bebop?' First of all, unless you go into technical details that are incomprehensible to the layman, you can't answer the question at all; secondly, even if you do answer in the form of a technical analysis, you can only say that certain characteristics, when all found in the same piece of music or the same performance, very often constitute bebop.*

"Probably each of these characteristics can be found in earlier forms of jazz, though you will rarely find them all together except in bebop.

"For example, the flatted fifth is nothing new in music, nor is a variation on the customary four-to-the-bar rhythm section pattern.

"The use of grace notes is not peculiar to bebop; nor is the accenting of up-beats, or the use of passing chords. But if these elements are all intelligently incorporated in a certain manner into a jazz solo, chances are the result will be a bop solo."

Loopholes

NOW that may strike you on close inspection as being about the most evasive and ambiguous piece of writing you have ever seen.

"Certain characteristics . . . *very often* constitute . . . you will *rarely* find them all together . . . in a certain manner . . . *chances are* the result will be a bop solo."

Yes, he's certainly left himself a few loopholes.

Personally, I never object to loophole-writing—and I'm told I do a lot of it myself. I'd rather someone made a qualified but truthful remark than a bald statement which failed to take into account the various qualifying factors.

So let's examine Feather's quasi-definition, making sure we know what the various terms mean.

"*The flatted fifth.*" I tried two weeks ago to dismiss this delicious red-herring, and we'll pay no more attention to it now than we did then.

"*Variation on the customary four-to-the-bar rhythm section pattern.*" Last week's article covered the strict meaning of "four-in-a-bar," and we don't need to dwell unduly on the way in which it is varied by modern-istic rhythm sections.

Bass plays the basic beat (the pulse—remember?), drums and piano weave around with their own rhythmic inventions, guitar—forgotten man of the section—does whatever gets least in everybody's way.

"*The use of grace notes.*" The average musical dictionary definition of a grace note will almost certainly involve you in half a dozen cross-references, so we'll skip what they *are* and concentrate on what they *sound* like.

The answer

HOW can one describe them?—A momentary twist in the music? One or two tiny little notes crushed between the main ones? Perhaps you get the idea from that, and if you want to hear them you have only to listen to any couple of bars from, say, a Don Rendell solo.

But you'll have to listen very intently.

"*The accenting of up-beats.*" Sing to yourself the opening bars of "Seven Eleven," to the syllables "*Ba-oo-ba, ba-oo-ba,*" and you'll discover what Leonard means. It's a typically bopike way of phrasing; perhaps the most decisive of all his signposts to bebop.

"*Passing chords.*" That's a tricky one to describe. Let's go back to that piano keyboard diagram of two weeks ago. Play (reading upwards as usual) E, G, B and D as a chord. Then move every note down one (on to the black notes) and then down one again. You've played three chords, and you'll recognise the sequence as part of almost every bop number between 1946 and the day before yesterday.

Chord 2, the black note one, was a passing chord between chords 1 and 3.

There are a lot more things we could add nowadays to Leonard's "certain characteristics.

(Continued on p. 13, col. 5)

Peter Maurice

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MUSIC in the MAKING

Mike Nevard, who flew back to London on Friday, comments on Days 1, 2 and 3

FRENCH audiences are certainly unpredictable. They blow hot and cold with more frequency than an English summer. On the opening night of the Paris Fair they gave indifferent music a warm reception. The next day their rowdyism all but marred the most solemn moment of the whole week.

The Homage To Django Reinhardt concert started with a succession of guitar solos by the best plectrists in France, interspersed, interrupted and accompanied by noisy bellows from the audience.

Reinhardt

Django Reinhardt, respected and admired by musicians the world over, was insulted by his own countrymen.

But Frenchmen were not the only miscreants. Three loud-mouthed Americans crashed into their seats just after the start of the guitarists' homage.

"What's this crummy stuff?" moaned one, and the others replied with foul expletives. "We came to hear jazz . . . not all this cowboy stuff . . . I thought Tex Beneke or someone would be here. . . ."

Fortunately their insensitive and ignorant minds could stand no more of it, and they left before two numbers had passed.

The noises from on stage were a contrast of melodic beauty. One by one the guitarists came to the fore for an interpretation of Django's best-known solos. "Swing Guitars . . . " "Nuages" . . . "Minor Swing" . . .

Jean Bonal, whose features have a surprising Reinhardt stamp, led off with a sensitive and delicate performance. Sacha Distel, who can't yet be twenty, followed confidently. Roger Chaput, an older man with greying hair, picked up an electric guitar, tried a few notes on it, and played a beautiful version of "Swing Guitars." He was with the old Hot Club Quintet in Django's day.

Jimmy Gourley, the American guitarist who has been in Paris for three years now, was completely out of character with his try-too-hard technique and boppy rhythm section.

But we returned to the sensitive world of Django when his brother, Joseph Reinhardt, walked on carrying Django's guitar. No leads, no amplifiers. Just a shabby old guitar.

He shuffled through the coins in his pockets and selected his plectrum. Then, regardless of the towering microphones which were relaying the concert direct to French radio listeners, proceeded to tune up.

Grappelly

His "Minor Swing" was not the best solo by far. But there was something touching about the thin, metallic notes that he struck from the master's instrument, as he stood there proudly, his foot on a chair, disdainful of the noises from the crowd.

A balding, scholarly looking man of about 35 sneaked in the best music of the evening. His name is Henri Crolla, and his acoustic guitar solos were beautifully conceived and executed. He played solo, and also swung with Hubert Rostaing's pleasant little group.

Rostaing—the Alec Guiness of the clarinet—stayed on to accompany Stephane Grappelly, who flew over from England to pay homage to his late and lamented partner.

Stephane, in fine form, played like a man possessed, and the crowd quieted. Then came what was to me the most impressive moment of the Third Salon du Jazz.

The lights dimmed, and on to an empty stage turned a blue spot. Out to the light, Leo Chauliac mounted a large organ that had been set up in the theatre.

Then, in the still silence, he played "La Messe Gitans"—the Gypsy Mass—composed by Django himself. No one stirred. And on stage, the blue light reflected eerily from the battery of microphones. Guitars lay discarded on the chairs. A bass rested alongside the piano. Cymbals gleamed in the half light.

And as the stirring chords reverberated through the hall, one almost expected to see Django walk on stage.

It was a solemn and touching moment.

As the lights went up the audience remained tense and quiet, not sure whether or not to clap. And Django's widow sat upright in her seat, clasping the hand of her small son, Babik.

Combelle

Unfortunately, this moving climax came in the middle of the concert, and was followed by Alix Combelle, whose large band played a lot of second-rate Basie, mixed with such Reinhardt standards as "The Creep" . . .

Ear-witnesses tell me that the band sounded much better at a rehearsal that afternoon, and having heard Alix on a record session the previous day, I can well believe it.

At this session the accent was again on Basie. Due to Jonah Jones's absence, Combelle on tenor was the complete front line, but the intros all had a Basie stamp.

Crisp bass and guitar work by Alix Bret and Jean Bellec led into tinkling piano by Jean-Claude Pelletier. Drummer Gerard Pochonet completed the group.

It was in this session that Pochonet told me about his attitude to the MU. "The Americans make a lot of work for us," he said.

But whatever the Americans bring to European jazz, they can never pass on the intangible essence of swing. The Germans may be clever at copying and bettering other nations' products. But when it comes to swing they're done.

Edelhagen

That, at least, is the impression I gained when the Kurt Edelhagen orchestra from Baden Baden appeared at Thursday's modern concert.

Kurt has a big band like Kenton. He plays scores that sound like Kenton's. He has a singer who tries to ape June Christy. And he has a trumpet man who duplicates Maynard Ferguson's high note excursions.

The brass has the clean, cutting tactics of a panzer column.

But it all adds up to nothing. Mulligan plays *sans* piano. But Edelhagen is trying to play jazz without a rhythm section.

He has a pianist, a bassist and a drummer; but they have no inner cohesion; no swing.

The pianist marches along in grand, thumping style. The bassist is seen but not heard. And the drummer sounds like a man tapping out sheet metal in a munitions factory.

The soloists, with the possible exception of the trumpet man, had no vigour. They played the right notes but there was nothing behind them.

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PICTURE POST

ON SALE NOW 4D

IVOR BEYNON'S

Accordion Spotlight

UNDOUBTEDLY one of the foremost swing accordionists of the present day is Ernie Felice, whose great playing has raised the status of the accordion in the world of dance music.

Ernie is another musician who commenced studying music when very young, and he was only nine years old when he first won the California Juvenile Championship (he won it the next year, too). In 1936 he wrote the complete score for the San Jose State College "Spartan Reveries," which featured a large orchestra, and his score was something of a sensation for its then unusual orchestral effects.

★

On graduating, he joined a small group in San Francisco, known as the Four Sharps, which played at a club where Duke Ellington would often drop in during the time he was appearing at the Golden Gate Theatre—and it was Duke himself who encouraged Ernie to stick to his most original style of playing.

Further encouragement came from Bing Crosby when, in 1939, he heard the group at the Colorado Springs Broadmoor Hotel.

On the outbreak of war the group was disbanded. Ernie was called up into the Air Corps, and was assigned to an entertainment unit which toured Service camps throughout America.

★

Demobilised in 1945, he decided to make Hollywood his headquarters and worked for a while at the famous Ciro's and Players' clubs. It was at this time that he decided to form his own outfit and to concentrate on an entirely new sound.

This included an experimental mute designed to "filter" the tone of his accordion and, to complete the group, drums, clarinet and bass.

The "sound" was an immediate success and, apart from his work with the group, Ernie was hailed as a new solo star.

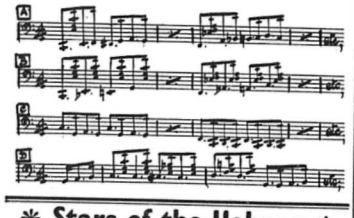
Benny Goodman introduced him over the air, and he has been featured in several films, including "The Big Clock" and "Smooth Sailing." He records for Capitol.

★

IN response to many requests, I shall from time to time deal with the rhythmic patterns for bass keyboard used for boogie and all the Latin-American rhythms.

This week, the examples show some of the possible patterns for boogie rhythms.

Owing to the fixed pitch-range of the bass keyboard, the keen musical ear may detect notes rising when in reality they should fall, or vice-versa, but this inaccuracy is covered when the patterns are combined with the treble.



Pat Hyde—the accordionist who became a star twice. Badly injured in a car smash when she had already had over a thousand broadcasts. Pat was out of the profession four years while plastic surgeons fought to give her the ability to play again. But she fought through—and now she's at the top once more.

TROPICANA

THE QUAVERS (directed by Joe Meneza)

*Kitch (A. Roberts) (CEP 228)
**Money, Money (traditional. Words by Meroka) (OEP 239)

(HMV GV360)

THIS is an experiment in fusing two of the new urban forms of West African music which I described last week—the honky-tonk style of piano playing which has come up from the mining camps and shack towns of South Africa, and the drumming and singing which developed in the West African coastal cities between Freetown in the West and Douala in the East.

To review this sort of music opens all sorts of trap-doors for the critic, for it shows such startling—and such obvious—similarities to Jazz and Caribean music that you are at first inclined to cry out delightedly: "Look! Here are the real roots of it all! Here is a snatch of blues, there is the tune of the 'Peanut Vendor'; here we have a perfect conga beat, there we have the tune of that old calypso which recurs with a hundred different sets of words in Trinidad history."

And then you remember that HMV, Melodiac, Lyragon and all sorts of other labels have been selling the bulk of their Latin-American discs for years in Africa, and you begin to wonder.

You remember that these new African towns buy more calypsos, rumbas, congas, sons and mambos per head of population than any town in the U.S. or U.K.—and you begin to wonder whether the influence, if any, might not come from Africa to Africa instead of the other way round.

The Quavers are a quintet made up of two South Africans, two West Africans and one man from British Guiana.

"Kitch" is a calypso, but it is sung in Fanti, a Cape Coast language.

"Money, Money" is sung in English—but it is a much more African record than the Fanti one. It has a lovely drum opening, with the two drums and the shaker coming in one after the other, as if to demonstrate the ingredients out of which the rhythm is constructed.

But it is altogether a much less complex item than either of the Gold Coast sides reviewed below.

DOMINGO'S BAND

***De Bro Le Ape Ne Gbe (blues) (KWA 56)
*Fika Go Mato (High Life) (KWA 55)

(Decca WA126)

THIS is a leader using falsetto vocal, and a male choir, accompanied by guitar, sticks and scraper. The language is Ewe, which is spoken on the Gold Coast and in French Togoland.

Ernest Borneman REVIEWS SOME NEW AFRICAN RECORDS

The first side is remarkable for an ingenious snatch of counter-melody sung over the last two choruses.

What the West Africans call "blues," is, as I said last week, a tune in three-quarter time with a cross-rhythm in 4/4. "High Life" is a Gold Coast dance in 4/4 time with a cross-rhythm of three beats and a rest marked by the sticks.

KOSI GAYSEY BAND

*Ei Me Le Do Dzi La (High Life) (KWA 21)
**Hab-na Zu Nade La (Dance Song) (KWA 22)

(Decca WA109)

THIS features male talking voice, blue blowing, drums, guitar, leader and male choir. The blue blowing as well as the drumming are rudimentary.

The language, again, is Ewe.

SHAKE KEANE AND HIS TRUMPET WITH MIKE McKENZIE'S ALL STARS

*Shake's Highlife (McKenzie) (OEP 245)
*Mambo Indio (Damiron) (OEP 246)

(HMV GV304)

THE first side is another High Life, hoked up deplorably by Shake Keane in a Clyde McCoy comedy act. The rhythm section is nice, though I feel here, as with the other HMV side reviewed this week, that piano is out of place in music of this sort.

The blurb sheet sent out with the disc describes Shake Keane as "a keen student of West Indian and West African folklore and music," and "also one of the outstanding of the younger school of West Indian poets. He is probably the only Latin-American trumpet-player to hold the B.A. (hit) London."!

With all these accomplishments to his credit, Mr. Keane should have made a point of staying away from trumpet-playing.

Hubert W. David's Songsheet

ON a trip to Manchester, last week, I bumped into Decca's Dick Rowe, and Ken Mackintosh's dressing-room at the Palace Theatre, a lively discussion developed on the impossibility of gramophone companies (and publishers) getting their wares over to the public these days.

Dicky told me that, during the month of May alone over 500 separate discs were released by the major recording companies; and yet we counted up that there were only six real potential outlets for the material—and all those were disc jockeys!

Now 500 into six won't go, so where do we go from here?

Also present in the dressing-room were Bill Cotton, Jr., with a publisher's viewpoint, Cliff Hanger, of the Stargazers, with an artist's reaction, Ken Mackintosh himself, as a bandleader with hit records to his credit, and Jerry Dawson, the MM's Provincial News Editor.

As the discussion continued, in walked comedian Jimmy Wheeler, who was on the same bill as Ken that week. Although the song market has become increasingly difficult as the years go on, we were saying, that a good song will always out.

We mentioned as an example, "Friends And Neighbours," published by Michael Reine Music, of which Bill Cotton, Jr., is a director.

And that was when Bill turned to Jimmy Wheeler—for, he said, Jimmy's broadcast of the song had most certainly put it in the Top Ten.

●

Has the time, then, come round when once again the comedians will "make" songs and provide another outlet for exploitation of the popular song? It seems well on the cards for Max Bygraves, Derek Roy and Max Miller have all helped to put songs in the Hit Parade in the past few months, while Norman Wisdom sent his own number, "Don't Laugh At Me," rocketing into the best-sellers.

This radio business (and TV, for that matter) makes an artist as strong as his script—and I notice that all the comedians I have mentioned above take the trouble to get a real "situation" to introduce their song.

If this goes on, music publishers will once again go a-wooing the little comic who, perhaps at the moment, is only sharing the bottom of the bill at the Palace. Attercliffe. For who knows when he, too, may get a broadcast?

And, writers, it may well change the shape of the Hit Parade—so watch the trend of events closely.

The Success Parade

I ADD another name to my Success Parade this week. Many years ago, when my father, the late Worton David, had his own firm in New Compton Street, he published a song called "Dance." With Jack Lorimer (now retired from the music business), I well remember making an appearance at the Tottenham Palais to "plug" the tune to a crowded ballroom—through a megaphone!

We did a Bob and Alf Pearson act and, in three hours, at the one evening, well over 500 copies of the song were sold! That song, the first he had published, was written by bandleader Archie Alexander, who, as a young man in 1924, had just startled the critics with his New Columbian Band.

My father always encouraged new writers but, alas, the publication of "Dance" was the only encouragement Archie received as a songwriter for ten whole years. Then, in 1934, he wrote "One Blue Night In Italy," with Jimmy Kennedy and Michael Carr, and this was all set for publication by Peter Maurice—but war broke out between Italy and Abyssinia, and Jimmy Phillips deemed publication of the song unsuitable, and it was postponed in consequence. It is still postponed!

Although ill-luck dogged Archie's footsteps as far as his songwriting efforts were concerned, however, his career as a bandleader prospered exceedingly with resident jobs at the Hammersmith Palais, Prince's, Piccadilly; Oddenino's, the Astoria, Charing Cross Road, and the Regent, Brighton. In 1939 he went for three months with his own outfit to the Northern Hotel, Aberdeen. He is still there.

●

Last year he won the second prize of £250 in the *Melody Maker World* Army Marching Song Contest, and also got in first with his "Coronation Polka." He now has arms all set for the Hit Parade at last with a Swedish number, which Peter Maurice are handling, and a Scottish "Golden Dreams," published by Francis Day and Hunter.

Archie is certainly a trier—and he is only gaining a reputation as the only Englishman who can write *Scottish* dance music! His "Selection of Scottish Jigs" and "Edinburgh Polka" are published by Andrews Kerr, of Glasgow.

It's been a long time, Archie, but the second string to your bow now seems to be paying off handsomely.

★

BIRTHDAY Greetings to Rita Williams and Stanley Black on the 13th, contact Scottish Kerr, Harris (14th), Charles Chilton (15th), Lonnie Donegan (16th), Gloria Gaye (18th) and Mervyn Saunders (19th).

TOP TUNES

THIS copyright list of the twenty best-selling songs for the week ended June 5, 1954, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

1. SECRET LOVE (A) (2/-) Harms-Connelly
2. HAPPY WANDERER (P) (2/-) Bosworth
3. FRIENDS AND NEIGHBOURS (B) (2/-) Michael Reine
4. HEART OF MY HEART (A) Paxton Day
5. SOMEONE ELSE'S ROSES (B) (2/-) John Fields
6. DON'T LAUGH AT ME (B) David Toff
7. THE LITTLE SHOEMAKER (P) (2/-) Bourne Music
8. CHANGING PARTNERS (A)
9. I GET SO LONELY (A) Robert Mellin
10. CROSS OVER THE BRIDGE (A) New World
11. I SEE THE MOON (A) Feldman
12. SUCH A NIGHT (A) Sterling
13. BIMBO (A) Macmelodies
14. MAKE LOVE TO ME (A) Peter Maurice
15. THE SOCK (B) (2/-) Kassner
16. YOUNG AT HEART (A) Victoria
17. WANTED (A) (2/-) Harms-Connelly
18. BELL BOTTOM BLUES (A) Michael Reine
19. IDLE GOSSIP (A) (2/-) Bron
20. OH MY PA-PA (P) (2/-) Peter Maurice

A—American; B—British; P—Other.

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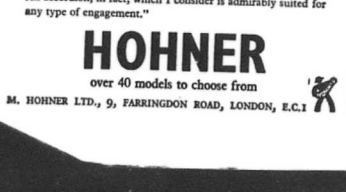

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JACK PAYNE SPEAKS OUT

IT was in 1938 that I arrived with my band to play a week at the Birmingham Hippodrome. I asked the manager, Jimmy Kilgore, how bookings were.

He looked very glum. "They're not as good as they usually are for you," he said.

That amazed me. In the past we'd always been quite certain of filling the Hippodrome. It was one of my happy hunting-grounds. I asked Jimmy why he thought business had fallen off.

"To be perfectly frank," he replied, "you will be the ninth band in this theatre in ten weeks!"

The week before there had certainly been a straight Variety bill, but for the preceding eight weeks there had been a succession of eight stage bands.

This week, Jack Payne or no Jack Payne, the Birmingham audiences had had enough.

I saw the red light and retired from the business in 1939 (though at the specific request of the War Office I returned to it in 1940, leaving again after peace was declared).

Cotton's fun

Now the significance of that episode lies in this: Up to that time, stage bands had enjoyed a tremendous popularity. The Hylton and Payne bands had been chasing each other around the British Isles and the Continent and were unquestionably big attractions.

Hylton and I had been going for some years, and had created our public; he through his long experience on the stage and enormously popular gramophone records; my band and I through regular broadcasting, day in, day out.

My band went into Variety after Hylton's and, to the surprise of many people, put on a good show. We worked very hard on it and had put in a lot of preliminary work to get the popularity and enjoy it.

Eventually, our dear old friend and that great showman, George Black, seeing what a terrific attraction a band could be, started booking bands which, in my opinion, had no right in a theatre at all.

A few had been on the air for a while—a dozen times, perhaps. If Payne could do it, why not these bands?

So the bands went on. They played music, sang songs. But they had no general appeal, if you discount the small popularity built up by the broadcasts. And the public soon tired of that sort of show.

I'm not suggesting that, since 1939, no band has made any impact in Variety. Nevertheless, I think that it cannot be denied that stage bands, with one exception, have not established a grip on the theatre-going public.

Billy Cotton is, of course, the exception; and he has, I contend, enjoyed popularity with the young as well as with the old.

Now Bill must admit that he does virtually the same kind of show today as he did 16 or 17 ago. Furthermore it follows, generally speaking, the pattern established by Hylton and myself. It isn't quite so pretentious, perhaps; he doesn't use as much scenery, sets and so on.

But Cotton does create fun. He brings his boys down to do something in front of the band. There is the general atmosphere of every man entering into the spirit of the thing, fooling around, enjoying himself, backed by the solid musical performance.

This sound formula has been going on long. He has proved that theatregoers will still take this sort of entertainment from bands. They enjoy a laugh, good music, vocal choruses, group singing. They don't understand or appreciate modern swing music, or jazz, but they do appreciate his form of entertainment.

Unquestionably, the band played impeccably. Ted had grand soloists and good, good vocalists who had built up their own public.

The question is, however: Is this the right sort of entertainment for the theatre?

I insist that it isn't. I must risk people charging me with conceit, of continually harping back to the old days, when I say that Hylton and I put on a stage show that was a show.

Both he and I spent a lot of money on our productions. When Hylton played a number like "Horsey, Keep Your Tail Up" he had a couple of real horses racing on rollers at the back of the set. When we did "Riding On A Camel In The Desert," we had a camel on the stage.

At one time we featured an aeroplane number—it was called "Over The Clouds." I went up in a plane to about 2,000 feet accompanied by another plane with a movie camera in it. I did some stupid things—climbing out on to the wing and so on (I nearly broke my neck in the process!). This picture was thrown on to a screen while the band was playing at the Palladium. And the public liked it.

Musicians' £££

I am mentioning these "stunts" purely to illustrate the trouble to which we were prepared to go to entertain the theatre public.

It might be said that it is difficult to stage these productions nowadays after paying out big salaries to musicians. Let me say, then, that we paid out *bigger* money. A cornerman would be getting a regular £75 a week, whereas he worked the full time for which he was contracted—or so, I think, I suggest, is a system that no longer applies generally today.

The point is that we were in a position to do this because we set out to entertain a mass public. We weren't afraid to play corn (there is, let me emphasise, such a thing as *good* corn); we did comedy numbers; we played quite a bit of jazz, too.

Any bandleader who contemplates going into Variety without adopting this attitude is wasting his time. Let me emphasise that I am not trying to say that everything we did in the old days was better than things are today. But I believe that we can learn a lot in showmanship by studying them.

Another thing: At no time did we use music MS on the stage. We booked instrumentalists who had individual personalities. We didn't waste that by allowing them to glue their eyes to the "dots" throughout a show.

My boys, as did Hylton's, memorised everything, including the most difficult works—they works! Not just dance music. We played an occasional popular classic, difficult transcriptions as well as the lighter numbers. It was my proud claim that we could go into a hall for a two-a-day show, now in the afternoon, another in the evening—every number different—and appear at any time use a note of music.

Bands' chances

In my opinion, music stands an emphatic chance. They hide personality and encourage that passive playing of the music that is so disappointing in the band. And merely sitting down playing but it isn't entertainment. People can hear it much cheaper on the radio! *They want to see something going on.*

I am absolutely confident that there is still the opportunity for someone to come along, to put on a really good, smashing, terrific show—and to make a lot of money in the process!

Preferably, that someone should already be known to the public through broadcasts or records. However well known he is, he won't, I insist, get far by just playing dance music and relying on his vocalists to get the show over.

Now let me summarise the position as I see it.

The stage band has to "entertain" rather than specialise in one form of music.

An effort has to be made to exploit individual personalities of the musicians.

Music and stands must be dispensed with.

Musicians have to be prepared to indulge in comedy. It won't do them any harm to take themselves a little less seriously now and again.

Jazzman's corn

The bandleader must play music other than just dance music, and he must play music that is easy to appreciate. By this means include items to please the enthusiasts, but bear in mind that there are others who don't understand it.

A show should appeal to the eye as well as to the ear. Scenic and lighting effects should be introduced. There should, in fact, be "spectacle."

And to the idealists let me say this: A musician should never be afraid to play "corn." A good performance can even give it musical dignity! Further, there is a lot of money in corn. The rich harvest reaped will enable a far-sighted idealist to go on playing jazz for years and years without the danger of starvation.

A wider public will be enabled to hear that jazz, too.

HEATH HYLTON PARNELL

BRITISH BANDS ON STAGE

TOMMY WHITTLE ★ QUINTET

featured at STUDIO '51 and Spotlighting the DILL JONES TRIO and Britain's Greatest Baritone Saxist HARRY 'BARI' KLEIN

Parnell's effort

I am well aware that this sounds trite. Still, the incontestable law is that a band can only succeed with wider audiences if it sets out to please as many people as possible. Obvious? Yes, but it's still being overlooked.

It may be argued that a band, as with any other entertainer, "must mostly please a minority." True, but is that a good reason for concentrating on a small minority?

Here's another trite but true thought: On the Variety stage, showmanship is essential.

In recent months, Jack Parnell has tried the interesting experiment of doing a show express, designed for the younger element. Success or failure depends on the young people turning up in sufficient numbers to see the show.

Unfortunately, I didn't see the show myself. I understand that Bobby Nesbitt produced it, that there were sets and attractively coloured lighting, and effects going on behind the band. I believe that there was a real effort, in fact, to put over a "show."

The Parnell tour closed after a relatively short run. I think the truth is that it could only do good business in highly populated centres—where there could be a mass of young people to support it.

Ted Heath himself admitted to me a couple of weeks before he played the Palladium that he was taking on something that might turn out a flop. To my way of thinking, it was a very good arrangement that Heath, under of what is undoubtedly one of our very best bands, could top the bill at the most famous Variety house in the world. He didn't do himself any harm, either, raised the prestige of British bands. And he certainly didn't flop.

On the other hand, he wasn't a sensational box-office success.

Hylton's stunts

Now Ted has probably the biggest following of any modern band in the country. He certainly drew the younger element to the Palladium. The place was crowded and gave him an enthusiastic reception. But the people in the front of the house, with a few exceptions, did not appreciate his form of entertainment.

Unquestionably, the band played impeccably. Ted had grand soloists and good, good vocalists who had built up their own public.

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MW 12/6/54

Next week, Jack Payne attacks THE MUSICAL BIGOTS

RAMSGATE SEASON FOR MOULE LINE-UP

THE Ken Moule Band, which was formed only six months ago, has notched a month's residency at the leading ballroom of one of Britain's most popular seaside resorts.

It commences a month's engagement at the Coronation Ballroom, Ramsgate, on July 26, and will be at the resort during August Bank Holiday.

The band returns to the Coronation for a one-night stand on September 11.

Ken Moule told the MM: "We played a date at Ramsgate on May 22, and were immediately booked for a month's engagement."

Flamingo chief Jeff Kruger, who is now handling the Ken Moule Band, commented: "Since the MELODY MAKER boosted the Moule band we have been offered most of the important one-night-stands in the country."

New tenor

Tenorist Keith Barr has joined Ken Moule in place of Stan Baldwin, who leaves to join Bill Collins at the Embassy Ballroom, Wealling, Kent. Stan had been with the band since its inception.

Keith Barr has lately been playing with Ambrose.

With Ken leading on piano, his personnel for the Ramsgate season will comprise Bert Gray and Keith Barr (tnrs.), Don Cooper (bars.), Dave Ueden (tpt.), Arthur Watts (bass), Lennie Breslow (drs.), and Cliff Lawrence (vcls.).

Heywood pens Selby's show

AMERICAN composer-producer Donald Heywood has written and produced the new floor-show, "Stage Struck," which opened at Selby's Restaurant, W., last Saturday.

Donald is photographed above (L) discussing his score for the show with resident MD Martin Slavin and cabaret artiste Helene Ricklin and Gloria Starr.

Selby's reintroduce their two-band policy tomorrow (Saturday), when violinist Al Tabor returns with his quartet to play opposite pianist-vibist Martin Slavin's pumps band.

The restaurant's two quartets emerged in April, under Martin's leadership, and Al Tabor left in May.

Vogue Records win Paris Grand Prix

PARIS, Saturday.—The 1954 Grand Prix Du Disque was awarded to Vogue Records last night for their Milt Jackson LP, which includes "Criss Cross" and "Bronel," both originals by Thelonius Monk.

Monk plays on some of the titles. Also included on the record are John Lewis, Kenny Clarke, Art Blakey and Lou Donaldson.

The LP was released in Britain in February on Vogue LDE044. Other titles on it are "Tahiti," "Life," "Willow Weep For Me," "What's New," "Bags' Groove" and "On The Scene."

The Grand Prix Du Disque is awarded annually, and its recipient is decided by a panel of musical and critical experts.

This year's award was made at the Salon du Jazz.

6 champions meet

Six of the nine bands entered for the MM South Wales District Championship at the Porthcawl Grand Pavilion on Monday, July 5, have previously won MM titles.

BARI. BACK TO MACK

Baritone player Jimmy Staples joined Ken Mackintosh and his Orchestra on Wednesday, June 2, who was with Johnnie Gray, will also arrange for the Mackintosh band.

Jimmy was an original member of the Mackintosh band in the Nottingham days and was with Ken from 1948 to 1950.

Doreen returns

Vocalist Doreen Stephens, just discharged from hospital after treatment for a poisoned leg, parently broadcast with Billy Cotton last Sunday while sitting on a stool.

'Unknown's' debut on HMV records

An unknown singer has made two sides for a major recording company as the result of a chance request by a would-be songwriter friend for him to record a song for submission to a publisher.

The singer is Ronnie Hilton, who, backed by Frank Cordell and his Orchestra, has recorded "I Live For You" and "I Wish And I Wish" for HMV. The titles are released this month.

Ronnie Hilton is really Hull-born Adrian Hill. For the past three years he has been singing around Leeds and district with Johnny Addleshaw's Band.

Some weeks ago a friend—Robin Gelber from Huddersfield—asked him to make a private recording of a song he had written.

Robin sent the disc to Keith Prowse, where it was heard by Reg Evans, Reg produced Adrian to the BBC at Manchester, and he was promptly given a broadcast with the NVO in "Easy To Remember."

Adrian played the disc to HMV's Wally Ridley, who gave the boy a test—and recorded him under his new name last month.

Neville at the Astor

Coloured vocalist Neville Taylor, who was featured in "In Town Tonight" on radio and TV last Saturday, returns on Monday next to the Astor Club, W.

16's JOIN GRACIE

Trumpeter Hita Bromley and alcoist Baida Crocher, both 16-year-olds, have joined Gracie Cole's band, currently resident at Samson and Hercules Ballroom, Norwich.

Garland's benefit

PARIS, Wednesday.

M. HENRI HENRION, owner of the Boeuf Sur Le Toit, organised a special benefit concert tonight for Garland Wilson's 80-year-old mother.

Most of the well-known jazz personalities offered their services. Those who were expected to appear included Mary Lou Williams, Herb Jeffries, Arthur Briggs, Milton Sealey, Bingham Prince, Charlie Beal, Stephane Grappelly, Fats Edwards and Aaron Bridges.

A service for Garland was planned for the next day, but the date when his body will be returned to the United States has not yet been fixed.

Lynn and Weir in U.S. disc poll

Frank Weir's "Happy Wanderer" and Vera Lynn's "If You Love Me" are placed in a poll of 10 top records conducted in 50 American cities.

Top of the poll is Perry Como's "Wanted," followed by "Little Things Mean A Lot" (Kitty Kallen), "Three Coins In The Fountain" (Four Aces), "Young At Heart" (Frank Sinatra), "Happy Wanderer" (Frank Weir), "Cross Over The Bridge" (Patti Page), "If You Love Me" (Vera Lynn and Kay Starr), "Oh, Baby Mine" (The Four Knights), "Here" (Tony Martin) and "Man Upstairs" (Ray Starr).

WORLD NEWS IN BRIEF

PETER MAURICE are to publish an ancient Korean folk song named "Ah-Dee-Dong," which has become a big hit in America. It was sung in Korea by United Nations forces in the Korean war, and was made popular in the States by returning GIs.

* * *

Joe Loss drummer Ray Cooper—on holiday—popped with Ken Mackintosh at Liverpool Empire last week when Bobby Kevin was taken ill.

* * *

Guitarist Dennis Newey was discharged from Highlands Hospital Winchmore Hill, last weekend following a hernia operation.

* * *

"Ring Out The Bells," of which organist Bill Davies has been MD since the recent death of Freddie Bretherton, closes at the Victoria Palace on June 19.

* * *

Bassist Don Percival, who left the musical profession to go into the jewellery trade, has now returned to Des Williams's band at Brighton's Aquarium Palais.

* * *

Disc-jockey Wilfrid Thomas visits Greece, Trieste, Italy Germany and Austria in two weeks' time to collect and record material for programmes under the auspices of the inter-governmental Committee for European Migration, Geneva.

* * *

Geoff Butcher, of the Glenn Miller Society, will present a half-hour recorded tribute to Miller before the film show at the Granada, Walthamstow, this Sunday.

* * *

Ted Heath, who plays a one-night stand at the Hammersmith Palais every month, makes his next appearance there on June 21.

The Apex Jazz Club in Manchester is opening a second club on the same premises—the Thatched House Hotel—and on the same night—Saturday.

Accordion off-day

Saxist-leader Teddy Wallace, who normally features electric-accordion in his line-up, dispenses with the instrument when his band guests at the 1954 National Accordion Festival, at Central Hall, Westminster, tomorrow (Saturday).

By way of contrast, Teddy will use tenor-sax, three rhythm and vocalist Wendy Brooks.

JAZZMAN COMER DIES AT SEA

DAVE COMER, pioneer British jazz composer, pianist and music publisher, died on board the liner "Queen Elizabeth" at sea last Saturday. He was 71.

Until his retirement last July, Dave had been associated with the music-publishing house of Feldman's for almost 50 years. Throughout that time he was the firm's music editor and eventually looked after all the business activities and became a director.

Tragic trip

Two months ago he fulfilled a lifelong desire to visit the States, but it proved a tragic trip. He suffered one heart attack on his way over, another when he arrived—which put him in hospital—and a final seizure within sight of home on his way back.

Dave was a Londoner and one of Britain's earliest "syncopated" pianists, playing alongside the first American jazz stars to be brought across the Atlantic by Savoy Hotel entertainments chief, W. P. de Mornys.

He worked for the Savoy group for 20 years and was with the Savoy Havana Band, the original Savoy Orpheans and violinist-leader Al Collins at Claridges.

Wrote hits

His compositions, starting in 1912 with "Beets And Turnips," included "Hide And Seek," "Splashes," "Night Of Kisses," "Yankyans," "Mesapot," "I Crossed The Gipsy's Hand With Silver," "Matador" and "Let's Laugh The Pain Away."

All these were hits of their time and were played by Ambrose, Jack Payne, Debroy Somers and other top leaders, but his best-seller was undoubtedly "Hors D'Oeuvres."

Written as a novelty piano solo in 1915, it was subsequently orchestrated by clarinettist Sid Phillips for the pre-war all-star Ambrose Orchestra, which recorded it in 1935. It has been closely associated with Sid ever since and has been recorded by his own band on HMV.

Twice married

Dave wrote the music for the film "The Yellow Mask" and for other pictures and stage shows.

He was twice married and on each occasion had a son-in-law famous in the musical profession. One of his daughters married vocalist - comedian - disc - jockey Jack Jackson, and his stepdaughter wed pianist Ronnie Ball, now playing with Lee Konitz in the States.

Dave was buried at Willesden Jewish Cemetery on Wednesday afternoon.

Colyer at Stratford

Ken Colyer's new jazz band and Skiffle Group is to play a concert at the Theatre Royal, Stratford, London, on Sunday, June 20.

Ken's new band will also be featured in the "Ballads and Blues" concert at the Festival Hall on July 5.

Barber jazz on Decca LP

CHRIS BARBER'S Jazz Band, the group formerly led by Ken Colyer, is fixed to record an LP for Decca on July 2.

Titles will be "Chimes Blues," "Stevedore Stomp," "New Orleans Joys," "Mary Down Rag" (an original by Barber), "The Martinique" and two numbers by the Skiffle group.

Blues singer Beryl Bryden joins the band on Monday at the Humphrey Lyttelton Club. She will also play washboard with the Skiffle group.

The band plays at the Humphrey Lyttelton Club on Mondays, the London Jazz Centre (Fridays) and the Hot Club of London (Sundays).

Scots Margolis comes home again

Glasgow bandleader Harry Margolis is back in Scotland after a "wonderful trip" to New York, where he was negotiating a winter permanency in Bermuda for his band.

Harry appeared on two TV shows in New York and made five broadcasts. He was introduced from the stand at the Moon Club, near Pittsburgh, and spent two hours there with Count Basie, whose band he describes as "really terrific."

Sapphires to solo on Parlophone label

Lynda Russell, of the Sapphires, stated this week that the group is to make its first solo record for Parlophone next week.

On one side, "Until Sunrise," the Sapphires will be accompanied by a quinlet, including Dave Goldberg, ex-Heath guitarist who recently returned from the States. The reverse "Teen-Age Tango" will probably feature a big band backing.

Jimmy Watson wrote both arrangements.

Vic Lewis newcomer

Vocalist Jeri Carson, who rejoins Vic Lewis's Orchestra in place of Ros Garnett at Rochester on June 25, shortly Vic's administration for a portrait of his idol, Stan Kenton.

Dominos TV debut

The all-star instrumental and vocal quartet, the Dominos, formed in April, televises for the first time in Benny Hill's "Show Case" on June 21.

The act broadcasts on July 3 in "Variety Playhouse" and continues its one-night stands. Line-up is Jackie Gordon (pno, Univox), Coleridge Goode (bass), Lauderick Caton (gtr., percussion) and Ronnie Elkins (gtr.).

'TV IS TOUGH FOR BANDS' SAYS NOBLE

"TV is the toughest test of all for bands in the States," said British-born bandleader Ray Noble when interviewed by the MM on Monday. Ray and his wife are over on a three months' holiday.

Adds Ray: "Many well-known American entertainers have tried to put on a TV series and suffered as a result. American homes week after week via the TV screen.

"On the stage, the bandleader is up on a pedestal. He has the psychological advantage. He can project his and his band's personality to the audience.

"On TV, the boot's on the other leg. The bandleader is just a midget figure and the audience is looking down on him. He's really got to pull something out of the hat.

"I have made personal TV appearances with Jack Benny, Canadian comedian Alan Young, and others, and I have been fairly successful. But I'm thinking very seriously about a tentative offer to run my own series starting in October. The effort required to keep your show on top is really terrific."

Concerning his long association with Edgar Bergen and the Charlie McCarthy Show, Ray says:

"Our 13-year partnership, one of the longest in American show business, is still as strong as ever, and I'll be opening up with Edgar when the show starts up again in winter.

Bill Harty, drummer with Ray in his British bandleading days, is managing radio bands and artiste in the Los Angeles area. He is still connected with Ray and acts as band manager when the Noble outfit goes its summer tour.

Ray, who is visiting his mother and brother while in England, leaves for France at the end of this month with his wife and relatives for a few weeks' Continental holiday.

Cyril Stapleton told the MM on Wednesday: "I have approached Ray to guest with the Stapleton Band on either June 14 or 21. He has agreed subject to official approval by the Ministry of Labour."

Ray Noble, whose road to fame started when he won a MELODY MAKER arranging contest 25 years ago, being interviewed by new MM staffman, Jack Hutton.

MM HOLIDAY ROUND-UP

THIS special MM round-up gives a musical Who's Where at English holiday resorts throughout the summer:

SOUTH COAST

At the Curtain Club, Brighton, the Cool Rhythm Trio led by F. J. Golds on drums will be the season's attraction. Nearby Kings Hotel will feature the Avalon Trio led by Bert Waterman.

Harry Fook and his Orchestra are already in residence at Hayling Island's Coronation Holiday Village, their second year there.

WEST COUNTRY

Lancashire bassist, George Fears, opens tomorrow (Saturday) at the Ship and Castle and Olde Rocks Hotel in Torquay. Also leading Bill Hogan (pno.) and Judd Proctor (gtr).

John Scott-Forbes and his five-piece band will take the stand at the Holiday Inn, Ilfracombe, on June 19. Recently formed local group, the Leon Moore Trio, has clinched a "plum" booking at Newquay's Headland Hotel, Ilfracombe.

In Torquay, Billy Maxwell, Torbay Hotel maestro, has augmented to a five-piece.

At the Grand Hotel, Harry Evans and his band officiate. At the Victoria Hotel, Leon Cochran will lead a five-piece. Art Denby's Spa Ballroom, Billy Munn is at the Empress Hotel and Alan West at the Palace Hotel.

EAST COAST

Bob Aldous and his Band are playing their second season at Gunton Hall Holiday Camp, supported by organist Neville Turner. At Potter's (Hopton) Camp, Dick Price and his Modernaires are in their third season. At the Constitutional Holiday Camp, bassist Ray Hill again leads his quintet. The Accordionaires Trio are also in residence.

Pete Bushell and his Gutonaires are at Rogerson Hall Holiday Camp, the Easternaires at Corton Beach Holiday Camp, Norman Hartell and his Orchestra at Warner's Holiday Camp, Corton, and Hal Flanders and his Orchestra are at Denes Holiday Camp, Kessingland.

JERSEY

Jack Roberts is leading a trio at the Hotel de Normandie during the summer.

PARNELL TROMBONIST IS ILL ON VACATION

JACK PARNELL, trombonist Jimmy Torbett was taken ill while at his Glasgow home during the band's recent holiday. He is in hospital suffering from a stomach ulcer.

Ted Heath trombonist Jimmy Coombes, who is at present on holiday, has been helping Jack out for the time being.

Tenorist Ronnie Keen and his vocalist wife Marion Davis leave Jack Parnell this Sunday at York as planned.

At the moment, Jack Fisher has come in on tenor, but there is no vocal successor to Marion, due to the recent signing of Annie Ross.

On Monday, Ronnie Keen joined Nat Temple; Marion will freelance in Town.

French tenorist wins Reinhardt award

PARIS, Wednesday.

THE Jazz Academy, presided over by poet and dramatist Jean Cocteau, has awarded the first Django Reinhardt prize to tenorman Guy Laffite.

The prize was awarded on the basis of work done and progress made during the year.

In an MM review of Mezz Mezzrow's opening Paris concert (in November, 1951) Max Jones wrote: "French tenorist Guy Laffite is an impressive young player."

MUSIC FOR CHARITY

Many artists from the music profession will be present at a Garden Party, in aid of the Church of England Children's Society, at Shirley Court, Croydon, at 2 p.m., tomorrow (Saturday).

Nathan weds

A happy smile from bandleader Jack Nathan and actress artist Patricia Worth after their wedding on June 3 at West London Synagogue. MM radio critic Maurice Burman was best man.

Lyons' Messenger is Canada bound

Yet another musician is emigrating to Canada. He is Cyril Messenger, pianist with Jimmy Cummins's band at Lyons' Marble Arch Corner House, who leaves for Canada this Sunday.

"I may be back in four years' time," says Cyril.

Cyril has played with many bands, including Alfredo Campoli and Mantovani. He led his own band at the Prince of Wales Hotel Harrogate.

He is replaced by well-known dance pianist Sid Budden.

Trombonist Chick Webb has joined the band in place of Frank Jones, who takes over from Jack Davies with Billy Ternent.

FLAMINGO AGENT

Flamingo chief Jeff Kruger has opened a theatrical band and concert agency at 74, Shaftesbury Avenue, W.1 (Gerrard 4861 and 6114).

His first signings are the Ken Moule Band, Bobby Mickleburgh's Bobcats, Denny Boyce's Orchestra and vocalist Geraldine Farrar.

British songmen salute U.S. composer Charles Tobias and wife

Charles Tobias, president of the Songwriters' Protective Association back (find L) and his wife, Edna (front, r.) were welcomed to London on June 3 by Britain's Songwriters' Guild. Greeting them are (back, L-r.) Eliton Box (Box and Cox), Eddie Day (FDH), composer Leo Towers . . .

. . . (treasurer, SG) and (front, L) Jimmy Phillips (PM) at a reception at London's Gay Nineties Club. Mr. Tobias (front, r.) also met (front, L) Bill Weir (Lawrence Wright) and (back, L-r.) composers Rez Burrows and Michael Carr . . .

. . . and MM song columnist Hubert David. Mr. and Mrs. Tobias talk with (front, L) Eric Maschwitz (vice-president, SG), and (back, L-r.) composers Bernard Grun and Reginald Dreford, Bill Grice (PRS), composers Rez Burrows and Haydn Wood, lyricist Joe Murrells and Vic Knight (secretary, SG).

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Yorkshire scoops the pool at Plaza contest

Max Bygraves draws the running order of the bands competing for the cup held by Plaza manager Terry McGrath . . .

. . . and presented by Al Martino to winning leader Norman Longbottom, of Featherstone, Yorks, whose band gained 148 marks.

Outstanding musician Ted Needham.

AN entry list of seven bands, excellent organisation, and the surprise appearance of U.S. recording star Al Martino to present the prizes, were the outstanding features of the Manchester and District Championship, held at the Plaza Ballroom on Wednesday last week.

Al Martino came along after his appearance at the Palace Theatre. The draw for the order in which the bands competed had been made by Max Bygraves the previous week.

Once again, Yorkshire bands scooped the pool. Winner of the title, and the trophy donated by fellow-Yorkshireman Norman Heap, was Norman Longbottom and his Music, from Featherstone, with 148 marks.

Second place went to the Ted Needham quartet, of Sheffield (146 marks), with guitarist Ted taking the Outstanding Musician award with 79 marks. His pianist, David Howitt, who was only one mark behind him, was highly commended.

Al Martino received a tremendous welcome when he stepped forward to present the awards, thus setting the seal on an excellent night of contesting. (*Full results on page 11.*)

Jack Mann Band passed by BBC

SHORTLY after winning the MM MM South Lancashire Championship at the Baths Hall, Ashton-in-Makerfield, on March 17, Jack Mann and his Music, from Leeds, were auditioned by the BBC and immediately passed.

They will broadcast in the North of England Home Service on June 24 at 5.30 p.m. in the last of the "Meet The Band" series.

It will be the band's first-ever broadcast and provides a striking example of the value of participation in MM contests.

Jimmy Shand fixed for Irish tour

DUBLIN, Tuesday. — Jimmy Shand and his famous Scottish Country Dance outfit is to tour Ireland from September 12 to October 3.

The tour has been arranged by promoter Phil Raymond, and the band has already been booked to appear in fourteen towns, with several dates yet to be filled.

Three Ambassadors become Courtiers

Arthur Davies has disbanded his Ambassadors Band, which operated from Abergavenny, and has taken over the lead-trumpet chair with Eddie Smith's Courtiers. Harold Holloway (pno.) and Arthur Richards (gtr.), both from the Ambassadors, have also joined Eddie Smith.

This brings the Courtiers up to 12-piece, in which form the band will open its summer season of Saturday bookings at the Sonnybridge Garrison Theatre.

TAYLOR QUARTET BIDS FAREWELL TO PLAZA

The Ted Taylor Quartet bade farewell last Saturday to dancers at the Plaza Ballroom, Manchester, where it has been in residence since September.

Ted and the boys are now on holiday and will open at Streatham Locarno on June 21, replacing the Four Mac's, who, in turn, will move to Manchester.

At Streatham, pianist Ted will lead Pete McGurk (bass), Ben Rogers (gtr.) and Johnny Wickham (drs.).

Before appearing at the Plaza, the Taylor group was at the Strand Lyceum opposite Oscar Rabin.

EX-BURTONITES WITH BERT MURRAY SEVEN

Pianist Bert Murray, resident at Ilford Palais before the war, is now leading his 7-piece band in Cambridgeshire, with headquarters at Wisbech.

His line-up comprises Biddy Harrison (vcls.), George Bagnall (tnt.), Geoff Shreeve (tmb.), Ted Wilson (tnr.) and three former members of the contesting Ron Burton Quartet—Derek Cubitt (alto), Bill Beele (bass) and Bill Stevens (drs.).

Three changes in Benny Daniels Band

A series of changes took place at the Locarno, Glasgow, last week, involving the Benny Daniels Band and revolving mainly around lead trumpet Eddy Clancey, who has joined the Teddy Foster Orchestra appearing at the Empire this week with Lena Horne.

Eddy's place has been taken by local boy Bill Armstrong, with Eddy Paterson moving up in the section.

Other changes in the reshuffle include tenor player Dave Grant being replaced by Jimmy Barbour, and George Paxton taking over the piano from Raymond Moore, who has been compelled to quit on account of ill-health.

PROVINCIAL ROUND-UP

By Jerry DAWSON

ON May 29, Bert Galey and his Orchestra opened their summer season at the Winter Gardens Ballroom, Yarmouth. Gil Roberts and his Orchestra will be providing the music for "Showtime" at the Wellington Pier.

* * *

Johnny Denis, just back from a six-week tour of the USA, where he appeared on radio and TV, begins a summer season at the Marina Theatre, Lyme Regis, on June 28, with his wife Netta Hogers and his Ranchers. His Sunday morning radio show "Way Out West," continues until July.

* * *

A further change has been made in the line-up of Harry Gray's band at Birmingham's Grand Casino. Instead of Ronnie Bollen on trumpet, Betty McGhee takes over—the only girl in the band. Terry Wall comes in on piano.

* * *

Active in and around the Birmingham area is Patricia Bowman and her Band—the only all-girls' band at present operating in this area. With Mrs. Pat Burns fronting on swing fiddle, the line-up is Dorothy Sperry (alto), Joy Trigwell (pno.) and Kit Field (gtr.). Beryl Cantrill, Pat's sister, fills the drum chair.

* * *

Multi-instrumentalist Jimmy Russell joined the Billy Maxwell group at Torquay's Torbay Hotel on Whit Saturday for the season. Jimmy will play tenor sax for dancing and violin for straight sessions. He comes to Billy from Southampton.

* * *

Violin-leader Elliot P. Cook, of Torquay's Pavilion Theatre Orchestra, makes local history when he reduces to a sextet for al fresco music on Babbacombe Downs from July 6—the date fixed for the expiration of the contract between the MU and the Corporation. Elliot begins the season twelve strong.

* * *

Dave Berry, drummer with the Milestoners jazz group in Stockport, made good use of his fortnight's Territorial training in Norfolk by sitting in with the Mustard City Stompers at the Norwich Jazz Club and winning a Party Night talent contest at the Samson and Hercules.

* * *

Tenorist Barry Noble, recently with Harry Gray at the Casino, Birmingham, has joined the trio combo leader Eddie Purkiss for the summer season.

* * *

Bill Sheen has taken over the piano chair with Frank Abbott at Payne's Majestic Ballroom, Llandudno. He replaces Tom Cherrington, who left at Easter.

* * *

Don Cunningham and his band were re-engaged last week for their fifth season at the Plaza, Glasgow. Don achieved fame last year for his share in "Fire Beneath The Snow," which won a MELODY MAKER songwriting contest.

* * *

The versatile Louis Freeman quintet, which is playing the Locarno, Glasgow, covers modern, old-time and Scottish dance music. Altoist Bobby Hamilton leads the group. He was previously aboard the *Queen Mary* for Geraldo.

* * *

John MacCormack, manager of one of Glasgow's leading music shops, gets his first solo airing on June 14, when he is featured in a 15-minute piano spot in the Scottish Home Service.

* * *

Bill Gregson, bandleader at the Tower Ballroom, New Brighton, started a weekly talent contest last Tuesday. Maybe he will be able to tie-up with fellow-leader Hal Graham at Liverpool's Rialto Ballroom, who is in need of a vocalist.

* * *

Variety indeed! This week the Old Vic Company with Claire Bloom and Richard Burton, are at the Manchester Palace—next week Billy Daniels tops the bill.

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LANCASHIRE COAST GETS INTO ITS FULL SUMMER SWING

STAR of the "Talk of the Town" show at Blackpool Opera House, which opened last Saturday for the season, is undoubtedly producer Alec Shanks. Particularly striking is his "Paris By Night" scene, which closes the first half—a magnificent episode in a show which is breathtaking (*writes Jerry Dawson*).

A draw would be a fair result of the battle of the comics between Professor Jimmy Edwards and Tony Hancock, who are delightful foils for each other, and have yeoman support from Monty Norman, Joan Turner and Kathryn Moore.

Jack Ansell conducts the 24-piece accompanying orchestra, which includes noted trombone star Eric Breeze. Also in the orchestra are Frank Patrick and Ron Wilks (altos), Frank Davies and Wilf Dickenson (tnrs.), Wm. Lawton and Jack Silver (tmbs.), Eric Houghton, Bud Jacobs and Ken Shepherd (tpts.), Dennis Boocock (pno.), Fred Morley (bass), Tom Speakman (drs.), 8 violins led by Eva Martin, also viola, cello and oboe.

Anne Shelton shines

At the North Pier Pavilion, Lawrie Wright's 30th "On With the Show" got off to a flying start. An excellent production, with Anne Shelton at her best, the Hedley Ward Trio playing their first-ever summer season show, Irish tenor Phil Kelly and Larry Macklin's Orchestra making the musical contribution to a show whose strong comedy content is led by Jack Storey.

At the Palace Ballroom, saxleader Art Gregory is leading a newly formed 10-piece. With Art are Tot Simpson and Tommy Goldin (tpts.), Alan Hindle (tmb.), Granville Schofield (pno.), Jeff Wilson (drs.), Derrick Clowes (bass), Tom Warin, Doug Clark and Len Durbin (saxes).

Greenhalgh at Marine

Bill Greenhalgh and his Music, from Preston, will appear for the season at the Marine Hall and Gardens, Fleetwood, commencing on June 19. Lieutenant MD of the RAF Middle East Command Dance Orchestra, Bill will present a quartet each morning and afternoon in the Gardens, and his full band will play for dancing on four nights a week in the Marine Hall.

At Middleton Tower Holiday Camp, Morecambe, trumpet leader Ronnie Caryl has already commenced his long summer season, leading a 16-piece band. Singing with the group are Ronnie's wife, Celia Nicholls, and Manchester vocalist Ray Merrell.

The rest of the boys are Eric Norris, Chuck Godden and Stuart Scholes (tpts.), Geoff Keeley (tmb., pno.), Benny Turner and George Blair (altos), Jimmy Feighan and Frank O'Malley (tnrs.), Johnny Albiston (bar.), Sandy Blair (pno., acc.), Billy Thorpe (drs.), Dick Sparks (bass) and Ron Lowles (gtr.).

SCOTT ON TOUR AFTER BIG GREEN'S SUCCESS

AFTER a highly successful first visit to Green's Playhouse, Glasgow, the Ronnie Scott Orchestra moved off last weekend to a series of one-night stands in the North of England, including Wakefield, Rochdale, Liverpool, Rhyl, Warrington, Nantwich and Halifax.

On tour, the band returned to normal strength, including newcomer Patti Lane.

An unusual feature for the Playhouse was the large crowd of enthusiasts which gathered nightly round the platform to see the boys at work—a crowd more than equalling the numbers dancing.

The band returns to Scotland on July 19 for a series of one-night stands. Ronnie's father, Jock Scott, was well known in Glasgow some 20 years ago as an altoist in Louis Freeman's Orchestra at the Plaza.

Who's Where

(Week commencing June 13)

Chris BARBER and Jazz Band
Sunday: Hot Club of London, Wealdstone
Monday: Humphrey Lyttelton Club
Tuesday: Dunbar Jazz Centre, W.
Saturday: St. Martin's School of Art, London

Lita BURNS and Band
Week: Green's Playhouse, Glasgow

Gracie COLE and her All-Girls' Orchestra
Week: Samson and Hercules, Norwich

Billy COTTON and Band
Week: Hippodrome, Boscombe

Billy DANIELS
Week: Palace, Manchester

DARGIE Quintet
Week: Hippodrome, Brighton

Julie DAWN
Week: Empire, Finsbury Park

Billy ECKSTINE
Week: Empire, Leeds

Nat GONELLA
Week: Shakespeare, Liverpool

Johnnie GRAY and Band of Day
Week: Palace, Plymouth

Lena HORNE (with Teddy Foster and Band)
Week: Empire, Edinburgh

Colin HULME and Orchestra
Sunday: USAF, Brize Norton
Rest of week: Astoria, Charing Cross Road

Lee LAWRENCE
Week: Empire, Nottingham

Mantovani MITCHELL Trio
Week: Empire, Glasgow

Ken MOULE and Band
Week: Opera House, Wakefield

Friday: Cream Jazz Club
Sunday: USAF, Ruislip

Larry PARKS
Week: Hippodrome, Birmingham

Lita ROZA
Week: Hippodrome, Brighton

Ronnie SCOTT and Orchestra
Sunday: Victoria Hall, Halifax
Thursday: RAF Station, Compton Bassett
Friday: Palais de Danse, Slough
Saturday: Co-operative Hall, Radcliffe

Nat TEMPLE and Orchestra
Sunday: Doric Ballroom, London
Monday: Trinity Hall, Cambridge
Tuesday: Porchester Hall, W.
Wednesday: Brentbridge Hotel
Friday: University College, Cambridge
Saturday: Coronation Ballroom Ramsgate

Dickie VALENTINE
Week: Empire, Sunderland

Frankie VAUGHAN
Week: Hippodrome, Manchester

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Mary Lou Williams says

BRITAIN HAS SOME OF THE BEST JAZZ IN EUROPE

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I WAS all fixed up to make my first trip to Europe. Just before quitting New York I was on several radio shows, and all the time people from France, Spain, Italy and England were coming up to wish me well.

The eve of my departure was spent with Erroll Garner, Oscar Pettiford and other friends. After staying up most of the night, I finished packing and caught the *Queen Elizabeth*—also the 'flu, seasickness and everything. For a while I was the most depressed.

On the sixth day of seeing double, I staggered up and did a concert, wondering what I should play for the merchants and elderly tourists on board. I tried a medley of old songs, then a voice yelled: "Boogie woogie." I hadn't played one in five years, but I said to myself: "Here goes, Lou, roll 'em."

This was December of 1952, and the seas were the roughest. By the time we pulled up off Southampton I would have parted with a hundred dollars to get off the ship, but there was no chance that night.

Early next morning, though, my feet were among the first to leather dry land. Then I stood for a long time gazing at the *Elizabeth*. I hadn't realised just how beautiful she was.

London fog

So here I was alone in a strange country, and a country blanketed in fog soon after I arrived in London. I was used to travelling with musicians and friends, and being alone threw me off balance at first.

Oh, well, forget it and work if you can, I told myself. Then, too, I was helped by the musicians and newspapermen I met in England, as soon as I got in. They then a voice yelled: "Boogie woogie." I hadn't played one in five years, but I said to myself: "Here goes, Lou, roll 'em."

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The pictures on this page were taken last week-end at the Paris Salon du Jazz. In the lower picture, Mary Lou is reunited with some of the many friends she has made in British and American jazz circles. L. to r. Tony Kinsey, Mary Lou, Jeff Kruger, Joe Harriott and Thelonius Monk.

I found the musicians that I played with were mostly excellent technicians, though few knew what to do without being told. But all of them were anxious to please, and all took their music seriously. In fact, of the several European countries I have played in, I think England has the best jazz musicians.

One thing I have not yet found in Europe is a good *teaming* rhythm section. It seems that the rhythm men work individually rather than together.

Bassists, I found, were playing their own chord changes instead of those the pianist or guitarist were playing. They seem to have forgotten that the bass note should balance the piano chord.

When the pianist plays solo, then bass and drums should team to back up the piano. The drummer must listen to three things: the soloist—for tempo and fillins; the bassist—to chord tempo; and himself—to check volume. Never must he play louder than the soloist.

The bassist should be so related to the pianist chordwise to make different changes, or to modulate, he can automatically follow.

Fast company

Musicians I heard in Britain and whose names I have recommended wherever I have been are Jack Parnell, Alan Canilo, Tony Kinsey, Eric Delaney, Ken Napper, Alan Clare, Tony Jackson, Mike McKenzie, Kenny Baker, Johnny Dankworth, Joe Harriott and Ronnie Scott.

In fast company, Canilo could be one of the greatest; Alan Clare, long a favourite of mine, has soul and understanding, and has shown that he can accompany the best American artists.

Dill Jones, also sensational and another of my favourites, has everything he can offer and really plays when he wants to. But I would like to hear him concentrate on one style instead of trying to master them all.

Kenny Baker, I feel, is the finest on trumpet in Europe. And American band would pay him top money. Johnny Dankworth is the person, before he got the big band, were a group I admired. They were so relaxed. And I preferred Ronnie Scott's small group to his present band.

Gerrit do, Heath and Parnell would give most bands a run for their money. Gernido had one of the best trombone sections I liked his band. Ted Heath, without any doubt, has an amazingly fine orchestra, and I enjoyed playing with his rhythm section at the Palladium.

Then I thought the Denny Boyce orchestra on our first tour was very promising. I used to stand in the wings listening to them. And the top Dixieland combo I heard was Humphrey Lyttelton's, though I also enjoyed the group (Freddy Randall's) which played at Teddy Wilson's Albert Hall concert, and included a girl tenor player.

Deejay Jack

There are a lot more people I'd like to mention, but I have forgotten some of the names. The three tenorists that worked at Studio '51 could blow, also the blond bop trumpeter. And I must compliment Al Timothy here you have quite a mixture of talent—calypso singer, composer and tenor player.

Finally, a word for disc-jockey Jack Jackson. Here again is a combination of talent. He writes, sings, acts, is a great showman and he has perfect pitch. For a fast American show I would pay him top salary.

I have been away from England more than six months, so I don't know exactly what's happening. But I am confident that no European country—not even Sweden—has better jazz musicianship than you have. If you continue with the progress you have been making in jazz, you should end up with the best in the world.

Impressions

BEFORE closing this series I would like to air some general impressions and opinions. The way jazz is going, I'll give another five years or so before all the musicians are playing Schoenberg and Hindemith exercises on their instruments.

Originality ceased with the musicians of the 'thirties, as a whole—with all due respect to the modern-era music.

Perhaps it is because the method of training is different today, and the good young musician is able to start at the top. The musician of earlier days found out what to do by experience, by listening to the older players, who were only too happy to show him.

In fact, the older men wouldn't even think of playing with him until they had taught him a few short cuts and given him constructive advice. In this way, and by much sitting in, the young player's ear and memory were developed.

The training taught you to listen and observe and think fast. Myself, I started accompanying singers and playing shows at the age of 12 or 13, and many other musicians were doing likewise. Records were copied by very few—only those who weren't "born playing." So there was more originality.

The last word

Of course, there are exceptions among modern musicians. Charlie Parker, Diz, Klook, J. J. Al Haig, Sonny Stitt, Red Rodney, Miles Davis, Bill Harris, Art Blakey and a few others really know what they are doing and can memorise an arrangement in no time, never using music after a few readings. In all idioms of jazz there is good as well as bad, and I like any kind if it is played well. What else do I like? Being left alone to work out my own ideas, and not being told what to play.

Time and time again I have been berated by older musicians and some of the fans who thought I was going out too far in modern music. But I believe an honest musician never stands still.

Now there's just one thing left to say in this story: I am extremely grateful for the opportunities I made in Britain. I never knew so many nice people existed. I hope I'll be seeing you

MELODY MAKER CONTESTS

Result

1954 MANCHESTER AND DISTRICT CHAMPIONSHIP.

Winners: NORMAN LONGBOTTOM AND HIS MUSIC (148 marks). (Two altos, two tenors, baritone, three trumpets, piano, bass, drums.) All come: Norman Longbottom, 1, The Villas, Kimberley Street, Featherstone, Yorks.

Second: THE TED NEEDHAM QUARTET (146 marks). (Guitar, piano, bass, drums.) All coms.: F. E. Needham, 126, Townhead Road, Dore, Sheffield.

Third: BERT CLITHEROE AND HIS STARDUSTERS (117 marks). (Two altos, two tenors, baritone, three trumpets, two trombones, piano, bass, drums.) All coms.: Bert Clitheroe, 70, Blackburn Street, Radcliffe.

Ting with: THE DON BURNS QUARTET (117 marks). (Trumpet, piano, bass, drums.) All coms.: Don Burns, 36Ga, Oldham Road, Rochdale.

Outstanding Musician: Ted Needham (guitar), the Ted Needham Quartet—79 100 marks.

Commended: David Howitt (piano), the Ted Needham Quartet—78/100 marks.

Jack Mann and his Music, who entered the contest for criticism, have increased their marks from 149 to 152.

Fixtures

FLEETWOOD. — Friday, June 18 (7.30 p.m.-1 a.m.), at the Marine Hall. THE WEST LANCASHIRE DISTRICT CHAMPIONSHIP. Home Counties Greenhalgh. Price of admission, 3/6. Tickets obtainable in advance only from the Box Office, Marine Hall, Fleetwood.

Organiser: Vin Sumner, 7, Park Terrace, Garstang Road, Fulwood, Preston. (Phone: Preston 79019.)

NORTHWICH. — Monday, July 5 (7.30 p.m.-midnight), at the Grand Pavilion. THE SOUTH WALES DISTRICT CHAMPIONSHIP. Price of admission, 4s. Tickets obtainable from the Pavilion Box Office on night of Contest.

Organiser: J. South, 61/62, Wind Street, Swansea.

LEAMINGTON SPA.—Sunday, July 18 (7 p.m.-9 p.m.), at the Jephson Gardens Pavilion. THE HEART OF ENGLAND DISTRICT CHAMPIONSHIP.

Organiser: Bill Elliott (for Leamington Spa Corporation), 172, Wigmore Street, London, W.1. (Phone: Welbeck 2322.)

OTHER CONTESTS HAVE BEEN ARRANGED AT:

East Lancashire: Royal Hippodrome Theatre, **PRESTON**, Sunday, August 15. Central Lancashire: Baths Public Hall, **ASHTON - IN - MAKERFIELD**, Monday, August 16. Northumberland: Oxford Galleries, **NEWCASTLE**, Friday, August 27. West Wales: Embassy Ballroom, **SWANSEA**, Monday, September 6.

Talent Table

HERE are the five top scorers, chosen by the judges on the merit of an outstanding performance, and given in order of marks received out of 100, from the leading semi-professional musicians in the Contests already held this season.

Piano: Russ Jones (Dave Glynne Quartet), West Country District Contest, 95 points.

Piano: Ivan Hunter (Ivan Hunter and his Music), Midlothian and East Scotland District Contest, 87 points.

Alto: Bill Fanning (Henri Merrion and his Orchestra), Glasgow and West Scotland District Contest, 86 points.

Drums: Cyril Bevan (The Top Five and their Music), Buckinghamshire District Contest, 85 points.

Trumpet: Len Griffith (The Fred Andrews Band), Surrey District Contest, 85 points.

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RECORD REVIEWS

Swing . . . by Edgar Jackson

CLAUDE THORNHILL AND HIS ORCHESTRA (LP)

"Claude Thornhill Goes Modern"
***Jeru (Mulligan); **Five Brothers** (Mulligan); **Adios** (Madrigueras, Woods); **Poor Little Rich Girl** (Noël Coward); **Rose Of The Rio Grande** (Warren, Gorman, Leslie); **Mambo Nothing** (Aldridge); **Family Affair** (Aldridge). (Am. Trend TLP104, TLP105.) **(London H-APB1019—12s. 1d.)**

CLAUDE THORNHILL AND HIS ORCHESTRA

**Adios (Madrigueras, Woods) (Am. Trend, number untraced)
***Pussy-Footin' (Zabach, Zito) (do 7344)
London HL5042—5s. 6jd.

LP—Thornhill (piano): Richard Zubak (woodwind); Daniel Quill (alto); Ralph Aldridge (tbr., cll.); David Figg, Ray Norman (tbrs.); Meredith Flory (saxes); Dale Pearce, Bernard Rich, Dick Sherman (tpts.); Owen Massingill, Billy Ver Planck (timb.); Albert Antenucci, Sandford Siegelstein (French horns); John Barber (tuba); Joseph Gabrahth (gt.); Bob Petersen (bass); Winston Welch (drs.); Albert Epstein (bongos, congo drum). 38/4/53. New York.

34—As above. Same date.

† These are the correct Am. Trend tape/master numbers, those on the records being references allocated by the London division of the English Decca Record Co.

LAURIE HENSHAW reviewed the 78 disc in the MM dated May 22. He was by no means impressed, and I thoroughly agree with his sentiments. A pity, though, that he had not then received a copy of the LP; if he had, he might have formed a very different opinion of this latest Claude Thornhill band.

True, the LP includes "Adios," one of the sides on the 78. But it seems to have been put in merely as a fill-up, and certainly played no part in inspiring the album's title, "Claude Thornhill Goes Modern."

That was obviously prompted by the other six items—and would be justified by the arrangements alone.

Four of them—"Jeru," "Five Brothers," "Rich Girl" and "Rose"—are by Gerry Mulligan. He does not go as far in the way of "modernity" as he often has for his own groups. But the Mulligan touch is there all the same.

The other two scores—"Mambo" and "Family Affair"—are by Thornhill's tenorist, Ralph Aldridge, and are quite as enterprising as Mulligan's.

But it isn't only the arrangements that justify the "Thornhill Goes Modern." Isn't it the

This latest Thornhill line-up may not be such a well-knit, pulsating affair as his 1947 one, some of whose records Laurie mentioned.†

But it has quite a few modern-minded sidemen—especially alto-ist Daniel Quill, trumpeters Dick Sherman and Ralph Aldridge—and, "Rich Girl" apart, the outstanding attractions, the ensemble as such puts up a much more than adequate show.

VICTOR FELDMAN MODERN JAZZ QUARTET

***Evening In Paris (Feldman) (Esquire B2467-4)
***Kashmir (Feldman) (do. B2468-4) (Esquire 10-366—6s. 11½d.)**

Feldman (vib.); Stan Watson (gtr.); Lennie Bush (bass); Freddie Manton (drs. congo drum). 16/4/53. Paris. 19/3/54. London.

THIS tour abroad of Victor's has not turned out very successfully! He seems to have spent every evening in Paris bitching jam-jars. It could be due to his instrument or the use of too-hard hammers.

But the lack of "forwardness" and perspective are due solely to the recording—an enlightening insight into how what was probably quite a good performance in the flesh can be ruined by the time it gets on records.

"Kashmir" is a little more distinct.

What the label describes as "Indian drums" are various Eastern percussion instruments brought back by Victor from his recent stay in India—a sojourn in memory of which the number is obviously titled.

CHET BAKER QUARTET (LP)

***Winter Wonderland (Bernard Smith) (a); Russ Job (Freeman) (b); Easy To Love (Porter) (b); Butter Up (Freeman) (b); Isn't It Romantic? (Rodgers, Hart) (a); Maid In Mexico (Freeman) (a); Imagination (Burke, Van Heusen) (b); This Time The Dream's On Me (Mercer, Arlen) (a). Am. Pacific Jazz PJLP405, PJLP406. (Vogue LDE085—37s. 4d.)**

(a)—Baker (tpt.); Russ Freeman (pno.); Bob Whitlock (bass); Bobby White (drs.). Circa early 1953.
(b)—Baker (tpt.); Freeman (pno.); Carson Smith (bass); Larry Bunker (drs.). Circa early 1953.

Previously released: "Maid In Mexico"/"Imagination" on Vogue V2162, reviewed 6/3/1954.

IF any justification were needed for my rave about Chet Baker when reviewing (25/2/54) his "Maid In Mexico" and "Imagination" when they first came out (on 78 Vogue V2162), it will be found in this LP, which adds to those two items six others recorded on the same date.

They finally confirm the 23-year-old boy from Yale, Oklahoma, as the most scintillating new trumpet star to appear in the modern jazz firmament.

Three of the compositions are by pianist Russ Freeman, who adds to his writing abilities an instrumental prowess—both as a soloist and as accompanist—that makes him altogether a *tour de force* in the quartet.

The other three numbers are standard ballads. They are equally notable performances, and the fact that Jimmy Van Heusen's tune made the best track of the

† Another of them, one of the loveliest, which introduced us to Fran Warren at her best, was "Early Autumn," the coupling to "Robbins Nest" on still-available Colombia DB2560.

"BIG CHIEF" RUSSELL MOORE

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Jazz . . . . by Sinclair Traill

MILTON "MEZE" MEZZROW AND HIS ORCHESTRA

**Rose Room (French Vogue 53-V-4193)
Wrap Your Troubles in Dreams (French Vogue 53-V-4497)
(Vogue V2228—6s.)**

Mezz Mezzrow (clt.); Buck Clayton (cpt.); Gene Sedric (ten.); "Big Chief" Russell Moore (timb); Red Richards (pno.); Pierre Michelot (bass); Kansas Fields (drs.). 2/4/53. Paris.

ALTHOUGH recorded under Mezz Mezzrow's name, these sides, by virtue of pure musicianship, rightly belong to trumpeter Buck Clayton. His playing on

His style—if one must define such a thing—is neither old nor new, traditional nor modern; it is just good jazz trumpet, played with a fine open tone and a great deal of feeling.

On "Rose Room," which is taken at an easy and relaxed tempo, he blows with great power, but there is never a note or phrase that is not in perfect taste. No screeches, no half-valve gimmicks, just good, honest jazz trumpet.

Mezz also solos on this side and manages well enough until the end of his chorus, when he seems to run out of breath. Some of his improvisations are interesting enough, but his tone is a little lacking in depth.

Gene Sedric and Russell Moore help out in the ensembles, and the rhythm section is guided tenuously by a fine beat from the drums of Kansas Fields.

The backing is even better. Buck Clayton fills in beautifully behind Mezz's opening statement of the melody, and then, after a short piano chorus by Red Richards, he contributes a splendid solo.

Here, I am sure, is a record which will appeal to one and all.

LU WATTERS' YERBA BUENA JAZZ BAND

**Trombone Rag (Am. West Coast 49) WALLY ROSE AND HIS RAGTIME PIANO WITH LU WATTERS' RHYTHM
Sunburst Rag (do. 36) (Vogue V2175—6s.)**

36—Rose (pno.); Harry Mordecai (tpt.); Dick Lammi (tuba); Bill Dart (drs.). April, 1946. USA.
40—As above, plus Watters, Bob Scobey (tpt.); Turk Murphy (tmb.); Bob Helm (clt.). Same session.

FOR so many years I have been lamenting the and state of most of the rhythm sections attached to our jazz groups that it comes as a nice change to be able to point the finger of scorn at an American one.

As far as rhythm goes (and drummers in particular), the Americans usually have at this kind of Dixieland music, but I don't think I am being too curmudgeonly when I say it is the rhythm section which spoils these two sides. It has a "thump," as eight is probably only because his imagination so appealed to Chets that the latter was able to give full play to his talents without taking unnecessary liberties with this delightful melody.

CLIFFORD BROWN-ART FARMER WITH THE SWEDISH ALL STARS (EP)

**Stockholm Sweetnin' (Improvised) (Swedish Metronome MREP18A)
***Time Three Blues (Improvised) (do. MREP18B)
(Esquire EP1—13s. 11d.)**

**Falling In Love With Love (Richard Rodgers) (do. MREP18A)
***Lover, Come Back To Me (Sigmund Romberg) (do. MREP18B)
(Esquire EP4—13s. 11d.)**

Brown, Farmer (tpts.); Arne Domnerus (alto); Lars Gullin (bar.); Ake Persson (tmb.); Bengt Hallberg (pno.); Gunnar Johnson (bass); Jack Maeve (drs.). Stockholm.

ONE could hardly call either Delaware-born Brownie or Californian Art Farmer the equal of Chet Baker. If it wasn't for sometimes imperfect intonation, however, they would come near to being the next best.

In reviews of previous records featuring Brown I have described his style as a cross between those of Miles Davis and the late Fats Navarro. The same can be said for Art Farmer. Indeed, the two sound so much alike that it is often difficult to decide which is which.

Incidentally, both were with the Lionel Hampton orchestra that toured Europe last autumn, and they made these sides when the band was in Sweden in September.

Lionel Hampton trumpet also comes into the picture—Quincey Jones, who directed the session and wrote the arrangements (such arrangements as there was, that is, actually, all the tracks consist mainly of solo sequences).

BAKER

The remaining participants are those familiar Swedes. Featured in one or other of the numbers are Arne Domnerus, Lars Gullin, Ake Persson and Bengt Hallberg. Except for their share in the lack of drive noticeable in "Stockholm" and "Falling In Love," they can take a bow for making these records worthy ones for Esquire's entry into the EP (45 rpm, 7 in., extended-play) field.

The stable tempo of bassist Gunnar Johnson and drummer Jack Noreen's easy-riding rhythm, plus solos at least up to those on the other sides, gains the fourth star for "Lover."

Pops . . . . by Laurie Henshaw

BOB MANNING: ****Good-bye/That's A-Me 'N My Love (Capitol CL14113).**—I hardly thought that Bob Manning would eclipse his three-star rating for "Venus De Milo" (MM, 3/4/54), but I have to establish a precedent by awarding Bob four stars for his superb rendering of "Good-bye."

This beautiful melody, penned by composer-bandleader Gordon Jenkins in 1935, is used—surprisingly, perhaps—by swing-king Benny Goodman as his signing-off tune.

But I doubt whether Benny's arrangement could match this exquisite treatment by MD Nelson Riddle, whose orchestra provides a perfect backdrop for Bob's sympathetic interpretation of this appealing, somewhat sad song.

The jukebox-aimed backing, as different from the first side as a Woolworth trinket from a Cartier showpiece, at least has the virtue of a beat—both vocally and instrumentally.

PATTI PAGE: **Don't Get Around Much Anymore/*Lonely Boy* (Mercury MB4125).—Patti Page is a star in the States, but it would appear that she has hardly gained the recognition she deserves in Britain. Yet she continues to offer vocal performances that are more than a match for those by many of our more-feted home-bred singers.

Patti gives a first-rate rendering of Ellington's "Don't Get Around Much"; only the arrangement, played by Jack Rael's Orchestra, fails to match the artistic merit of her performance.

Patti is back on the familiar and tedious multi-track groove on the reverse a waltz ripe for harvesting.

BILLY DANIELS: *It's A Good Day/*I'll Never Know Why (Mercury MB4127).—Billy Daniels is another U.S. singer who could do with some better accompaniments; the backing by Russ Case on "It's A Good Day" is strictly of 1940 vintage.

Despite the handicap, Billy contrives to get some spirit into this song, which is credited to the onetime profitable musicians of Dave Barbour and Peggy Lee.

In "I'll Never Know Why," the expressive Billy is again hamstrung by a drab accompaniment and here again it is only the "thumpity-thump" rhythm section which spoils what is otherwise a good performance.

"BIG CHIEF" RUSSELL MOORE AND HIS ORCHESTRA

**Wabash Blues (French Vogue 53-V-4606)
When The Saints Go Marching In (V) (do. 53-V-4607)
(Vogue V2228—6s.)**

Moore (timb.); Mezz Mezzrow (clt.); Gene Sedric (tnr.); Buck Clayton (tpt.); Red Richards (pno.); Kansas Fields (drs.). 1/3/53. Paris.

HERE are practically the same musicians who are featured on the "Mezz" Mezzrow

Mezz Mezzrow—a recent action shot taken in Paris by cameraman Herve Derrien

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V2238 End of a Love Story / Struttin' with Some Barbecue
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SHOW CASE

New Faces

THE public—to paraphrase Mr. Bumble—is often an ass.

Every so often, a vocal star illumines the music firmament, only to flicker and sometimes die. And mainly because the public fails to reflect the bright glow of musical talent.

Examples? Quite a few.

Benny Goodman's recording of "Blue Skies" introduced a sparkling jazz singer by the name of Art Lund. That was back in 1946.

Bob Manning—the fellow on the left—is a singer to watch. But whether he'll get anywhere is another matter. For Marti Stevens—the girl on the right—it's the other way round. She's already got there; but has she got what it takes?

Discerning

Art was acclaimed by the more discerning critics and jazz connoisseurs, then promptly dropped. He's made plenty of discs in his own right as a soloist, since—some even better than the Irving Berlin evergreen—but none has caught on.

Art's fault? No. The public's.

We shouted the praises of Kay Starr long ago. But she had to make the gimmick-styled "Wheel Of Fortune" before the public latched on to the fact that here was a vocalist who could sing rings around many less-talented names and ride the stateway.

Let's take another blast on that trumpet. We raved about Dean Martin. Response—nil. Even a string of comedy films failed to put the Dean on the music map until the recent "That's Amore from The Caddy."

Thick armour

We wrote a column of panegyric about Bill Darrell when "Circus" and "Through A Long and Sleepless Night" was issued back in 1949.

Well, Bill has virtually died the death. Recordwise — in Britain, at any rate. (But Joe P. can't take all the blame here. The follow-up items haven't been so hot.)

Something of a champion of lost cause on the vocal front, we went out on a limb about Don Cherry. Has he had a hit? We haven't exactly noticed the fans queueing to buy his discs.

Yet Don is another U.S. singer who puts some of the much-plugged and highly-paid lesser lights to shame.

Sometimes—if only by a benevolent coincidence — the rave notices penetrate the thick armour of public unawareness. And we are fortunately helped by that core of discerning readers whose ears are made of something more responsive than one of the base metals.

Which brings us to Capitol Records newcomer Bob Manning. If past experience is any guide, it might be a bad thing for Bob if we do indulge in a little cheer-leading.

A chance

But he'll have to take a chance. At the risk of being proved "wrong" once again, we're climbing out on another limb.

Previous record reviews have indicated what we think of Bob. On the facing page Laurie Henshaw gives a loud encore to the man who arrived while nobody was looking.

Slick, sleek

MARTI STEVENS, on the other hand, landed success amidst a shower of ticker tape huzzahs.

Five months ago, nothing. Then, in February, Miss Stevens clicked at the classy St. Regis in New York.

The Press cuttings were knee-deep. "Exciting young talent," called Hedda Hopper. "Slick and sleek," chirped *Variety*.

She was also described as fascinating . . . pert . . . a hit . . . refreshingly different . . . an American Beauty Rose . . . hitting . . . typically French.

Time clicked her in with "some of the best mood-splinning in the night club belt this winter."

At 22, Marti Stevens is in the vocal top-flight; she is set for bookings at some of America's swankiest eateries. A couple of years back she visited them all and munched on the other side of the table.

Marti Schenck was born with a celluloid spoon in her mouth, but spat it (pardon: ejected it) out.

Papa was a movie magnate: Nicholas M. Schenck was the plate on his door. So Marti had a French governess, a society début and a ritzy future.

But Marti didn't have the right tonsils for "right ho." She had the kind of vocal chords that sounded best toying with things like "Birth Of The Blues," "Paper Moon" and "Sing, You Sinners."

Marti Schenck was born with a silver knife in her mouth. Helen Morgan, biggest rival to Ruth Etting back in the prohibition era.

"Helen and Judy both had that same kind of heartbreak over-the-rainbow, it's-got-to-happen-tomorrow quality," says Marti.

"It always kills me."

The question is—will Marti slay us? We'll find out on June 17, for on that night the "American Beauty Rose" starts a four-week cabaret booking at the London Colony Restaurant.

STEVE RACE

(from page 4)

tic," but they would only involve us in further technicalities.

What is bop, then? Are we any nearer the answer?

I think so. Because it is your ear that is the final arbiter; that will tell you when you're listening to bop, just as it will tell you everything else you want to know about music until the time when you decide to learn the subject in real detail—by getting down to it and studying music from the beginning, its theory and practice.

But enough of theory for a while.

Next week, we'll catch up on some of the things that happened to the *people* of jazz, perhaps just before you came on the scene.

MELODY MAKER back-numbers department—here I come!

Fancy meeting you—

British singer Vera Lynn renewed acquaintance with Eddie Fisher when they met at the NBC TV studios in New York the other day. Vera met Eddie during his London Palladium season last year; was on her way to a night club engagement at Las Vegas when this reunion picture was taken.

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PETER LESLIE reviews WODEHOUSE

THERE'S no business, they say, like show business—and a fabulous business it was in the boom days on Broadway, when Ziegfeld was in his prime and the talents of Irving Berlin, Jerome Kern and George Gershwin were just beginning to blossom.

Bring to this glittering scene the writing talents of P. G. Wodehouse, and a piece of rare entertainment is sure to result.

It does. Mr. Wodehouse's new book* is tremendously interesting and throughout most of its 248 pages, quite outrageously funny. *Bring On The Girls* chronicles the progress of Wodehouse and his partner, Guy Bolton, from a shaky book-and-lyrics team in 1909 to one of the most highly paid and sought-after writing partnerships in the entertainment world.

It is written in the third person (almost entirely by Wodehouse himself, I should say), and it reads exactly like one of the master humorist's better pieces of fiction, only it happens to be personally true.

The double-tailed coin

Through its pages gambol the slightly caricatured figures of the Astaires, George Grossmith, Kern, Gershwin, Berlin, Jerome H. Remick, M. Cohan, Marilyn Miller, Marion Davies, W. C. Fields and a score of other names who created the ancestors of our present-day musicals.

Among anecdotes—to quote the publisher's blurb—" of producers as tireless as tax inspectors, of chorus girls sleek as mink, and of actors as modest as a jammed motor-car horn," one series of stories is particularly droll.

It concerns Colonel Henry W. Savage, a producer whose renowned streak of tightness with money led him habitually to carry a double-tailed coin—so that he could bet unsuspecting authors and actors a straight sum against a percentage, for their part in an expected hit, and be sure of winning!

This wild account of musical comedy's golden age in London and New York must on no account be missed.

** Bring On The Girls, by P. G. Wodehouse and Guy Bolton. (Herbert Jenkins, 15s.)*

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THE PARIS FAIR

MULLIGAN
(from page 5)

bers to those he introduced on Tuesday, and the Quartet sounded far less interesting on this second hearing. It got off to a bad start, however. Rushed on stage due to bad broadcast timing, drummer Frank Isola never got his kit set up properly, and had to fiddle with it between numbers.

This caused considerable delay and must have been a psychological setback to the group.

However, I think this second hearing went much further towards establishing the fact that the Mulligan Quartet creates its best effects in the controlled acoustics of a recording studio.

Monk, on the other hand, played much more logically than at the Tuesday concert. His "Smoke Gets In Your Eyes" was quite an enlightening performance.

The lesson

The hammy tricks were still there, but a lot more intelligence wormed its way through this time.

But the most important thing about all these concerts is that each time an American played, several hundred French musicians listened, studied and learned.

There were lessons to be learned, too, from the musicians of other countries. And each time a Frenchman hears his colleagues from abroad, his own earning powers are increased.

The British jazzman is potentially better than the Frenchman. But the French, with jazz coming at them from all sides, are fast gaining on us.

TRADITIONALISTS ON THURSDAY

from Alun Morgan

PARIS, JUNE 3.—The first traditional concert opened to a rowdy and musically ill-educated audience in which beards and duffle coats were the order of the day.

The Pierre Braslavsky band commenced proceedings with "Slipping And Sliding," a title which aptly summed up all three French bands with their displays of questionable intonation and fluctuating tempi.

If the Braslavsky performance was mediocre, then the André Reweliotty band which followed it was poor; but the depths had yet to be reached by the third group, led by Michel Attenoux.

Here, the visual india-rubber antics of clarinettist Gerard Badini provided entertainment for the childishly enthusiastic crowd.

It was not until New Orleans veteran Albert Nicholas came on stage that any worthwhile music was heard. Albert, looking remarkably healthy, played with the Reweliotty band. His rounded, almost legitimate clarinet tone was an oasis in a desert of poor musicianship.

After a lengthy interval, the curtains parted to reveal the Attenoux band back in their places; the concert high-spot was announced, and a brown-suited Jonah Jones walked on to tumultuous applause. Jonah had come direct from the Vogue studios, where he had at last got those sides taped with French tenorman Alix Combelle.

He led the band straight into a Dixie version of "That's A-Plenty," which nominally satisfied the traditional requirements of the organisers. This was followed by "I Can't Give You Anything But Love," on which he sang a chorus, took a long cadenza coda and hit some high spots.

He now had the French crowd on his side and had subtly moved away from any pretence at N.O. style. His next number was an outstanding "Tenderly," played out-of-tempo accompanied by piano, drums and bowed bass.

His control was superlative, his tone clear and incisive, his line melodic and beautiful. The audience had forgotten that they came to hear revivalist jazz.

Jonah's remaining numbers were a couple of untitled blues and a final "Tiger Rag," all of which he put over to very great effect.

Jonah was a fine choice of solo artist for the Salon, though it was a mistake to team him with the Attenoux band. At the cabaret on the first night he was happy to blow in front of Combelle's swing band, but was hurt by any suggestion that he was an Armstrong imitator.

At the bar he told us: "I do have my own style, you know." He has; and it is good.

THE FRENCHMEN IN LONDON

by Jack Hutton

THE French part of the Anglo-French exchange, Michel Attenoux and his Orchestra, charmed a large audience at the Festival Hall on Monday evening—but there were those among us who queried the "traditional" tag the band was given in the programme.

The rhythm section, comprising André Persiany (pno.), Jacques Hess (bass) and Jacques David (drs.), had more than a slight modern tinge, and the front-liners indulged more in riffing than all-in ensembles. The band certainly jumped in its up-tempo numbers but lagged noticeably in slows and blues.

However, nobody could doubt the French boys' high standard of musicianship, obviously influenced by the presence of the American giants in Paris.

Attenoux's Bechet-ish soprano was beautifully controlled. Trumpeter Guy Longnon had nice tone and ideas in middle and lower registers, but tended to miss his high notes.

Trombonist Bernard Zacharias—like Longnon, a graduate of the Bechet-Luter school—showed a better technique than any local trad. man and his muted work was particularly tasteful.

Gerard Badini, on clarinet, took solo honours with a beautiful rendition of Bechet's "Black Stick." His two-minute build up, backed only by drums, was the highlight of the French band's performance.

A word about the band that stole the show as far as the audience was concerned—Chris Barber's: the way this group's enthusiasm spread to every corner of the Festival Hall had to be experienced to be believed.

And a special pat for Pat Halcox, new trumpet arrival. He was completely relaxed.

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Lena comes back—as great as ever

AFTER seven weeks in Paris, where she appeared at the Moulin Rouge, Lena Horne again faced a British audience last Monday at Glasgow Empire, supported by Teddy Foster and his Orchestra (*reports Eric Baird*).

Again—she triumphed with her singing, her flashing smile, and her expressive gestures. Despite a heavy cold, husband Lennie Hayton accompanied her at the piano—and helped bring out the best from the Foster band.

Her offering was a mixture of the old and the new, with the familiar "Lady Is A Tramp," "Love" (in Latin-American style), "Poppa Don't Preach To Me," "Consequences" (from Cabin in the Sky), and, of course, "Stormy Weather."

At first house Monday, "Bewitched" brought a big hand, but for second house was dropped in favour of "Little Girl Blue."

Two—to me—new numbers were Irving Berlin's "It'll Come To You" and "Everything I Have Belongs To You."

Lena is here for five weeks only. After Glasgow come Edinburgh, Belfast, Dublin and Manchester. Pity she isn't here for fifty weeks.

Black saxist ill on eve of tour

SAXIST Derek Grossmith was taken ill a few hours before the Stanley Black Orchestra left London at Whitsun for its current one-night tour of Scotland. Ron Jones is deputising.

The orchestra finishes its stay in Scotland tomorrow (Saturday), plays a concert at Sunderland on Sunday, a dance at the Ritz, Manchester, on Monday, and returns to Town on Tuesday.

It plays two more dances—at Cheltenham on June 18 and Handsworth Park, Birmingham, on June 19—before breaking for a fortnight's holiday.

Its dates when it returns will include a summer radio series every Sunday, starting on July 11, produced by Dennis Main-Wilson.

Harry Leader tour dates are fixed

The full itinerary of Astoria bandleader Harry Leader's one-night stand tour is now settled, and comprises Swindon (June 28), Rawtenstall (29th), Nottingham (30th), Sunderland (July 1), West Hartlepool (2nd) and Peterborough (3rd).

Harry is airing on June 29 (12.30-1 p.m., L) before leaving London for Rawtenstall. His singers on the broadcast will be his one-night tour guest vocalist, Denny Dennis, and Marie Benson, of the Stargazers, together with his vocal group, the Leadertones.

Dexter for Dexter at Embassy Club

Although the Embassy Club, Bond Street, W., is to remain open—as reported in the MM a fortnight ago—there are rumours that the premises will close for about three weeks around the end of July for extensive alterations.

It is thought that there might be some developments entirely new in the history of the club which may possibly affect the musical policy, but no information could be obtained from the management at press time.

Since vocalist-leader Tino Christidi left on June 1, MD Sid Simone has provided rumba and dance music and cabaret accompaniment with his seven-piece band.

Owing to his bassist-vocalist Roy Dexter leaving for a coastal summer season, Sid has engaged Brian Dexter—no relation to Roy—on piano and accordion.

SIDNEY BECHET BALLET TO BE STAGED ON TELEVISION

AS Bechet lay ill in the American Hospital in Paris last week, friends of his told me that he hoped to be well enough to come to England in September (*reports Mike Nevard*).

He has been told that his ballet, "La Nuit Est Une Sorcière," is to be produced on the BBC's television service. And he will be coming over for the relay.

Bechet wrote the ballet in Paris, and on its completion said: "I have written my ballet. Now I can die in peace."

The ballet was recorded for French Vogue by the Orchestre Symphonique, under the direction of Jacques Bazire. On the record—a two-sided 10-inch LP—Bechet plays soprano.

Smuggled out

But it is doubtful if he will be allowed to play for the English production. The last time he played in England he was smuggled out of the country in a hurry.

He had no working permit on that occasion. And later the promoter of the concert was prosecuted and fined.

Bechet, who was said to be dangerously ill when he entered hospital on June 1, was reported to be recovering when I left Paris last Friday. Due to appear at the Salon du Jazz, he talked to a disappointed audience direct from his bed by means of the Duplex telephone system.

Stage quartet for 'Mountain Fire'

JERRY WAYNE and Julie Andrews play the leads in "Mountain Fire," a modern morality play with music which opens at the Strand Theatre, London, on June 16.

Written by American Howard Richardson and William Berney, music and lyrics are by Stefan de Haan, who is also musical director of the show.

Leading tunes are "May I Please Take A Walk?" and "The Wide, Wide World."

The most unusual aspect of the show is the complete absence of a pit orchestra. Music is provided by a quartet playing both on and off the stage and consisting of Ernest Penfold (gtr., b.jo.), Alfred Ure (tymps.), Andrew Babynchuk (vln.) and Gerald Snoeck (acc.).

THE RAY ELLINGTON 'PACKAGE'

"Ray Ellington Quartet—with another truckload of entertainment" is the legend on this smart new band-wagon, snapped outside EMI's London studios with the pianist and Marion Ryan, who had just recorded a session supervised by Norrie Paramor (r.) with Tony Kinsey (seated) on drums.

Borneman lines up novel LA HMV session

MELODY MAKER columnist Ernest Borneman supervised a special session of Latin-American music, recorded with an unusual line-up employing a seven-piece rhythm section, last Wednesday (9th) for HMV's overseas GV series.

The session, outcome of an idea thought up, by Borneman and pianist-composer Bill Wastell, featured the first recording outside Mexico of the Mexican dance, the *tepo*. ("Played," says Borneman, "on the chords of the blues, but in 5-8 time. In the *tepo*, the Mexicans have done with their music what the Cubans have done to theirs with the *mambo*").

The session lined up: Santiago (vocals), Leo Cooper, Tommy McQuater and Bert Ezzard (tpts.), Ivor Slaney (oboe), Eric Turtle (flute), Bill Wastell (pno. and harpsichord), Alan Edwards (gtr.), Harry Taylor (bass), Lew Stevenson (bongoes and timbales), Sid Rich (congas), Emilio (guiro), and Ursula Lopez (maracas).

Titles waxed were three Bill Wastell originals — "Montuno Pace," "Bolero Mambo" and "Mambo Hondo"; "Tropicana"—in salute to Borneman's MM column; and the *tepo*, "Tepo Tampico."

NVO trombonist falls from car

Gib Wallace, Canadian trombonist with the BBC Northern Variety Orchestra, was involved in a car crash last Saturday in which his face and left leg were severely lacerated.

Returning to Manchester from the USAF base at Burtonwood after playing a gig with Morris Mack and his Band, Gib was travelling in a car driven by tenor saxist Merton Cahm. On an acute bend, the nearside door flew open and Gib fell out.

He was picked up unconscious, but was able to continue to his home after treatment.

Cahm, who appeared at Sunday's recording session of "Variety Fanfare" heavily bandaged.

Rudy Rome augments with Jack Daniels

Rudy Rome's band, resident at the Albany Club, W., has been augmented with multi-instrumentalist Jack Daniels, brother of bandleader Benny Daniels.

Jack's first professional job was with Rudy's brother, Dave Rome, at the Queen's Hotel, Leicester Square, in 1930. Rudy also made his debut with Dave Rome in the same year.

Jack plays alto, tenor, clarinet, flute, accordion and piano.

TONY KINSEY SUCCESS

From Page 1

the London Flamingo and elsewhere, they were unable to accept.

But, inspired by the reaction of such American stars as Mary Lou Williams, Johnah Holt, the Mulligan group and Albert Nicholas, negotiations have been opened by their agent, Jeff Kruger, for them to appear at the American Jazz Festival to be held on July 17 and 18 at Newport, Rhode Island.

He told the MM this week:

"The Kinsey Trio were such a phenomenal success at the Paris Jazz Fair last week that I have sent an offer to the Festival's producer, George Wein, for them to appear in the States.

"I have not yet contacted the Musicians' Union, but I hope that a reciprocal exchange can be arranged with their approval."

The tentative line-up of the American Jazz Festival, as reported last week, already includes most of the top American jazz stars.

cians, critics, radio and gramophone companies in Holland, Belgium, Germany, Denmark, the Argentine, Italy, Ceylon, Canada, America, France and Britain—as well as in the Paris clubs.

Dick Edwards, of the Ringside, regarded Kinsey as the answer to his search for the perfect drummer; the Mars Club wanted them; so did one of Barcelona's leading hotels; an Amsterdam concert was offered Joe Harriott.

Owing to their commitments at

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Melody Maker

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Certified by the Audit Bureau of Circulations

Vol. 30. No. 1083 JUNE 19, 1954 [Registered at the G.P.O. as a Newspaper] EVERY FRIDAY - 6d.

YOUNG BLOOD AT JAZZ JAMBOREE

THE accent is on youth at this year's Jazz Jamboree, which is being staged at the Gaumont State, Kilburn, London—on October 10.

The Ken Moule Band, only six months old, has achieved the distinction of being chosen to make its Jamboree début alongside "veteran" Jamboree attraction Ted Heath.

Moule's honour

Comments Ken Moule: "I am very proud to have been chosen. It is a great honour at such an early stage in our career. I know we will fully justify ourselves."

Other young bloods are the Tony Kinsey Trio, who will appear with Joe Harriott—the combination which represented Britain at the Paris Fair.

Additional bands so far booked are Ronnie Scott's Orchestra and the Johnny Dankworth Orchestra.

The Scott band first appeared at the Jamboree last year. The new Dankworth band will be making its JJ début.

Send no money

Last year, the Jazz Jamboree swelled the funds of the Musicians' Social and Benevolent Council by over £2,100. It is anticipated that an even higher figure will be grossed this year.

The MSBC stresses that applications for tickets should not be made at this stage. Ticket details will be announced in due course.

'Shall I come to Europe?'

Duke

NEW YORK, Tuesday.—Duke Ellington will definitely not go to Europe, he told me last week at his Birdland opening (*cables MM correspondent Leonard Feather*).

Instead, he will undertake a joint concert tour with the Dave Brubeck and Gerry Mulligan Quartets.

Ellington was scheduled to take his 17-piece Orchestra to Europe for a five-week tour. Due to open in Scandinavia, he was to go on to Italy and possibly round up the trip with concert appearances in Dublin—scene of the recent Kenton and Herman triumphs.

London footnote: When told of Ellington's reported decision, agent Harold Davison commented: "As far as I know, the Duke is definitely coming to Europe during the winter. I have heard nothing to the contrary.

"All that remained to be settled were some date switchings."

HEATH FOR RADIO SHOW

THE BBC have approached Ted Heath to make a live broadcast from their special studio at this year's National Radio Show.

The Show opens at Earls Court, London, on August 25, and Heath is scheduled to air on September 1.

This is the first time a band with such a large jazz following has been booked for the Radio Exhibition.

Onetime Heath guitarist Dave Goldberg, who recently returned from the States, temporarily rejoined his former boss for a record session at Decca yesterday (Thursday).

Partial paralysis strikes Pettiford

NEW YORK, Tuesday.—Oscar Pettiford had to give up several record dates and a job with Red Norvo this week when a mysterious illness left him partially paralysed.

At press-time he was reported improving, but the ailment has not yet been diagnosed, and he may have to rest for some time.

Pettiford was recently asked to dub bass on to some bass-less Sonny Berman records unearthed in America.

ON the strength of first broadcast, the Don Rendell group has earned major plaudits from the critics. MM Radio Columnist Maurice Burman heard Rendell's airing in "British Jazz" on Monday night, and commented:

"I predict great things for this band. It is a valuable piece of property, which the British jazz fan should not let go.

"The band has a warmth which is much needed these days. Most promising of the line-up is Dickie Hawdon on flugel horn. He has an eager quality, and stood up well against guest star Jimmy Deuchar. Both possess the soulful strain of the late and great Bix Beiderbecke."

The MM picture above, taken at the broadcast rehearsal, shows (left to right) Dickie Hawdon, Jimmy Deuchar, Don Rendell and Ronnie Ross.

DON'S NEW GROUP AIRS

Preston music goes round and round

Denis Preston's Thursday evening disc-jockey programme, "The Music Goes Round," which introduces popular records and some of the personalities of the business, has proved so successful that it is being continued for another six weeks.

Following this week's guests, French singer Yves Montand and U.S. singing-dancer Marie Bryant, future celebrities will include Billy Daniels, Frank Chacksfield, Winifred Atwell and, it is hoped, Billy Eckstine.

2 MUSIC MAKERS LEAVING PARNELL

BIG changes in Jack Parnell's Music Makers, who are currently touring Scotland, are announced this week.

Pianist-arranger Max Harris, who has been with Jack since May, 1951, when he formed his quintet, wants to take a rest from touring, and is leaving to freelance in and around London.

He will continue to write arrangements for the Parnell Band and will also write for the Show Band.

Another long-service member of the Parnell Band, trombonist Mac Minshull, is leaving at the end of the month to rejoin his old leader, Morris Mack, at the Strand Palais, Douglas, Isle of Man.

As we announced last week, another Parnell trombonist, Jimmy Torbett, collapsed in Glasgow. He was supposed to have joined Billy McGregor's Gayblids at Barrowland, Glasgow, this week. Billy is keeping his job open, although a trombonist short.

Dankworth trombonist Bill Geldard cut short his holiday this week to dash north and help out Jack Parnell during the last dates of his tour.

Bill reopens with the Dankworth band, which returns from holiday next week.

Off to Dutch Festival

IT was "all aboard" at Harwich last Monday when clarinet-leader Sid Phillips and members of his party embarked for Holland, where Sid's band is playing at the Maastricht Festival. Above, Sid is flanked by vocalists Jill Allan (left) and Betty Miller. The bands airs today (Friday) from Hilversum.

Frank Williams dies in hospital

West Indian trumpeter Frank Williams died at the Maida Vale Hospital for Nervous Diseases last Saturday morning, after two operations.

Frank came to this country from Trinidad in 1938, freelancing around Town, before joining the RAF at the outbreak of war.

On demobilisation he had a spell with Leslie "Jiver" Hutchinson's band.

He had been working on the Continent for the past few years.

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MM19/6/54

Dallas DALLAS BUSCOMBE CLEVELEY

ILL-WINDS blow jazz our way

HOW true, how very true, is the Shakespearean pearl: "Ill blows the wind that profits nobody." Last Friday, rain stopped play in the cricket world and the BBC was left with a 45-minute gap.

Normally, on these occasions, one hears songs by straightforeo, salon music or a military band. But—lo and behold!—this time we heard *jazz* and *dance music* for the whole period.

I still can't get over it: Shearing, Morton, Heath, more Shearing, Sauter-Finegan, Flanagan, a blues by "The Pilgrim," Rosemary Clooney, Guy Mitchell and so on. *All* in our idiom.

And they were introduced with sympathy and understanding by announcer Robin Boyle. I couldn't wait to find out the reason for this glorious change. So I 'phoned direct to Robin at the BBC—during the programme and while a record was on.

Poor Robin had to keep one ear on the record, one ear on me—and his mind on what he was going to say for the next record, as he was "busking."

The answer? Records, for an emergency like this, are chosen by our old friend, discographer Brian Rust, who, as you may know, works in the BBC's gramophone library. Good old Brian—and full marks to Robin.

All very significant, too, because the next advertised programme was records by Patti Page! So far, so very good.

Then, at the immediate conclusion of Saturday's "World of Jazz" (see below), I was called out of the room for a moment, and when I returned, instead of cricket, as advertised, I was utterly and beautifully floored by hearing a stylish American vocalist with a modern quartet, singing "Somebody Loves Me," and also doing the announcing.

I rushed to the 'phone again, and again Robin answered. "What's going on?" says I "No cricket," says he.

"But who's the American bloke?" says I. "You're stumped for a duck, old boy, it's a 15-minute recording by Larry Cross and the Tiny Winters Quartet," says he.

Stumped shmumped—let's review it.

CRICKET
ENGLAND v. PAKISTAN
5.30 p.m. 12/6/54

CANADIAN Larry Cross is a fine, stylish singer, with a relaxed announcing manner—kind of AFN-ish—and, I feel, a discovery. Tiny Winters, of course, is the famous bass player of the old Ambrose and Lew Stone bands.

His Quartet, consisting of Ike Isaacs, Bert Weedon (guitars), and Gordon Franks (pno.), played tastefully behind Larry and achieved neat work on its own with piano and guitars as the main features.

The show was produced by John Simmonds, and I congratulate everybody concerned. But, most of all, I congratulate the higher factotums of the BBC for realising finally that when it rains the listener appreciates sunny music.

●

BBC SHOW BAND
IVOR MAIRANTS GROUP
10.30 p.m. 11/6/54

I SIMPLY can't remember when I last enjoyed a purely dance band programme so much as this one.

The warmth and feeling of the brass had a lot to do with it, as well as the brilliant solo work of S. Roderick, L. Busby, T. Whittle and, of course, our Bairn McGuffie.

There are, it is true, certain weaknesses in the rhythm section, but they are not the fault of guitarist Ike Isaacs. And Cyril, while announcing very well, should avoid any artificial heartiness creeping into his voice. I feel also he needs a stronger script.

The Stargazers, I am sincerely glad to note, are reaching the upper bracket of popularity—but as their commercial value rises, so their artistic worth descends.

With Ivor's group, we had vocalist Ray Burns, a natural, sincere artist — my favourite, in fact. The Mairants men supported him beautifully in "The Game Of Love," and featured themselves in a way which was commercial, stylish and still modern.

●

"WORLD OF JAZZ"
PETER LESLIE and DAVID JACOBS
5 p.m. 12/6/54

I LESLIE and Jacobs, the new team of disc jockeys, will be reviewing the new records each month. Dave doing the latest and mostest, and Pete the ancient and bonourable.

There is always a danger of anticlimax when one uses superlatives to describe something one likes very much. When Peter referred to a Jimmy Noone clarinet solo as "wonderfully sensitive," for example, I sat back waiting to be thrilled—and found myself disappointed. I shall now never know whether it would have been otherwise if Peter had simply said: "Listen for the sensitive clarinet."

Sensitivity, but a human one.

It was interesting to note how Peter's records stretched right back to the Scott Joplin days and Dave's forward to those of Lee Konitz—and perhaps there is a moral somewhere in the fact that I was able to enjoy and appreciate them all.

RADIO COMMENTARY
by
MAURICE BURMAN

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JAZZ ON THE AIR

WEEK COMMENCING SUNDAY, JUNE 20, 1954

(TIMES: BST/CET—GMT PLUS 1)

SUNDAY, JUNE 20:
7.3-8 a.m. J: Morning Report.
1.30-12.50 p.m. A: Sunday Syncopation.
5.30-6.15 A 124: Fol, Renaud, Michelet, Chevalier, Proteau.
6.2-6.17 N: Earl Bostic.
9.30-10.0 I: Edelhagen.
11.0-11.15 E: Combo Rhythms.
12.5-1.0 a.m. J: Midnight in Manhattan.

MONDAY, JUNE 21:
6.30-7.0 a.m. J: Daily D-J Shows.
11.30-12.30 p.m. J: As above.
5.15-5.35 C: Vintage Ambrose.
6.30-6.45 C: Glenn Miller Story.
8.30-9.0 DO: London Jazz (repeat).
10.15-10.50 G2: For Jazz Fans.
10.30-10.50 B: Jelly Roll Morton.
10.45-11.0 J: Jazz For Monday.
10.45-11.5 DL: British Jazz.
11.5-11.30 J-271m, 347m: This Is Jazz.
11.15-12.0 Q: 2nd German Jazz Festival.
11.25-11.55 S: The Jazz Corner.
11.30-1.0 a.m. J: D-J Shows.
11.45-12.0 C: Ralph Sutton.

TUESDAY, JUNE 22:
2.30-3.0 a.m. DO: Eric Delaney All-Stars.
12.3-12.20 p.m. B-379m: Hot Club.
1.0-1.15 and 1.16-1.30 A 124: Henri Lesa Trio.
4.45-5.0 F2: Heath.
5.30-5.50 C: Pat Beck Trio.
10.10-10.30 E: Harald Banter Combo.
10.30-11.5 G4: Jazz News.
10.30-11.0 E: Doctor Jazz.

WEDNESDAY, JUNE 23:
11.20-12.0 mid-day DO: Rhythm Is Their Business, by Denis Preston.
1.0-1.10 p.m. B: Mulligan.
8.38-10.0 N: Artie Shaw Evergreens.
10.30-11.0 T: History of Herman.
10.30-11.0 K: Carl Henrik Norin's Orch.
10.40-11.10 Z: For Hot Jazz Fans.
11.5-11.45 A 124: Quinchette, Wilson, Holiday.
11.5-1.0 a.m. J: Band OS and or D-J Shows.
12.5-12.35 G3: Favourite Jazz.
12.5-1.0 a.m. O: Jazz At Midnight.
12.10-1.0 J: Ellington, Horace Silver Trio, Julia Lee, etc.

THURSDAY, JUNE 24:
1.0-1.15 and 1.16-1.30 p.m. A 124: Jazz In The Champs-Elysees.
6.20-6.40 N: Herman at Carnegie.
7.0-7.40 C: AVRO Jazz Club.
8.35-9.30 Z: Jazz Everywhere! (public concert with six amateur groups, guests, and the Mulligan Quartet).
9.15-9.45 DE: Norman Cave Orch.
10.15-11.0 M: Paris Salon du Jazz.
10.20-11.5 DL: Kenny Baker's Dozen.
10.30-11.0 I: Jazz 10541
10.30-11.0 F4: Amersham Jazz Club.
11.45-12.0 C: Art Tatum Trio.
12.25-1.0 a.m. E: Ray Anthony.
12.30-1.0 H-P: For Jazz Fans.

FRIDAY, JUNE 25:
7.30-7.50 a.m. DO: As Wed., 11.30 a.m.
10.10-10.35 pm. B-258m: The Real Jazz.
10.15-10.45 F1: Jazz Programme.
11.0-12.0 P: For Jazz Fans.
11.5-11.30 J-341m: Hot House.
11.30-1.0 a.m. J: D-J Shows.

SATURDAY, JUNE 26:
10.45-11.15 a.m. DO: Delaney Group.
12.23-1.0 p.m. A 14: Jam Sessions with Getz, Ventura, Green, etc.
4.0-4.29 Z: For Traditionalists.
4.0-4.30 R: Jazz Classics.
4.30-5.0 Z: Swing Serenade.
5.0-5.30 DL: Belgian Jazz.
6.0-6.15 A 124: Josh White, Sonny Terry, etc.
6.27-6.43 N: Jazz In USA.
10.0-10.30 W: Swing Session.
10.0-10.30 J: Music's No Mystery.
10.30-12.0 and 12.10-2.0 a.m. I: Edelhagen, German Combos, Dutch Bands.
12.0-1.0 a.m. BFN 247m: Swing Shift.
12.15-1.0 E: Werner Müller Orch.
2.5-3.0 H-Q: American Bands.
1.0-2.0 E-Q: Jazz.

KEY TO STATIONS AND WAVELENGTHS

A: RTF Paris-Inter: 1-1829m. 2-193m, 4-48.39m.
B: RTF Parisien: 288m and 218m, 310m, 350m, 445m, 498m.
C: Hilversum: AVRO/VARA 298m.
D: BBC: E-European 224m, 48.5m, 41.6m. L-Light. 1500m, 247m. O-GOS 13, 16, 19, 25, 31, 41 and 49m bands.
E: NWDR: 309m, 182m, 48.9m.
F: Brussels: 1-484m, 2-324m, 4-108.5m.
G: Austrian Radio: 2-385m, 240m, 3-520m, 4-203m, 412m, 451m.
H: RIAS Berlin: 303m, 439m.
I: SWF Baden: 295m, 363m, 195m.
J: AFN: 344m, 271m, 347m, 53.02m.
K: SBC Stockholm: 1571m, 255m, 245m, 25 or 49m bands.
M: Copenhagen: 1224m, 283m, 216m.
N: Monte Carlo: 203m, 49.7m, 46.8m.
O: BR Munich: 375m, 187m, 48.7m.
P: SDR Stuttgart: 522m, 257m.
Q: HR Frankfurt: 506m, 46.47m.
R: RAI Rome: 355m, 290m, 269m.
S: Radio Saarbrücken: 1-211m.
T: Radio Bremen: 221m.
W: Luxembourg: 298m.
Z: SBC Geneva-Lausanne: 393m.

★ *Stephane Grappelly plays with sensational guitarist Henri Crolla at the Paris Fair. French listeners had the concert—a tribute to Django Reinhardt—broadcast to them. With Germans and Italians, they heard a 90-minute relay of another concert. Britain was rationed to 20 minutes from the whole event.*

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Collectors' Corner

A LETTER from John Newman, of Broadgate, Beeston, is typical of many we get containing an astonishing amount of detailed criticism. Mr. Newman's subject is record reviews.

He has been keeping a close eye on them, and has some complaints and differences of opinion to air.

As briefly as they can be put, these are the points. First, regarding the Oliver "Slow And Steady"/"Watching The Clock" coupling, he claims that the latter tune can hardly be deemed interesting or original since it sounds to him like an instrumental version of the "Baby Doll" which Bessie recorded earlier.

And the only clarinet solo, he says, does not sound like Simeon but is more likely to be Charlie Holmes, as stated on the label.

The second point concerns the price of a Lyttelton Parlophone—given in error as 5s. 6jd. (the price of the corresponding 45 rpm record). "It would be helpful," says Newman. "If you could list both the 78 and 45 catalogue numbers, as most collectors possessing a three-speed player prefer to order the slower speed for better reproduction (also to fit into bookcases)."

Third, the Clarence Williams "Cushion Foot Stomp" (Voc. 1036). "The reed man—could it be Bert Socarras?—deserves time and a half for his energetic alternating between clarinet and saxophone. Behind Eva's vocal, the sax has that archaic alto tone, though obviously tenor earlier on the side."

Points four and five are about numbers. Says Newman: "If the reader is as keen on Bob Scobey (Good Time Jazz) as your critic, he will doubtless wish to be notified of the alternative on LP: LDG054. And Hampton's "Ring Dem Bells" is on JG289, not 389 as you listed."

●

And the sixth and last Newman point: "Max Jones seems a little too scathingly about that junk-shopper's dream, The Roaring Twenties. To the worldful band was largely responsible for the development of the white New York style of the Golden Era."

Here, briefly, are the answers. S.T. Ware, who reviewed the Oliver, says that personally he likes the "Watching The Clock" tune and, if it comes to it, "Baby Doll" as well.

The mention of Simeon was a mistake. No doubt the player was Holmes. With regard to the trumpet solos, incidentally, there seems little doubt that Anderson is heard on "Clock" and Metcalfe on the reverse.

Now for "Cushion Foot." Could the reed man be Socarras? Brian Rust says he is satisfied that Arville Harris played on this and the Okeh "Cushion Foot." If so, where did the Socarras and Garvin Bushell theories come from?

Whatever it was, the player changes from clarinet to tenor, back to clarinet, then to alto, so far as he can hear. It was not unusual for a sax man to double alto and tenor in those early days, and Harris was known to play both.

As for the record numbers: this is really Edgar Jackson's department. Mr. Hampton, whose was wrong as printed, and readers should please take note. Edgar does in fact give the 45 numbers whenever known, but it is not always possible to include details of every previous or alternative release.

●

The only answer to point six is that M.J. wrote what he thought. He rather likes the record; partly because it is funny.

This brings us to Newman's postscript: "I now look forward to reading your comments on Franko's 'Golden Lily' (Jazz Collector 101), the releases on the Ristic Label, the EMI EPs, the new Melodisc LPs and the mysterious Frisky Foot Jackson."

Alas, we cannot review the Ristics because we do not receive them, nor have the Melodisc LPs arrived yet. Some EPs have been reviewed here and the Waller EP will be in next week. The Franko, which we liked, was one of the good ones which escaped notice.

We are sorry that we simply do not have the space to cover every disc. And some records have to be left "till last."

That is why the Jackson and the Duke LP have been held over until this week. We hope Frisky Foot is less mysterious than he was. We shall return to him soon.

Conceit of the 'experts'

EVER since I can remember, most "highbrows" have looked down on popular music and jazz. Undoubtedly they still do and are, as ever, scathing in their criticism of it.

Personally, I deplore this bigotry—as I deplore all the narrow-mindedness and conceit that create it. There is a terrible, biling selfishness in wanting to "knock" something which appeals to other people, but which the critic is just not able to appreciate.

That such dogmatic ignorance stupidity is pretty widespread. Just think how corrosively it affects jazz and dance music.

Right among us we have the self-appointed experts—those who sneer at the music of Loss, Silvester and Terment, and who swell with quite insufferable pride in their own knowledge and superior taste.

All they advertise in the process is their own deficiency—their inability to appreciate a simpler form of music; a quite intolerable contempt for the people who can and do.

I am certain that the majority of them merely adopt the attitude, or unconsciously, the "clever" pose. They don't really understand much about anything. They strike attitudes to cover this up.

And they would be the first to complain of the "highbrow" who despises jazz.

Now I don't happen to be a fan of Victor Silvester, but I see no reason to snif at the people who are. There is a tremendously big public for his kind of music. His records have sold, and continue to sell, all over the world. There has been the demand; he has had the wit to supply it.

PECULIAR

Fortunately, there are still a few liberal-minded folk about, both inside and outside our profession. I count among my friends many of the so-called highbrows, and the most intelligent and rational among them do, in fact, derive a great deal of pleasure from music of many kinds, including jazz and dance music.

They realise that it is a very specialised branch of music, having its own peculiar expression, its own idiom.

Some of the finest musicians freely admit that they just can't play it. They can merely play the written notes, but they lack the essential flair and idiom.

On the other hand, the best type of dance musician can tackle the straight field with confidence. He happens to have a "feeling" for jazz and dance music, and the ability to phrase it correctly; in addition, in many cases he has received proper musical training.

USELESS

At one time in my band I had three fellows who had been through the Royal Academy of Music, five others who were trained at the Royal College of Music.

They were competent straight musicians capable of playing with the world's best symphony orchestras or sell as being to take their place in the world's finest dance bands. There are plenty of men in this calibre on the dance music scene today. Just how many of the straight players who profess to hold jazz in contempt would sit in with Ken Mackintosh, Ted Heath or Geraldo and play up to the required standard?

Most readers realise that a number of very fine straight players augment dance bands from time to time. Their services are invaluable, for apart from purely rhythmic playing, they are virtually useless. They admit it. But they have their function in the world of music (including dance music) as much as the dance band specialist has his.

Nevertheless, the scoffers should bear in mind that the technical and, more especially, the creative ability of a good dance band musician is often in excess of his straight counterpart.

Seldom does one hear attack and precision from the "legitimate" player to compare with what is even regarded as commonplace in a dance band.

PLODDING

The dance musician certainly plays the value of a note more correctly. I realise that I'm doing myself no harm to be thrown at by saying that; however, I happen to believe it.

This apart, the dance man often interprets the actual written notes, giving them just slightly more or less than their strict value. That kind of thing, how isn't to be learned from a book; nor do the long-established colleges of music teach it.

Anyone who has heard straight musicians plodding their willing but lamentably unaware way through a dance orchestration will know what I mean.

This should not be interpreted as a sneer. These men just do not understand what they are playing and can be blamed for not being born with the flair.

However, I do feel that a lot of dance bands do harm to the profession by forcing what they think is a "progressive" arrangement down the throats of a crowd that just doesn't want that kind of entertainment. Often the performance is terrible, too.

Now, the man in the street be blamed for not taking to what is, by any standard, a strident noise. He walks away muttering: "If this is dance music, then I don't want to hear any more of it!"

I said that bigotry was widespread. I suppose we have to expect strong partisanship from the younger elements in any crowd. That, to a certain extent, is healthy. But, to my way of thinking, there is the world of difference between partisanship and intolerance. Intolerance, in religion, politics—and music—is definitely an evil thing.

I sincerely think that we should fight the spirit of it in jazz. You may prefer Ronnie Scott's musical style to that of Humphrey Lyttelton. You are entitled to. *But you are certainly not entitled to boo Humphrey if he happens to be playing on the same bill as Ronnie. Nor, if you are intelligent, should you switch off every time something which isn't your kind of jazz comes on the air.*

Look at it this way: it is (though it may seem a contradiction) possible to learn more about what you like by studying what you don't like!

Take my word for it, there is a deal of healthy respect between musicians of differing styles and tastes. Johnny Dankworth will listen with interest to a two-beat band—and applaud, if he feels like it. Why shouldn't he?

TOLERATION

Johnny played with one himself, at one time. And trombonist Keith Christie, who started out as a traditionalist, now plays with the Johnny Dankworth Orchestra, which has modern leanings.

May I suggest that things will be a lot better when we decide to like what we like and tolerate the other man's choice—even if we aren't able to respect it? We've been putting up with the bigotry of other people for years; don't let's continue to breed our own.

And let me finish by being a downright old cornball. We need the live-and-let-live spirit in music as much as elsewhere.

That's so corny that it's likely to be true.

● NEXT WEEK Jack Payne writes about THE LACK OF ORIGINALITY IN BRITISH BANDS.

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PARIS POSTSCRIPT

Any more Fairs, please!

BY DEREK YOUNG

IN my opinion, the Salon du Jazz should be held every two months instead of two years. Although only able to catch the last two days, I found it to be very much better than I had expected.

Most of the themes by the Mulligan Quartet now sound a little overworked but Gerry himself played much more than on his discs, with a rounder tone and almost complete absence of the expected clowning.

Valve trombonist Bob Brookmeyer was just as effective as Chet Baker had been—and even more relaxed, with his Grecian faun stance.

Monk's strange behaviour

There was a mutual disagreement between Thelonius Monk and the majority of the audience, some of the comments about his strange behaviour. However, this is only an attitude engendered by his apathy and even hostility he has so often encountered with his music.

Actually, Monk is a most warm and friendly person and when encouraged will give of his best. At the Ringside Club, this pioneer of bop played to a small but very appreciative group of admirers and produced enough wonderful piano to found another dozen styles of jazz!

Brookmeyer—more relaxed than Chet, says Britain's "cool ambassador," Derek Young.

Danish baritone Max Bruel, although I have heard him play a lot better than he did in Paris, nevertheless more than held his own. In fairness, he was using an unfamiliar instrument, as his own had been damaged. With him was trumpeter Joren Weig, blowing very pleasantly indeed.

The rhythm section with this group was quite adequate.

Joe Harriott was another whom I have heard play to better advantage elsewhere—but Tony Kinsey, Bill le Sage and Sammy Stokes were at their perennial height. Tony's drumming was among the best there, and the whole group were warmly received.

It was the French boys, though, who came as a revelation to me. I found so much great jazz where I had expected so little.

Roth Henri Renaud and Christian Bolal play wonderful, relaxed piano, and Christian Quellens is a very fine trombonist.

But it is the Hubert Fol Quintet which I must rave about. Hubert's alto playing is warm and liquid, with fluent ideas and a relaxed drive—somewhat like Paul Desmond, of the Brubeck Quartet. Partnering him in the front line, young guitarist Sacha Distel is very lyrical, producing a smooth flow of good jazz.

The ensemble sound is most attractive. Jean-Louis Viale's drums spark the whole group. This boy can make many a Stateside percussion man seem clumsy. Bassist Jean-Marie Ingrand, with his big, confident tone, is yet another who can take his place with the best.

An individual pianist

I have left 20-year-old pianist René Urteger until last. He literally made me sit up. This boy, who missed the new Django Reinhardt prize by just one vote, will soon be way ahead of his French keyboard colleagues.

He has only been playing jazz for about three years—but, working on the basis of a little Monk and Bud Powell, René creates some exciting piano that is refreshingly individual.

In conclusion, I should like to give a large bouquet to the National Jazz Federation, which, working very hard in the face of many difficulties, so successfully conducted the British fans to Paris and back.

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Brubeck loses 50%: is happy

PORTLAND, OREGON

DAVE BRUBECK has had a 50 per cent. personnel turnover and is delighted about it; not necessarily about what he lost, but rather over what he gained.

In any musical entourage, losing half of your sidemen is often tantamount to chaos. In Brubeck's case he has replaced two of four men—two-thirds of his rhythm section—and still come out ahead jazz-wise.

We heard new drummer Joe Dodge and new bassist Bob Bates at San Francisco's Blackhawk two weeks ago. Bates is the swingingest since Ray Brown. Dodge—young, eager, and technically facile—has as light a foot as his predecessor (Lloyd Davis), yet pushes Paul Desmond and Brubeck with the violence Dave's piano demands most of the time.

Brubeck told us he was enthusiastic concerning his new three-year Columbia recording contract (with a two-year option). George Avakian became interested in Brubeck after hearing some Fantasy records and catching the group in person at Manhattan's Birdland.

He called Dave long-distance from New York when he heard the pianist's Fantasy contract was expiring. Dave liked Avakian's "terms, and the freedom he offered."

College jazz

Columbia will issue two 10 in. LPs and possibly another 12 in. LP this month incorporating material recorded during a concert at the University of Michigan at Ann Arbor, called "Jazz Goes To College," as part of a new series.

The discs will contain such standards as "Don't Worry 'Bout Me," "Take The 'A' Train," "Out Of Nowhere," "On The Alamo," "Jeepers Creepers" and "I Remember You."

Brubeck will maintain a "working agreement" with Fantasy to produce two releases per year.

Dave volunteered definitely that the octet is now dead, because of losing trumpeter Dick Collins to Woody Herman.

Incidentally, both Brubeck and Desmond feel Collins is the greatest jazz trumpet player in America today—"a man who goes, and will go, way beyond Chet Baker and the rest."

The Brubeck quartet opened at Zardi's in Hollywood on June 2 for two months with a one-month option. After this date they'll tour under Joe Glaser's aegis. "It could be Europe," Dave said. "I like Sweden and I'd like very much to make England."

Former bassist Ron Crotty left the group when bedded in Philadelphia with yellow jaundice. Ex-drummer Lloyd Davis left to join the San Francisco symphony orchestra.

Ted Hallock

Paul Desmond who remains with Brubeck, takes a solo. His boss watches from the piano. On the right is one of the two newcomers—drummer Joe Dodge.

Hubert W. David's Songsheet

A COUPLE of weeks ago I outlined several types of rhyming which will help you in the construction of your lyrics. Unfortunately, at the time, I had not sufficient space at my disposal to complete the subject; there are a number of other "tricks" which occur constantly in the make-up of popular songs. Here, then, is a brief "follow-up."

The "sophisticated" rhyme is not one in common use because, for the purpose of the popular song, it is too unwieldy. It can only be used where a subtle inference is required—and so, of course, we find this type of rhyming cropping up chiefly in West End revue. Such shows, we "Intimacy at Eight," "Airs On A Shoestring" and "At The Lyric" produce shining examples; for these are written in topical vein, and subtle rhyming helps to put over that sort of material.

Alan Melville and Noel Coward are past-masters at this sort of thing.

Many of you may have seen Melville's "Sweet And Low" series at the Ambassadors' Theatre. He gave leading lady Hermione Gingold some of the most sophisticated rhymes that even she has ever had to master. And then there was Coward's "Mad About The Boy."

I have always rather treasured these two lines (remember them):

"He was rather over-hearty and ridiculous,
"His manners were a fraction too meticulous."

Another good example is found in his song "Three Juvenile Delinquents," from the revue "Ace Of Clubs." Here, he "rhymes" such an expression as "the wherefore and whys of it" with "about the size of it"; "the sport of it" with "the long and short of it"! He pairs up three-syllabled words, or, on occasions, finds three separate words of one syllable each—and proceeds to match them all up in a rhyming sequence!

I never tire of quoting the classic example of this sort of rhyming. One of our rhyming dictionaries suggests "Diogenes" so rhyme with "podgy knees"—and here you have three separate syllables all accepting the rhyme.

I see many manuscripts where writers have a word like "stars" at the end of a line. The next corresponding line, however, will perhaps end with "far." This is slipshod songwriting; you must realise that you cannot rhyme singulars with plurals.

If you use the word "far," then the matching rhyme must be "star"—in the singular. No amount of "bodging" or "slurring" will correct this fault. Such things are the very hallmark of the amateur—so, don't let it happen to you, please.

Have you noticed anything peculiar about the word "again," these days? At one time it could only rhyme with "train," "pain," "lane," etc., but modern-style vocalism has produced different renderings of many words—and "again" is now in common use as a rhyme for "then," "when," "gen," etc. It is the artist's delivery which has brought about this revolutionary change.

Sometimes it may be difficult to find a rhyme for a particular word you want to use. Don't strive too hard with this. Consult a Thesaurus—a book of synonyms; words which mean approximately the same thing. With a parallel idea, Lyric writer Douglas Furber sets up quite a record in his book, *Surely You Can Write A Song*, with 50 separate words, all of which bear some resemblance to the word "sweet"! So your choice is legion.

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TOP TUNES

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3. HAPPY WANDERER (F) (2/-) ... Bosworth
4. HEART OF MY HEART (A) ... Francis Day
5. SOMEONE ELSE'S ROSES (B) (2/-) ..... John Field
6. THE LITTLE SHOEMAKER (F) (2/-) ..... Bourne Music
7. I GET SO LONELY (A) .. Maddox
8. CHANGING PARTNERS (A) ... Robert Mellin
9. CROSS OVER THE BRIDGE (A) ... New World
10. WANTED (A) (2/-) ... Harms-Connelly
11. DON'T LAUGH AT ME (B) ... David Toff
12. YOUNG AT HEART (A) Victoria
13. SUCH A NIGHT (A) .... Sterling
14. BIMBO (A) ..... Macmelodies
15. THE BOOK (B) (2/-) .. Kassner
16. IDLE GOSSIP (A) (2/-) .... Bron
17. I SEE THE MOON (A) .. Feldman
18. MAKE LOVE TO ME (A) Morris
19. LITTLE THINGS MEAN A LOT (A) ..... Robbins
20. BELL BOTTOM BLUES (A) ... Michael Reine

A—American; B—British; F—Others. (All rights reserved.)

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Ernest Borneman's TROPICANA

HARRY BELAFONTE will play the rôle of Don José in 20th-Century Fox's Afro-Latin film version of Bizet's opera, "Carmen." While the recent Negro stage version was merely jazzed up, the film version appropriately changes the musical idiom to a sort of Afro-Spanish lilt which shows touches of mambo.

■■■■

Perez Prado has filed a damage suit for $18,500 against a Texan bus company as an aftermath of a bus crash four years ago, in which his singer, Della Romiero, was killed and Prado himself injured. The $18,500 does not represent personal compensation claims, but simply the guarantees the band passed up because of the accident.

■■■■

Talking of Texas reminds us of the fact that the first Latin-American television network in the U.S. has recently been set up in San Antonio, El Paso and Corpus Christi. Carrying a weekly mambo revue with Ray Montoya, the Mexican mambo king, and Ismael Diaz, the father of the *tepo*, the new network rapidly acquired listening figures far beyond those of its English-speaking competitors.

The *tepo*, or the way of a Mexican dance in mambo tempo, using a blues chord sequence, the first recording by the Diaz orchestra, "Amor en Tenochtitlan" and "Tepo Harlem," has reached unprecedented sales figures in Mexico and the U.S. It's on Victor 51-0151 (EP).

■■■■

Sylvania Melio, the diminutive Brazilian folk and pop singer, ranked by a great many of her compatriots well above Carmen Miranda and Linda Baptista, made her New York début last month with an 18-minute act at the Blue Angel, a supper club (no dancing) on East 55th Street.

The entire Brazilian consulate staff were present and gave her a standing ovation.

■■■■

Jack Costanzo, who used to play with Kenton and King Cole—and was ranked by both as the best bongo player in the U.S.—has teamed up in a nightclub act with Frances Faye.

Seen recently at Billy Gray's Los Angeles club, the two of them amazed everyone, from Jack Gray down, by sustaining audience interest for a solid 45-minute spell, with Frances singing and playing piano and Jack accompanying her on conga and bongoes.

■■■■

Xavier Cugat goes to Italy next month for an 11-week concert tour. He is taking his wife, the stunning Abbe Lane; his "special effects" man, Diabolo, known for the animal noises he makes on "el Cugat's" jungle" records, and the excellent dancing team known as Los Barrancos, a blonde girl and her dark-haired partner, who have impressed even the Afro-Cubans with their versions of *mambo*, *batiri* and *ruby* routines. How about it, MU—do we get a chance of hearing and seeing them in this country?

■■■■

Tito Puente's "Mambo Rumba Festival," first mentioned in this column on January 30 and February 20, returned triumphantly to Harlem's Apollo Theatre last month after a 16-week junket which took them all over the country in the first Afro-Latin concert show ever organised in the U.S.

The tour, very much in the nature of a trial run, to find out how interested the American public was in that kind of show—and how much they were willing to pay for it—played to packed houses at $3.90 maximum (approx. one guinea) in 11 cities.

■■■■

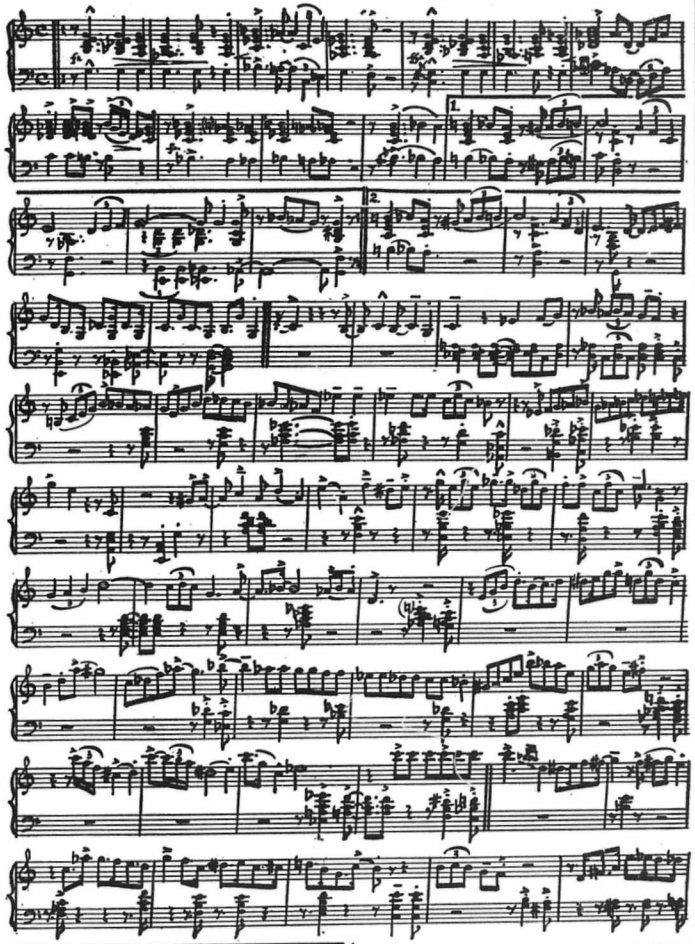
Herman Diaz, head of RCA Victor's Latin recordings, said last month that some of his discs were now regularly hitting sales marks of 50,000 and more—comparable to the best pop songs and surpassing most jazz discs. Perez Prado's "Que Rico el Mambo" has sold ten times that figure—500,000 copies—in the U.S. alone.

Capitol report a similar phenomenon: all Kenton and Billy May discs which feature Latin numbers or a Latin beat have outsold their straight jazz numbers!

BIRTHDAY Greetings to Joe Loss and Ben (Box and Cox) Nisbet on the 22nd, Clive Richardson, Ray Sonin, and the BBC's David Miller (23rd) and Robert Moreton (25th).

Special MM transcription ★★★

MARY LOU WILLIAMS PLAYS LADY BIRD



* These two choruses of Mary Lou Williams's version of "Lady Bird" (Tadd Dameron), specially transcribed for the MM by IVAN GRAY, are from the Vogue record V2163, and are published here through the courtesy and by permission of Vogue Records and of the publishers, Messrs. Bosworth and Co. Ltd.

Says Dill Jones:

THE opening chorus of ordinary block chords, keeps close to the melody—a 16-bar theme repeated. Mary Lou Williams does not try anything clever in this straightforward opening, but it shows how she can achieve the greatest effect harmonically with an economy of notes and the maximum of good taste.

The second chorus is a typical example of Mary's single-note phrasing. Particularly interesting is her left-hand work, which is not simply a series of jabbed perfect fifths in accompaniment to a single-note line, but something much more subtle. In fact, I can only see one fifth in the improvised second chorus. Students might observe that most of the left-hand punctuations are off the beat.

The whole style, which is relaxed and completely modern, has little in common with the Billy Taylor and Oscar Peterson styles than with the Bud Powell, Al Haig and Horace Silver method. Yet it is a highly personal style, and I have no doubt that Mary Lou influenced a great many of the younger jazz pianists.

Mary's playing has a tremendous beat; not an obvious one but sensitive, like everything she does. She plays balanced phrases, and always shows accuracy, a wonderful, clear pianistic touch, and a logical approach.

To appreciate this fully, the student should study the piano transcription along with the recording of "Lady Bird"—and in conjunction with the published piece. Then he will see exactly what is happening.

For it is only fair to point out that the transcription cannot be a "true" sample of Mary Lou Williams's solo style as *heard on the record*; pianists playing it over must remember that the recording was made with string bass, drums and bongoes—and that Mary's part was shaped accordingly.

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Brubeck loses 50%: is happy

PORTLAND, OREGON

DAVE BRUBECK has had a 50 per cent. personnel turnover and is delighted about it; not necessarily about what he lost, but rather over what he gained.

In any musical entourage, losing half of your sidemen is often tantamount to chaos. In Brubeck's case he has replaced two of four men—two-thirds of his rhythm section—and still come out ahead jazz-wise.

We heard new drummer Joe Dodge and new bassist Bob Bates at San Francisco's Blackhawk two weeks ago. Bates is the swingingest since Ray Brown. Dodge—young, eager, and technically facile—has as light a foot as his predecessor (Lloyd Davis), yet pushes Paul Desmond and Brubeck with the violence Dave's piano demands most of the time.

Brubeck told us he was enthusiastic concerning his new three-year Columbia recording contract (with a two-year option). George Avakian became interested in Brubeck after hearing some Fantasy records and catching the group in person at Manhattan's Birdland.

He called Dave long-distance from New York when he heard the pianist's Fantasy contract was expiring. Dave liked Avakian's terms, and the freedom he offered."

Paul Desmond who remains with Brubeck, takes a solo. His bass watches from the piano. On the right is one of the two newcomers—drummer Joe Dodge.

College jazz

Columbia will issue two 10 in. LPs and possibly another 12 in. LP this month incorporating material recorded during a concert at the University of Michigan at Ann Arbor, called "Jazz Goes To College," as part of a new series.

The discs will contain such standards as "Don't Worry 'Bout Me," "Take The 'A' Train," "Out Of Nowhere," "On The Alamo," "Jeepers Creepers" and "I Remember You."

Brubeck will maintain a "working agreement" with Fantasy to produce two releases per year.

Dave volunteered definitely that the octet is now dead, because of losing trumpeter Dick Collins to Woody Herman.

Incidentally, both Brubeck and Desmond feel Collins is the greatest jazz trumpet player in America today—"a man who goes, and will go, way beyond Chet Baker and the rest."

The Brubeck quartet opened at Zardi's in Hollywood on June 2 for two months with a one-month option. After this date they'll tour under Joe Glaser's ægis. "It could be Europe," Dave said. "I like Sweden and I'd like very much to make England."

Former bassist Ron Crotty left the group when bedded in Philadelphia with yellow jaundice. Ex-drummer Lloyd Davis left to join the San Francisco symphony orchestra.

Ted Halloch

Hubert W. David's Songsheet

A COUPLE of weeks ago I outlined several types of rhyming which will help you in the construction of your lyrics. Unfortunately, at the time, I had not sufficient space at my disposal to complete the subject; there are a number of other "tricks" which occur constantly in the make-up of popular songs. Here, then, is a brief "follow-up."

The "sophisticated" rhyme is not one in common use because, for the purpose of the popular song, it is too unwieldy. It can only be used where a subtle inference is required—and so, of course, we find this type of rhyming cropping up chiefly in West End revue. Such shows as "Intimacy at Eight," "Airs On A Shoestring" and "At The Lyric" produce shining examples; for these are written in topical vein, and subtle rhyming helps to put over that sort of material.

Alan Melville and Noel Coward are past-masters at this sort of thing.

Many of you may have seen Melville's "Sweet And Low" series at the Ambassadors' Theatre. He gave leading lady Hermione Gingold some of the most sophisticated rhymes that even she has ever had to master. And then there was Coward's "Mad About The Boy."

I have always rather treasured these two lines (remember them?):

"He was rather over-hearty and ridiculous,
"His manners were a fraction too meticulous."

Another good example is found in his song "Three Juvenile Delinquents," from the revue "Ace Of Clubs." Here, he "rhymes" such an expression as "the wherefore and why's of it" with "about the size of it"; "the sport of it" with "the long and short of it"! He pairs up three-syllabled words, or, on occasions, finds three separate words of one syllable each—and proceeds to match them all up in a rhyming sequence!

I never tire of quoting the classic example of this sort of rhyming. One of our rhyming dictionaries suggests "Diogenes" to rhyme with "podgy knees"—and here you have three separate syllables all accepting the rhyme.

I see many manuscripts where writers have a word like "stars" at the end of a line. The next corresponding line, however, will perhaps end with "far." This is slipshod songwriting; you must realise that you cannot rhyme singulars with plurals.

If you use the word "far" then the matching rhyme must be "star"—in the singular. No amount of "bodging" or "slurring" will correct this fault. Such things are the very hallmarks of the amateur—so don't let it happen to you, please.

Have you noticed anything peculiar about the word "again," these days? At one time it could only rhyme with "train," "pain," "lane," etc., but modern-style vocalism has produced different renderings of many words—and "again" is now in common use as a rhyme for "then," "when," "glen," etc. It is the artist's delivery which has brought about this revolutionary change.

Sometimes it may be difficult to find a rhyme for a particular word you want to use. Don't strive too hard with this. Consult a Thesaurus—a book of synonyms, words which mean approximately the same thing, with a parallel idea. Lyric writer Douglas Furber sets up quite a record in his book, *Surely You Can Write A Song*, with 56 separate words, all of which bear some resemblance to the word "sweet"! So your choice is legion.

★

BIRTHDAY Greetings to Joe Loss and Ben (Box and Cox) Nisbet on the 22nd, Clive Richardson, Ray Sonin, and the BBC's David Miller (23rd) and Robert Morton (28th).

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TOP TUNES

THIS copyright list of the twenty best-selling songs for the week ended June 12, 1954, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

1. SECRET LOVE (A) (2/-) Harms-Connelly
2. FRIENDS AND NEIGHBOURS (B) (2/-) ..... Michael Reine
3. HAPPY WANDERER (F) (2/-) Boaworth
4. HEART OF MY HEART (A) Francis Day
5. SOMEONE ELSE'S ROSES (B) (2/-) ..... John Field
6. THE LITTLE SHOEMAKER (F) (2/-) ..... Bourne Music
7. I GET SO LONELY (A) .. Maddox
8. CHANGING PARTNERS (A) Robert Mellin
9. CROSS OVER THE BRIDGE (A) New World
10. WANTED (A) (2/-) Harms-Connelly
11. DON'T LAUGH AT ME (B) David Toff
12. YOUNG AT HEART (A) Victoria
13. SUCH A NIGHT (A) ... Sterling
14. BIMBO (A) ..... Macmelodies
15. THE BOOK (B) (2/-) .. Kassner
16. IDLE GOSSIP (A) (2/-) .... Bron
17. I SEE THE MOON (A) .. Feldman
18. MAKE LOVE TO ME (A) Morris
19. LITTLE THINGS MEAN A LOT (A) ..... Robbins
20. BELL BOTTOM BLUES (A) Michael Reine

A—American; B—British; F—Others. (All rights reserved.)

Ernest Borneman's TROPICANA

HARRY BELAFONTE will play the rôle of Don José in 20th-Century Fox's Afro-Latin film version of Bizet's opera, "Carmen." While the recent Negro stage version was merely jazzed up, the film version appropriately changes the musical idiom to a sort of Afro-Spanish lilt which shows touches of mambo.

####

Perez Prado has filed a damage suit for $18,500 against a Texan bus company as an aftermath of a bus crash four years ago, in which his singer, Della Romero, was killed and Prado himself injured. The $18,500 does not represent personal compensation claims, but simply the guarantees the band passed up because of the accident.

####

Talking of Texas reminds us of the fact that the first Latin-American television network in the U.S. has recently been set up in San Antonio, El Paso and Corpus Christi. Carrying a weekly mambo revue with Ray Montoya, the Mexican mambo king, and Ismael Diaz, the father of the *tepo*, the new network rapidly acquired listening figures far beyond those of its English-speaking competitors.

The *tepo*, by the way, is a Mexican dance in mambo tempo, using a blues chord sequence. The first recording by the Diaz orchestra, Amor en Tenochtitlan" and "Tepo Harlem," has reached unprecedented sales figures in Mexico and the U.S. It's on Victor 51-0151 (EP).

####

Sylvania Mello, the diminutive Brazilian folk and pop singer, ranked by a great many of her compatriots well above Carmen Miranda and Linda Baptista, made her New York début last month with an 18-minute act at the Blue Angel, a supper club (no dancing) on East 55th Street.

The entire Brazilian consulate staff were present and gave her a standing ovation.

####

Jack Costanzo, who used to play with Kenton and King Cole—and was ranked by both as the best bongo player in the U.S.—has teamed up in a nightclub act with Frances Faye.

Seen recently at Billy Gray's Los Angeles club, the two of them amazed everyone, from Jack Gray down, by sustaining audience interest for a solid 45-minute spell, with Frances singing and playing piano and Jack accompanying her on conga and bongoes.

####

Xavier Cugat goes to Italy next month for an 11-week concert tour. He is taking his wife, the stunning Abbe Lane; his "special effects" man, Babalito, known for the animal noises he makes on all of Cugat's "jungle" records; and the excellent dancing team known as Los Barrancos—a blonde girl and her dark-haired partner, who have impressed even the Afro-Cubans with their versions of *mambo*, *batirí* and *ruby* routines. How about it, MU—do we get a chance of hearing and seeing them in this country?

####

Tito Puente's "Mambo Rumba Festival," first mentioned in this column on January 30 and February 20, returned triumphantly to Harlem's Apollo Theatre last month after a 16-week junket which took them all over the country in the first Afro-Latin concert show ever organised in the U.S.

The tour, very much in the nature of a trial run, to find out how interested the American public was in that kind of show—and how much they were willing to pay for it—played to packed houses at $2.90 maximum (approx. one guinea) in 11 cities.

####

Herman Diaz, head of RCA Victor's Latin recordings, said last month that some of his discs were now regularly hitting sales marks of 50,000 and more—comparable to the best pop songs and surpassing most jazz discs. Perez Prado's "Que Rico el Mambo" has sold ten times that figure—500,000 copies—in the U.S. alone.

Capitol report a similar phenomenon: all Kenton and Billy May discs which feature Latin numbers of a Latin beat have outsold their straight jazz numbers!

Peter Maurice

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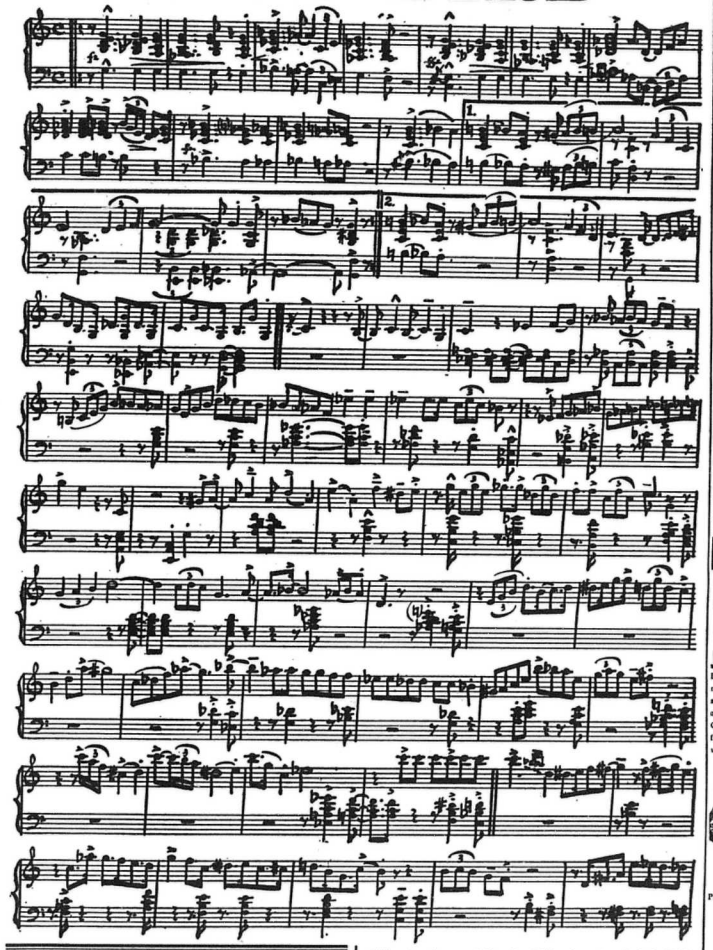

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* These two choruses of Mary Lou Williams's version of "Lady Bird" (Tadd Dameron), specially transcribed for the MM by IVAN GRAY, are from the Vogue record V2163, and are published here through the courtesy and by permission of Vogue Records and of the publishers, Messrs. Bosworth and Co. Ltd.

Says Dill Jones:

THE opening chorus, of ordinary block chords, keeps close to the melody—a 16-bar theme repeated. Mary Lou Williams does not try anything clever in this straightforward opening, but it shows how she can achieve the greatest effect harmonically with an economy of notes and the maximum of good taste.

The second chorus is a typical example of Mary's single-note phrasing. Particularly interesting is her left-hand work, which is not simply a series of jabbed perfect fifths in accompaniment to a single-note line, but something much more subtle. In fact, I can only see one fifth in the improvised second chorus. Students might observe that most of the left-hand punctuations are off the beat.

The whole style, which is relaxed and completely modern, has more in common with the Billy Taylor and Oscar Peterson styles than with the Bud Powell, Al Haig and Horace Silver method. Yet it is a highly personal style, and I have no doubt that Mary Lou influenced a great many of the younger jazz pianists.

Mary's playing has a tremendous beat; not an obvious one but sensitive, like everything she does. She plays balanced phrases, and always shows accuracy, a wonderful, clear pianistic touch, and a logical approach.

To appreciate this fully, the student should study the piano transcription along with the recording of "Lady Bird"—and in conjunction with the published piece. Then he will see exactly what is happening.

For it is only fair to point out that the transcription cannot be a "true" sample of Mary Lou Williams's solo style as heard on the record; pianists playing it over must remember that the recording was made with string bass, drums and bongoes—and that Mary's part was shaped accordingly.

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Anglo-American stars meet in Manchester

Billy Eckstine (left), in Manchester last Sunday to record for "Variety Fanfare," enjoys a joke with (l. to r.) Marion Ryan, Ray Ellington and Pearl Carr. The Ellington group and Pearl were there to record a further edition of "You're Only Young Once."

JOHNNY ROGERS WITH JOE LOSS

MODERN altoist Johnny Rogers is depping for Danny Miller, who is still recovering from a recent appendix operation, in the Joe Loss Band.

Danny is expected to return to the Loss Band next week.

Clayton adds two at Quaglino's

Tim Clayton, resident leader at Quaglino's Restaurant, W., augments his quintet with saxists Don Cope and George Oliver from next Monday.

Don Cope, an original member of the Blue Rockets, has just left Les Ayling's Band, resident at Ilford Palais.

Guitarist Alan Metcalfe has left the band after a stay of seven months to concentrate on freelancing.

He is replaced by trumpeter Alf Horton, recently in the pit orchestra for "Pardon My French" at the Prince of Wales.

Pops and panel in new TV quiz show

Popular music will have a place in "Music, Music, Music," one of the new quiz programmes TV is trying out, which, presented by Brian Tesler, has its premiere on Tuesday week, June 29 (*writes Sonnex*).

The music will be both live and recorded. The former will be provided by pianist Dennis Ringrowe, who has been associated with sound radio's "Variety Parade."

Two teams will compete against each other in answering the questions. One will consist of Julie Andrews, BBC producer Eric Spear and B. C. Hilliam ("Pardon!"). The other will include Petula Clark and Gerard Hoffnung.

BBC jazz host David Jacobs will be chairman.

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JO'BURG AT DANKWORTH's GOLDEN FEET

JOHNNY DANKWORTH, now on a fortnight's concert tour of South Africa, has taken the locals by storm, according to reports received from Don Barrigo, one-time Lew Stone and Nat Gonella reedman, who is now living in Johannesburg.

"Johnny was a sensation," says Don. "The whole of Jo'burg is at Dankworth's feet. He's getting to know every place where a musician is playing, and will, by the time he leaves the Union, have heard every one."

Quotes from the leading Jo'burg papers read as follows:

The Star: "Johannesburg jazz followers gave a tumultuous welcome to Britain's top jazz man, Johnny Dankworth, who was rushed to the City Hall following his delayed arrival at Jan Smuts Airport.

"Accompanied by three of South Africa's best jazz musicians, Dankworth completely captivated the capacity audience with some blatantly progressive interpretations of such old numbers as 'Lady Be Good' and 'Body And Soul.'

'One of the greatest'

"In his all too short stay on the stage, Dankworth proved that his reputation as one of the world's five best saxophonists was not unfounded."

Rand Daily Mail: "As the aircraft touched down . . . a special police escort warmed their engines to rush [Dankworth] to the City Hall, where more than 2,000 people awaited him. They had waited more than three hours.

"Looking pale after his long journey, the man who is the Licentiate of the Royal Academy of Music, and a Bachelor of Arts in music, waited only long enough to draw his breath before joining Dave Lee (piano), Bob Hill (bass) and Andy Johnson (drums).

"In spite of his weariness, his artistry on the saxophone was impeccable. For the first time in the history of jazz, South Africans heard one of the greatest contemporary players in person."

'British bands are rated high in U.S'

"BRITISH artists and bands are becoming increasingly popular in the U.S. record market," says Maurice Taylor, exploitation manager of Boosey and Hawkes, who has just returned from a three-week trip to the States.

"Vera Lynn, Mantovani, Frank Chacksfield and Frank Weir are the most popular," he adds.

Maurice's trip to the States was to exploit two British songs—"Lorelei," which has been recorded by Dickie Valentine, and an instrumental number, "The Midnight Tango."

WORLD NEWS in Brief

MGM is going to make a film based on the life of the late bandleader, Eddie Duchin. Duchin, a pianist and "society-style" dance music in the States, died in 1951, aged 41.

A trio led by Robin Richmond on Hammond organ will act as relief group opposite the Oscar Rabin Band at the Lyceum Ballroom, Strand, from August 30.

The Croydon Jazz Club closed last Friday night for its summer recess, and is scheduled to reopen in August on new premises with the Mike Daniels Band again in residence.

Rod Hervo, before concluding his run at New York's Metropole, cut a session for "X" (Victor's subsidiary label) with a big band assembled by Neal Hefti, who wrote the arrangements.

The Ulster Rhythm Club in Belfast has reopened with the Muskrat Ramblers as resident group.

The Coronets vocal group appear in the Light Programme's "Song Shop" on Sunday and June 27 (2.30 p.m.).

The Adelaide Five from Hull will be heard in "Men The Band" in the North of England Home Service at 6.30 p.m. on Wednesday next (23th), sharing a half-hour with MM Contest winners Jack Mann and his Music.

Tal Farlow has recorded his first session under his contract with Norman Granz, using Barry Galbraith on second guitar, Joe Morello (drs.) and Oscar Pettiford (bass).

Mary Lou Williams has opened at the Boeuf sur le Toit in the spot left vacant by the death of Garland Wilson.

Al Martino's Variety tour of Britain has been extended from August to November.

Joe Appleton's Band, resident at the Panama Club, W., has been augmented with pianist-accordionist Conrad Martinez.

Singer Frankie Vaughan appears in Henry Hall's "Guest Night" tonight (Friday) at 6.30 p.m. (H.).

Ex-Eddie Shaw vocalist Ruby Murray, who was in Variety at Hulme Hippodrome, Manchester, last week, appears in TV's "Quite Contrary" next Wednesday.

MELODY MAKER CONTEST FIXTURES

FLEETWOOD.—Tonight, June 18 (7.30 p.m.-1 a.m.), at the Marine Hall. **The WEST LANCASHIRE DISTRICT CHAMPIONSHIP.** House Band: Bill Greenhalgh. Price of admission, 3/6. Tickets obtainable in advance from the Box Office, Marine Hall, Fleetwood.

Organiser: Vin Sumner, 7, Park Terrace, Garstang Road, Fulwood, Preston. (Phone: Preston 79019).

PORTHCAWL.—Monday, July 5 (7.30 p.m.-midnight), at the Grand Pavilion. **The SOUTH WALES DISTRICT CHAMPIONSHIP.** Price of admission, 4s. Tickets obtainable from the Grand Pavilion Box Office on night of contest.

Organiser: J. South, 61/62, Wind Street, Swansea.

LEAMINGTON SPA.—Sunday, July 18 (7 p.m.-9 p.m.), at the Jephson Gardens Pavilion, the **HEART OF ENGLAND DISTRICT CHAMPIONSHIP.**

Organiser: Bill Elliot (for Leamington Spa Corporation), 122, Wigmore Street, London, W.1. (Phone: Welbeck 3332).

OTHER CONTESTS HAVE BEEN ARRANGED AT:

East Lancashire: Royal Hippodrome Theatre, **PRESTON**, Sunday, August 15. Central Lancashire: Baths Public Hall, **ASHTON-IN-MAKERFIELD**, Monday, August 16. Northumberland: Oxford Galleries, **NEWCASTLE**, Friday, August 27. West Wales: Embassy Ballroom, **SWANSEA**, Monday, September 6.

Friends of Garland pay their final tribute

The Herve Derrien photos above show Garland's coffin and some of the multitude of friends who saw him off on his last journey home.

WE bade farewell to Garland Wilson in the little red-brick chapel attached to the American Hospital in Paris.

There must have been about 40 of us . . . there were those who knew him so well, like Mary Lou, and those who knew the man's music better than the man himself.

Three wreaths rested on the coffin, one from Mary Lou, another from the Baroness Koenigswater, and a third, tied with the Tricolour, from the Boeuf sur le Toit, where Garland played.

After the service, Fats Edwards and Babs Wallace, standing by the coffin, sang their last tributes.

The coffin was then gently placed in a large case in which it was flown to the United States.

On the night before the departure there was a special concert at the Boeuf sur le Toit attended by every great name in jazz. A portrait of Garland was auctioned and bought by the Baroness Koenigswater for 500,000 francs. This sum paid for the funeral and the transport, thus enabling Garland to return home to his native land.

Inkspots and others set for Britain

THE Music Corporation of America has lined up several star attractions for cabaret and theatre appearances in Britain.

The MCA's Norman Payne told the MM: "America's comedy singer Betty Reilly, and pianist Judy Griffin are set for appearances at the Colony Restaurant, London.

"Bill Kenny and his Inkspots are also due here in September for a Moss Empires' tour."

The MCA's Morey Amsterdam is also guesting with the Show Band shortly (see page 12).

RABIN'S ROSE

Trumpeter Gordon Rose, who is with Cliff Desley at the Tower Ballroom, Birmingham, replaces Murray Campbell in the Oscar Rabin Orchestra next Monday.

BRITISH SONGMAN DIES IN CHICAGO

FROM HENRY KAHN

ENGLISH-BORN songwriter Will Rossiter, who wrote under the name of W. R. Williams, has died in Chicago.

A composer, publisher and lyric writer for nearly fifty years, Rossiter was born at Wells, Somerset, in 1867. He went to the USA in 1883 and in 1909 published his first two-million-copy song, "Meet Me Tonight In Dreamland."

In the 'nineties, Rossiter sang his own numbers in vaudeville, and he is said to have been the first man to advertise his songs in the trade papers.

His numbers included "We Don't Know Where We're Going, But We're On Our Way," "You Haven't Changed," "When I Met You Last Night In Dreamland," "Down in Peaceful Valley" and "I'd Love To Live In Loveland."

'After The Ball'

Besides writing songs, Rossiter often guided other people's to hitdom. Sigmund Romberg has written: "Harry Miller was one of the discoveries of Will Rossiter . . . who was also helpful to such composers as Charles K. Harris, Billy Jerome, Fred Fisher, Van Alstyne and Percy Wenrich.

". . . The first performance of 'After The Ball' was a complete failure . . . but Harris had faith in the song and proceeded to publish it himself, with some practical advice from Rossiter. He later regretted his lack of foresight in letting it slip out of his own hands."

"Let Me Call You Sweetheart" and "Some Of These Days" were two more hits which Rossiter was connected with. For many years he made his home in Chicago.

No 'squares'

This drum was not built for "squares," but for the BBC's effects department by Len "Doc" Hunt, of Archer Street. Trying out the drum, which is used for door-closing effects, is Alan Ganley, with ex-Hiltonian percussion star Gilbert Webster taking a keen interest.

Crow fixes summer line-up for Spa

George Crow has fixed the personnel of his orchestra for his summer season at the Spa, Scarborough, starting tomorrow (Saturday).

George will lead Ken Turner, Norman Maher, D. Lawton (brass), Alan Clarke, J. Curran, C. Palmer, T. Smith, T. Welsh (saxes), R. O'Reilly (pno.), J. Morris (bass), and E. Cornish (drs.). Roy Desmond and Terry Da Costa will handle the vocals.

Sinatra, Day in 'Young at Heart'

HOLLYWOOD, Tuesday.—Frank Sinatra has been signed by Warner Brothers to co-star with Doris Day in a film called "Young At Heart" following the success of his Capitol record hit of the same name.

The song will be used prominently in the film. It was written by Johnny Richards, until recently a chief arranger with Stan Kenton. Mrs. Johnny Richards—Carolyn Leigh—wrote the lyrics.

She is now working on a musical version of "Peter Pan," which will star Mary Martin.

They're not green!

While trumpet-leader Burt Green is spending his seventh summer at Palace Pier, Brighton, where he has opened with a sextet, his pianist-vocalist wife, Peggy Poulton, is celebrating her seventh year at the Clarendon Restaurant, Hammersmith.

Macmelodies modulate from minor to major

BILL PHILLIPS has been appointed General Manager of Macmelodies, a minor subsidiary of the Peter Maurice Music Company, which is being expanded into a major concern. The new company commences operation on July 2.

Bill, who will continue as General Manager to Leeds Music, told the MM: "Our policy will be to present the best English, American and Continental songs."

To cover the U.S. field, Sonny Cox has been appointed as the Macmelodies agent in New York.

The first number to be published by the new company will be "The Story Of Tina"—a Greek tune with English words by Christopher Hassall, who wrote Ivor Novello's lyrics.

The Macmelodies firm was founded in 1935, being acquired by Peter Maurice four years later.

Mulligan gets his own back

Lewis, whose Decca LP entitled "Mulligan's Music" is out this month, is seen here giving a copy of the LP to Mulligan, whom he met at the Paris Jazz Fair last week. He was en route to the South of France for a holiday, broke his journey to take in the Fair.

ART TOPPED £ AT PARIS

PARIS, Tuesday.

EXPENSES will probably have to be pruned on the next Jazz Fair, which is likely to be held in two years' time. And this may mean fewer star musicians.

The recent Fair, though an artistic success, was not so profitable financially as the previous event.

This year, the organisers spent a lot of money on a wagon-load of first-class musicians. Each modern concert cost from £600 to £700 for musicians alone, apart from the hire of the hall and all the trappings.

In previous years, only one star has been imported. The 1952 Fair had only Dizzy Gillespie. The cost was therefore much less.

This year's high prices stopped many fans who would have liked a second and third dose of Mulligan.

Southend rejects Sunday Humph

Southend magistrates refused, on Tuesday, to grant a licence to the management of the Ritz Theatre, Southend, to present two concerts by Humphrey Lyttelton and his Band on Sunday, July 4.

They objected to three numbers in the provisional programme—"When The Saints Go Marching In," "Doctor Jazz" and "It Ain't The Meat It's The Motion"—they advised the management to re-submit their application next Tuesday. The concert is being sponsored by London promoter Ed. W. Jones.

PROVINCIAL ROUND-UP

BILLY ECKSTINE and the Stargazers appear at the Opera House, Blackpool, this Sunday.

★

Ronnie Scott and his Orchestra will be at the Coronation Ballroom, Ramsgate, for two weeks commencing on June 28.

★

Reg Fagg (tpt.) finishes with Peter Fielding at Nottingham Palais tomorrow (Saturday), and on Monday opens with George Allum at Leicester Palais.

★

Charlie Young and his Band at the Berkeley Ballroom, Glasgow, introduced a special "Band Night" recently, and so increased the crowd that it has become a regular Thursday attraction. Bill Fanning (alto), who topped the MM talent table the other week, has left the band to join Henri Morrison at Greenock. Two vocal newcomers with Charlie Young are Wallace Robinson (alto, bari.) and Johnny Littleton.

★

After another winter season at St. Andrews Halls, Glasgow, Jay Wright and his Band open on June 28 at Popplewell's Beach Pavilion, Ayr, for the summer.

★

Harry Hudson, pianist with Wilfred Pickles' "Have A Go" opened on Whit Saturday at the Marina, Yarmouth, with his Melody Boys in "Show Band of 1954." Also in the show are accordionist Warwick Bidgood and xylophonist Dorothy Marno.

★

MM Dublin representative John Healy became a father last Saturday, when his wife gave birth to a daughter.

On Monday, the Regal Cinema, Yarmouth, starts its summer programme of weekly Variety with the Billy Cotton Band Show.

★

Frank Devine takes over on alto with Sid Willmot at Marchester next Monday. He replaces Joe Morrison, who joins Tommy Smith at the Savoy Ballroom, Oldham.

★

Winners of the 1954 Class B Merseyside Championship, the Ideal Four, have secured the resident berth at Belle Vue Hotel, Southport.

★

Sax-leader Harry Townson, proprietor of the Rex Ballroom, Stockport, has re-formed his band to open on Monday next. Phil Phillips's Band, which ended its run last Monday, opens at the New Palais, Swinton, Manchester, tomorrow (Saturday).

LAVISH GERALDO IN £25,000 COVENTRY MUSICAL REVUE

THE £25,000 musical, "Star Time," which opened at Coventry Hippodrome last Saturday, stars a lavish and quick-change Geraldo with Jewel and Warriss, and Sally Barnes (*writes George Bartram*).

Gerry appears in three immaculate costumes—crimson velvet jacket, black evening dress, and grey tails. And his Orchestra, in crimson and grey suits, matches his sartorial perfection.

The word "lavish" sets the tone of the whole production—settings, costumes and colours simply glitter.

Geraldo makes his first appearance in "Piano Fantasia" seated at the keyboard on a darkened stage. The scene represents his music-room and we see the outline of Roy Edwards singing "Secret Love" to Gerry's piano accompaniment. Then comes along a ballet sequence with Gerry playing popular classics.

Two and a quarter hours after the opening the full Geraldo Orchestra takes the stage—and in another sumptuous setting. The scene is a starlit roof, with deep blue sky and twinkling stars.

Spiral dancers

The band is on the right in tiers reaching almost to the roof. Two girls are spiralled steps on which recline half a dozen ballroom dancers. They dance to Geraldo's music in between speciality numbers.

Georgia Lee and Leslie Hutchinson combine in a smart rendering of "That's My Desire," and newcomer Bob Turner acquits himself well in a solo spot called "Bang Goes The Drum."

Roy Edwards makes a short appearance singing "The Book." Judging by the sighs from the audience, I suggest he could be given another song at the expense of one of the instruments.

But this is my only point; the show makes the most intelligent use of a dance orchestra I have yet seen.

Orchestrations are by Ronnie Hanmer, with Alan Roper and Roland Shaw responsible for Geraldo's arrangements.

A fine backing is provided by the Coventry Hippodrome Orchestra under William Pethers.

Lyceum beats NY's Savoy —Ben Bowers

"THE colouring, setting and presentation at London's Lyceum Ballroom is a hundred per cent. better than at Harlem's famous West Indian singer-compère Ben Bowers.

Ben, here to make club, concert and dance-hall appearances, has sung with many famous American outfits. They include George Shearing, Tom Redman, Nat King Cole, Louis Jordan, Cab Calloway and Hot Lips Page, with whom Ben recorded on Bluebird in 1938.

Ben's first professional job was in 1934 with Bertie King's Band in Jamaica. "Many musicians in that band have now made good in Britain," Ben recollects.

He specifically named trumpeter Leslie "Jiver" Hutchinson, alto Louis Tindale bongoes player Clinton Maxwell, pianist Yorke de Souza, bandleader - trumpeter Leslie "Jiver" Hutchinson, altoist Louis Stevens, and trumpeter Ken Wilkins.

Ben has already guested at Feldman's and the Flamingo. He appears with Don Rendell's Group at the Corn Exchange, Peterborough, tomorrow (Saturday).

Jimmy Jewel does a "Bird" while Ben Warriss stops his ears. Oblitious to it all, Geraldo pays attention to the glamorous Sally Barnes. This special shot was taken during a rehearsal break in "Star Time."

NEW CRACKPOTS

Ex-Harry Gold pianist Jimmy McKnight has joined Dr. Crock and his Crackpots, playing Hammond organ.

Trumpeter Ken Grieff has taken over from Dennis Shirley, who continues his solo Variety tour with an appearance at the New, Northampton, next week.

WRIGHT HITS

I KNOW YOU'RE MINE

Recorded by:—DICKIE VALENTINE (Decca), CLEO LAINE (Parlo), BETTY DRIVER (Planet)

A SKY-BLUE SHIRT AND A RAINBOW TIE

Recorded by HEDLEY WARD TRIO (Melodisc), NORMAN BROOKS (London)

CHIP-CHOPPER CHARLIE

Recorded by:—MAX BYGRAVES (HMV)

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RECORD REVIEWS

CARLE

Pops . . . . . by Laurie Henshaw

FRANKIE CARLE (EP): *Frankie Carle Rag (Swanee River); *Frankie And Johnnie; *Crazy Bones Rag; *The Prisoner's Song (Columbia 7EG8019).—Frankie Carle is a pianist of some talent, but those deliberately corny jangle-piano stylings afford him little scope. The tone of the "jangle box" is more in the authentic bar-room tradition than those heard on this side of the Atlantic.

PAUL WESTON and Orchestra (EP): *Harmonie; *Among My Souvenirs; *Pennies From Heaven; *One Night Of Love (Columbia SEG7518).—"Charmaine" features a Calvertish trumpet; neither the arrangement of this nor the remaining titles is marked by any distinction.

TONY MARTIN (EP): Deep Night; *Goodnight, Sweetheart; **You And The Night And The Music; *Oh, How I Miss You Tonight (Columbia 7EG8006).—I have heard more stimulating performance from Tony Martin. These—with the possible exception of "Night And The Music"—are universally drab.

It is interesting to note that "Deep Night" makes a better vehicle for beat treatment (as in the case of Ray Anthony's 1951 release) than in its original pop form, as sung here.

DEAN MARTIN: **Hey, Brother, Pour The Wine; **I'd Cry Like A Baby (Capitol CL14123).—"Hey, a good example of the story song with a twist ending, is sung with the relaxation that makes most of the Dean's releases a pleasure to spin. "Baby," a soft-shoe-styled number, is another must for Martinites.

MILLS BROTHERS: *I Had To Call You Up To Say I'm Sorry; *You Didn't Want Me When You Had Me (Brunswick 05389).—The Mills Brothers continue to swing sweetly through the years unsullied by any of the vocal gimmicks of the moment.

These numbers follow the Brothers' familiar slow-chorus leading-into-up-tempo trend. The style may be dated, but the boys could give a few pointers to many more modern groups for easy and unaffected delivery.

JOHNNIE RAY: *As Time Goes By/To Ev'ry Girl—To Ev'ry Boy (Philips PB571).—"As Time Goes By," the memorable tune that became an overnight hit when revived in the wartime film, "Casablanca," is not Johnnie at his best.

His intonation is far from perfect, and the ponderous accompaniment from Percy Faith's Orchestra makes a sad contrast to those intriguing, beaty backings from Buddy Cole.

"To Ev'ry Girl" (subtitled "The Meaning Of Love") is a jukebox philosophy for 14-year-olds. As packaged by the tremulous Ray, it should find ready acceptance.

NORMAN BROOKS: ***My 3-D Sweetie; **Candy Moon (London HL8051).—Whether by accident or design, this 25-year-old Canadian singer sounds like Al Jolson reincarnated.

And he has the Jolson flair for selling a song. Brooks may be almost as hammy, but he delivers his wares with the zest and enthusiasm of a successful hoofer in burlesque.

"My 3-D Sweetie" is a pop song reflection of the times that calls to mind "If I Had A Talking Picture Of You"—the song that followed the advent of talkies back in the twenties.

This undoubtedly is the side that will sell—deservedly, too.

NAT KING COLE: "Sleeping Beauty/Lovelight (Capitol CL14126).—Two more uneventful Coles. "Sleeping Beauty" is reminiscent of Nat's "Mona Lisa," and should register with the same market.

The orchestral accompaniments lack the spark of originality of some earlier Cole releases.

DINAH SHORE: **This Must Be The Place/**Come And Take Thy Arms (HMV B10703).—Some while since we heard from Dinah. "This Must Be The Place" is not the Dinah we knew—Lee Shore is here on a lazy kick with a speciality that would seem more suited to a blues shouting band.

But Dinah and Harry Geller's ensemble wring a good beat from this novelty about a joint that really jumps.

Dinah is in her more romantic mood on the reverse, a song based on the well-known "Ay, Ay, Ay," by Spanish composer Osman Pérez Freire.

Under this present title of "Come Back To My Arms," the label credit is, however, given to Freed. He is, I understand, Vaughn Monroe's pianist. Ralph Freed, who wrote "Who Walks In When I Walk Out" and "Hawaiian War Chant."

Swing . . . . . by Edgar Jackson

DAVE PELL OCTET (LP)

"Irving Berlin Gallery"

****Better Luck Next Time; Let's Have Another Cup Of Coffee; Say It With Music; Love And The Weather; Russian Lullaby; This Year's Kisses; Kate; They Say It's Wonderful (all Irving Berlin) (Am. Trend TLP1061, TLP1071).**

(London H-APB1029—25s. 1d.)

Pell (tnr.); Henry Leaf (alto, bart.); Don Fagerquist (tpt.), Ray Sims (tmb.); Geoffrey Clarkson (pno.); Vince Rizzi (gtr.); Rowland Bundock (bass); Jack Sperling (drs.). Summer, 1953. USA.

*These are the correct Am. Trend tape numbers, those on the labels being references allocated by the London Division of the English Decca Co.

AS you may have read in a recent Howard Lucraft column, the Dave Pell Octet consists of eight escapees from the Les Brown orchestra.

That they came to be on this bugman's holiday is probably because the spirit moved them to indulge in something rather more artistically satisfying than the brand of swing usually turned out by Mr. Brown.

At any rate, that is the outcome of their truancy.

The arrangements, variously by Shorty Rogers and Wes Hensel, and the way they are played both give a distinctly modern flavour to the eight living Berlin tunes in honour of which the record has been named.

But it is introduced with a subtlety and delicacy that stifles any complaint that the music is not easy on the ear and delightful, no matter what your tastes may be.

The accent is mainly on group sound. But over it continually emerge solo flights, throughout which trumpet player Don Fagerquist sails jaunttily with nothing more disturbing than an occasional tendency to side-slip, tenorist Dave Pell glides gracefully, and guitarist Tony Rizzi soars with the joyousness of a lark.

"JAZZ WORKSHOP—Vs. 1" (LP)

****Jeepers Creepers (Russell Best) (a); Stardust (Carmichael) (b); Yesterdays (Kern) (b). (Am. Debut DAPaR, DLP5B).**

(Vogue LDE000—27s. 4d.)

(a)—J. J. Johnson, Benny Green, Kai Winding, Willie Dennis (tmbs.); John Lewis (pno.); Charlie Mingus (bass); Kenny Clarke (drs.). Summer, 1953. Brooklyn, USA.

(b)—Green (tmb.); John Lewis (pno.); Mingus (bass); Taylor (drs.). Same session.

A GROUP lining up four trombones and rhythm only would be provocative enough in any circumstances; this one is all the more tantalizing because three of the four are among America's foremost modern-style jazz exponents of the instrument.

The bright idea of putting them together came from bass player Charlie Mingus, the man who dreamed up and runs "Jazz Workshop."

J. J. JOHNSON—FEATURES IN "JAZZ WORKSHOP."

Whether the institution has any existence outside the recording studio I have yet to find out. But if this LP is a fair sample of its activities, it is something of which I hope we hear a lot more.

"Yesterdays" makes a false start. But that may have been intentional, to give the impression of informality—and the only lumpish I have against the record as a whole is that we do not get enough of the trombones as a team.

Four of them provided an opportunity for a good sound that could have been most exciting—but as little advantage has been taken of it. The record is mostly solos.

But the solos are performances which set a new standard of imagination, technical virtuosity and everything else that goes to make up trombone wizardry in excelsis.

All four of the horn men take part in "Moon" and "Yesterdays." "Stardust" is a *pas seul* for Benny Green, whose richtoned, sensuous playing makes this perhaps the best track on the disc.

And as though the trombones were not enough in themselves, we have Mr. Mingus and pianist John Lewis putting the finishing touches by contributing first-rate solos as well as being rhythm section stalwarts.

REISSUES

ERROL GARNER (EP)

****Sophisticated Lady (Ellington) (c); Poor Butterfly (Hubbell) (a); Lover (Richard Rodgers) (b); Fine And Dandy (James, Swift) (d). (Columbia TFOO.22, TFOO.23.)**

(Columbia SEG7519—9s. 3½d.)

(a) (Am. Columbia CO.44071)—Garner (pno.); John Simmons (bass); Shadow Wilson (drs.). 28/8/50. USA.

(b) (do. CO.44434)—same personnel. 7/10/50. USA.

(c) (do. RHOO.4533), (d) (do. RHOO.4536)—Same personnel. 2/1/51. USA.

Previous standard 78 releases: (a) Columbia DO618, with "I'm In Love Mood For Love"; (b) and (d) DO630; (c) DO649, with "How High The Moon."

IF you have not already obtained these Garners on the still-available—but not always readily obtainable!—Overseas Columbias, now's your chance.

Jazz . . . . . by Max Jones

FRISKY FOOT JACKSON AND HIS THUMPERS

Good Time Mama (V) (Am. Generic 14752)

Maxwell Street Stomp (V) (do. 14754)

(Vocalion V1935—9s. 11½d.)

Joe Walker (clt., alto); Punch Miller (cornet); Jimmy Blythe (pno.); possibly Ikey Robinson (bjo.); Jimmy Bertrand (drs., wc.). February, 1929. Richmond, Ind., USA.

(Detail research by Edgar Jackson and Brian Rust)

REVIEWING records for readers of such divergent tastes as ours are shown by their letters to me, and in the short space allowed us, is often a difficult and tiresome job. It is particularly so when something out of the ordinary comes to hand, such as Frisky Foot Jackson.

In its way this is a "good" jazz record, but good in an entirely different way from, say, the Duke Ellington LP. On the other hand, it lacks most of the qualities that made Oliver's Creole Band so satisfying.

In character it belongs with the happier washboard band records, with dozens of sides made by Blythe-Bertrand combinations, no doubt because of the presence of Blythe led those few who rejected commercialism—Coleman Hawkins, Natty Roy Palmer. Always it was Blythe who held the band together, laid all these fine sessions, lay back and banged out his "Endurance Blomp," "Oriental Man," and all those swell tunes. Blythe, Bertrand and Natty preferred extinction rather than reject their folk art.

In case you believe my enthusiasm for the Frisky Foot Jacksons and Graveyard Johnsons is overdrawn, I should explain that it will take many listenings to these sides to grasp them fully. I know many record collectors who have thrown them away after hearing them only once.

"This happened to me, also. It was much later that I bought it. Perhaps I took my good they were. Granted the Olivers, Bertrand, Dunaimes are better jazz, in fact, better music. But these are as interesting, perhaps because they are a crossbreed, half way between the washboard band and the jazz band.

"Many of the Olivers have been absolutely nothing except probably good. The band rolls and rocks along and is not stiff and perfect as some of the Olivers are. The men laugh, yell a few names, call insults and in general have fun—which is a large part of the true essence of really hot jazz.

Whether I add to that? Only that both sides are fast, blues featuring strong, gutsy, rather clipped trumpet, jumpy alto, Blythe's rollicking piano and the kind of clarinet tooling typical of washboard bands. The bottom moments here when Miller and Walker (if it is he) cut loose on the ensemble passages.

A banjo solo on "Maxwell Street" could be by Robinson, and the croaking refrain on the back is surely by the always good Bertrand. The singer is not the Blythe sound, though here the alto gives "composer" is unknown.

I thought one title was credited to Miller on my Champion, but I cannot check as I exchanged the record with a collector in Wales before receiving Recklek's warning. I shall keep this copy.

DUKE ELLINGTON AND HIS ORCHESTRA (LP)

Ko-Ko (a); Concerto For Cootie (c); Conga Brava (b); Cotton Tail (d); Bojangles (e); Portrait Of Bert Williams (f); Blue Goose (g); Harlem Air-Shaft (h); Sepia Panorama (i); Take The "A" Train (j). (HMV OXAV.152-1N, OXAV.153-1N) (HMV DLP1042—34s. 6½d.)

(a) (do. Victor OA.044889)—Ellington (pno.); Barney Bigard (clt., tnr.); Otto Hardwick (alto, bass-sax); Johnny Hodges (alto, sop.); Ben Webster (tnr.); Harry Carney (bar., clo. clt.); Wallace Jones, Cootie Williams (tpts.); Rex Stewart (cornet); Lawrence Brown, Joe Nanton, Juan Tizol (tmbs.); Fred Guy (gtr.); Jimmy Blanton (bass); Sonny Greer (drs.). 14/4/40. Chicago.

(b) (do. OA.049015), (c) (do. OA.049016)—Same personnel. 15/3/40 Chicago.

(d) (do. OA.049551)—Same personnel. 4/5/40. Hollywood.

(e) (do. OA.053021), (f) (do. OA.053022), (g) (do. OA.053023)—Same personnel. 8/5/40. Chicago.

(h) (do. OA.054606)—Same personnel. 22/7/40. New York.

(i) (do. OA.054523)—Same personnel. 21/7/40. New York.

(j) (do. OA.055283)—Same personnel, except Ray Nance (vln.) replaces Williams. 15/2/41. Hollywood.

NOT every month does one get two Ellington records at once as this Ellington LP. Five or six of these are masterpieces of the school. And the period was undeniably one of Duke's very best.

Of the eight titles here, three released on 78, and all are—or should be—well known. No other orchestra ever made a sound like this; no other jazz writer has produced composition-arrangements of the same order.

There is not much point in comparing the numbers, but I think the most enduring glories are "Bojangles," "Cotton Tail," "Ko-Ko," "Harlem Air-Shaft" and "Sepia Panorama."

The band plays beautifully, and with an airy lightness that is its hallmark. At the time Webster joined, I thought his presence might be an unhappy intrusion. The remarkable playing on "Conga Brava," the triumphant "Cotton Tail" and others, forced realisation that his tenor was a valuable addition to "the strength."

This music—in turn powerful, delicate, sombre and dancing, always colourful and melodic—is the perfect antidote to the malaise induced by listening to Kenton's "This Modern World."

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SHOW CASE

French road to Rome

PEGGY LEE is up to her pretty neck in work. In her latest film she plays four parts—two cats, a dog and a woman.

The film is Walt Disney's "The Lady And The Tramp," the first full-length animated cartoon in CinemaScope and Technicolor.

They started work on the picture three years ago, and have just completed it; release date will be around Easter next year.

Apart from singing and talking in the film, Peggy supplied the songs. She wrote them jointly with American Decca MD Sonny Burke.

Since completing work on the Disney film, Peggy has recorded titles from "White Christmas" on Decca. Danny Kaye, Bing Crosby and Sonny Burke also featured on the discs.

Meanwhile, Miss Lee is expected to get a big part in the forthcoming "Benny Goodman Story" at Universal.

NAMELESS VOICE

ONE thing Peggy Lee doesn't have to worry about is publicity. For Jo Anne Greer it's a different story.

Jo Anne has sung in more films than we can remember: more roles than we shall ever know about. Yet you never see her name splashed around by the film men.

Jo Anne is the forgotten ghost. She probably gets paid well for her phantom roles, and we wouldn't lie any objection if it stopped at films. But when composers start insulting standard recordings with no mention of the real singer it becomes rather annoying.

Take "Miss Sadie Thompson" for example.

The labels don't actually accredit the vocal to Rita Hayworth. But Rita Hayworth's name is printed in sizeable type, and there is no mention of her ghost.

Plea: Street is the unsuspecting link which transforms this scandal billing into misrepresentation. And even Hamdom's own magazines relate two topical quotes concerning the Sauter-Finegan band.

PEGGY LEE: two cats.

Bonny Russo, trombonist with the orchestra, recently asked why the band didn't play more dance music.

Snappily, he replied: "Why don't you dance something we can play to?"

The other quote is on the other foot. Martha Glaser, Stan's manager, was talking about dance bands in general when someone referred to the Sauter-Finegan group.

"Yes, that band certainly does have a definite sound," she mused. "But I can't ever remember what it is. . . ."

UNFORGETTABLE

THE kind of thing you never forget is "On The Town," quoted by some as "the best musical ever," by others as "a dull piece of boredom."

We've heard both comments; personally, we lean towards the former, and are, therefore, delighted to learn that the men responsible for "On The Town" are coming up with another MGM musical.

Gene Kelly and Stanley Donen, who collaborated on "On The Town" and "Singin' In The Rain," are co-directing.

Westward, this is "Fair Weather," and Gene Kelly will star in it with Dolores Gray, who played Annie in the London stage presentation of "Annie, Get Your Gun."

TARGET: ROME!

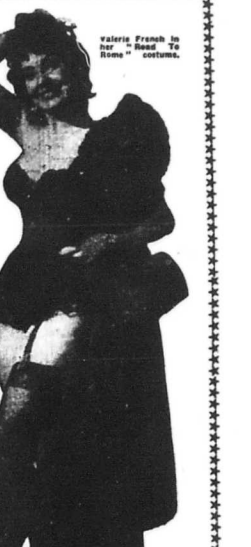
FROM Annie's gun and "Fair Weather" to the Eternal City—and one of the targets successfully bulled in Cecil Landeer's "Cocktails And Champagne" at London's Saville Theatre: the cheesy, one-stockinged Roman pose of minor Italian film stars, vintage 1954.

Valerie French is the 24-year-old actress-singer who neatly knocks these publicity-mad starlets in Mr. Landeer's revue, to a Diana Morgan number entitled "The Road To Rome." Valerie has a pleasant voice and their costumes—at first hand. She was in Rome recently, filming for an Italian company.

You can see the satiric result of her sartorial research on the right.

"The pay-off, though," says Valerie, "is that the film I was in, 'Maddalena,' ran into censor trouble itself and was withdrawn from the Cannes film festival!"

(We can tell you, however, that the objection was not religious, rather than on moral grounds.)



Valerie French in her "Road To Rome" costume.

WOODS ON MUSIC

OUR thanks to Herschel for the Sauter-Finegan music in that "Moon" film, by the way; belated, but we never got around to mentioning it before.

However, it gives us an excuse to turn their backs on Jo Anne, the voice without a name.

VOICELESS NAME

A NAME without a voice these days is Carmen—leading lady in the forthcoming film version of "Carmen Jones."

In May we heard that Dorothy Dandridge was set for the role. Now American reporters are tipping Joyce Bryant as likely winner in a photo-finish with delectable Dot.

Herschel Gilbert, who did the music for "The Moon Is Blue," is general music director.

WORDS ON MUSIC

OUR thanks to Herschel for the Sauter-Finegan music in that "Moon" film, by the way; belated, but we never got around to mentioning it before.

However, it gives us an excuse to

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[illegible]

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(Continued on page 11, col. 2)

SMALL ADS. ALSO APPEAR ON PAGES 9 AND 11

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MIKE NEVARD stated (MM, 5/6/54) that French pianist Martial Solal had not yet been heard of in Britain. In fact, Decca have issued a record within the last six months ("Le Soir," F10219), in which he played with Django Reinhardt and was featured quite prominently.

Apart from this slight slip, the article was excellent. Keep up the good work!—*Kevin O'Regan, Fareham.*

I READ Mike Nevard's article about Edelhagen in Paris (MM 12/6/54) and I'd like to add a few highlights he forgot.

The band played in uniforms and steel helmets; they marched on-stage drinking beer and eating sauerkraut; Edelhagen wore a moustache not unlike that of Hitler; the girl singer had to wear a maternity dress.

If Mr. Nevard was *not* at the Salle Pleyel on that Thursday, he might well add the above to his article; if he was—please tell your readers the truth, like a good reporter always should, and say that the Edelhagen ork had the applause of the night.

You might add what the well-known Paris paper, *Le Combat*—known for its serious criticism—wrote: "Kurt E. had a success that hardly lagged behind that of Mulligan. *Quelle ensemble! Quelle précision!*"—*Franz J. Schevardo, Cologne.*

I SHOULD like to commend you on your all-round coverage of the musical scene.

One suggestion, though: you used to include a technical page which included various snippets of choruses, etc. Would it be possible to have a series of articles on the styles of famous jazzmen, including either a chorus or sixteen bars scored out?

Finally, is Mrs. Gerry Mulligan a bigamist—or is that a misprint on the front page of June 5?—*A. Clark, Doncaster.*

● **Following our special Django Reinhardt transcription (3/4/54), we print this week two whole choruses of a Mary Lou Williams solo (see page 5); other technical articles coming up soon.**

Our apologies to Mrs. Gerry Mulligan for the error which wrongly captioned her as Mrs. Chet Baker.

MARTIAL SOLAL AT THE SALLE PLEYEL.

THE MM in these last few weeks has been the greatest —very newsy.

Mary Lou Williams's articles were very interesting; Jack Payne's, too, have been straight to the point—and the MM must take a pat on the back for giving him the freedom to print his views.

Many thanks to Messrs. Nevard, Kahn and Derrien for their features and photos of the Paris Jazz Fair—really keeping the cats and chicks up-to-date!

Edgar Jackson's record reviews are very good, and Maurice Burman does a great job.— *George Finlayson, Edinburgh 6.*

I AM trying to get hold of the JATP Souvenir Brochure from the Granz-MM Flood Fund concert at the Gaumont State, Kilburn, on March 8, 1953. Has any reader one that he would be willing to sell?

Thanks for an excellent paper; keep up the good work!—*John Tackley, London, S.E.9.*

● **The MM will gladly forward letters to reader Tackley.**

EDGAR JACKSON stated (MM, 22/5/54) that Philips had taken a long time to discover Erroll Garner. I have news for you, Mr. J.; allow me to clue you, boy!

We, out here in the wilds of North Africa, have had for over a year now a Philips LP by Garner entitled "Solo Flight"—including "Cocktails For Two," "With Every Breath I Take," "Dancing In The Dark," "Love Me Or Leave Me" and some Chopin impressions.

In the latter, Erroll plays Tschaikowsky with his left hand and Chopin with his right; a really fine platter!—*C. J. Harvey, MELF 6, Benghazi.*

● **Edgar Jackson was right, though. Philips in Britain have issued no LPs at all; the disc reader Harvey has was issued by Philips in Holland, in 1952. The American Columbia original was reviewed by "Music In The Making" in the MM of August 30, 1952.**

REGARDING Henry Kahn's ill-informed article, "The MU Slammed The Door On France" (MM,5/6/54), it is necessary to reiterate that there has been no "door-slamming" and that the British Musicians' Union sympathises entirely with the Syndicat des Artistes Musiciens de Paris (French Musicians' Union) in its efforts to protect its members by controlling the entry of foreign musicians into France.

Incidentally, since Mr. Kahn's article was published, a reciprocal exchange has taken place between London and Paris in which British and French musicians took part, and we have every reason to believe that other British musicians will be performing in France, with the approval of both Unions, in the near future.

We cannot understand Mr. Kahn's final paragraph, when he states: "We are out of Holland; we might soon be out of France." Who are "we"? Surely not the British musicians?

We frankly doubt whether many MM readers are very interested in this subject—it is certain that few British musicians are—but if Mr. Kahn's misguided nonsense is to be made public, then so should the facts.—*Harry Francis (Assistant Secretary, MU), London W.C.1.*

● **Facts, Mr. Francis? Nonsense? Henry Kahn's story consisted largely of direct quotes from letters; what could be more factual? Analysis of the MM's postbag over the last four years shows foreign jazzmen exchanges to be overwhelmingly the most interesting topic to readers—and 25 per cent. of letters on this subject are from British musicians.**

Who's Where

(Week commencing June 20)

Tito BURNS and Band
Sunday: Beach Ballroom Aberdeen
Monday: City Hall, Perth
Tuesday: Palais, Cowdenbeath
Wednesday: Beach Ballroom, Aberdeen
Thursday: Caledonian Hotel, Inverness
Friday: Greenock
Saturday: Eldoraldo Ballroom, Leith

Gracie COLE and her All-Girls' Orchestra
Season: Samson and Hercules Ballroom, Norwich

Billy DANIELS
Week: Empire, Newcastle

DARGIE Quintet
Week: Hippodrome, Birmingham

Billy ECKSTINE
Week: Empire, Glasgow

Nat GONELLA
Week: New Theatre, Northampton

Colin HULME and Orchestra
Week: Astoria Dance Salon

Lee LAWRENCE
Week: Empire, Sheffield

Benny LEE
Week: New Theatre, Cardiff

Vic LEWIS and Orchestra
Friday: Casino, Rochester
Saturday: Pavilion, Buxton

Al MARTINO
Week: Empire, Liverpool

Larry PARKS
Week: Palace, Manchester

Lita ROZA
Week: Hippodrome, Birmingham

Ronnie SCOTT and Orchestra
Sunday: Hippodrome, Manchester
Thursday: Rugby
Friday: Astoria Ballroom, Nottingham
Saturday: Royal Forest Hotel, Chingford

Frankie VAUGHAN
Week: Empire, Chiswick

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CLUB CALENDAR—contd.

SUNDAY—contd.

[illegible]

MONDAY

[illegible]

TUESDAY

[illegible]

WEDNESDAY

[illegible]

THURSDAY

[illegible]

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SIR ADRIAN BOULT DEFENDS BANDLEADERS

DANCE band leaders who rarely bother to conduct have been defended—by Sir Adrian Boult.

During a talk at the Malvern Festival of Arts, he commented on the question—can a dance band function without a conductor?

Sir Adrian said: "I have heard dance band conductors doing a great deal to help players to perfect their work. But once you have started a dance going there is no reason why you should beat every bar out."

Syncopators

He referred to the Southern Syncopated Orchestra which toured Europe in the early twenties, and in which a young Sidney Bechet starred. Will Marion Cook, the leader, made a practice of standing facing the audience with his arms folded during most of the band's performance. Sir Adrian said:

"I always remember their conductor's performance was a really remarkable lesson in economy.

"A fine orchestra knows how to keep together, and a conductor who beats every beat with a strong downbeat is asking for a wooden, unmusical and unsymphonic performance. Nine-tenths of the time a conductor does in every way the better probably for the performance, for himself and for the music.

"If he is not behaving too much like a windmill he has a more reasonable hope of keeping his head clear. The fewer beats he gives the more flow will go into the music and the more smooth and exciting the performance will be."

Glenn Miller

This is not the first time Sir Adrian has commented on dance band leaders. In a broadcast last year, he told how he was fascinated watching Glenn Miller rehearse the AEF Band during the war when it was housed at Bedford, wartime HQ of the BBC Symphony Orchestra.

"He was a thorough workman," said Sir Adrian. "He knew just what he wanted and how to get it. He didn't mind how hard he worked—himself or them."

Sir Adrian was interested most in Miller's string section. They were all from famous orchestras. Some had worked under Sir Adrian in America.

Sir Adrian was delighted when Glenn asked him to conduct one of the AEF Band's broadcasts in November, 1944.

Lost: 1 Show Band voice

A SHARP attack of laryngitis prevented Cyril Stapleton from handling the announcements on last Tuesday's Show Band broadcast. Franklin Engelmann was called upon instead.

Cyril was still hoarse when the MM spoke to him on Wednesday, but he said he would be well enough for the next show. "I haven't missed one yet," he cracked.

Several more stars are scheduled to air with the Show Band.

Noble airs

As announced previously in the MM, Ray Noble, visiting composer - bandleader from the States, will appear next Monday. "The last five minutes will probably be devoted to his tunes," says Cyril.

TV's "kiss kid," Ron Randell, will present the show on this date.

The following Monday (28th), Vera Lynn will probably share the guest star spot with American TV comedian Morey Amsterdam — a "sensation," according to advance reports.

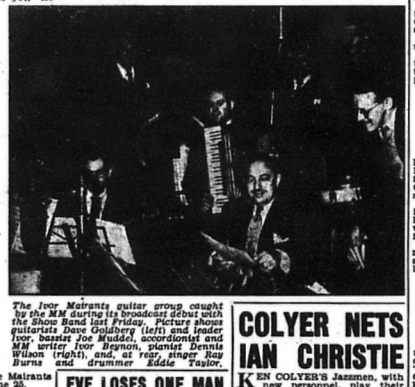
Rose, too

American composer David Rose is also lined-up for this airing. David will be here during the week of June 27 prior to leaving for Australia to score a picture.

Last Friday, the Ivor Mairants guitar group made its guest début with the Show Band.

A return airing by the Mairants men takes place on June 25.

FOUND: new Show Band stars



The Ivor Mairants guitar group caught by the MM during its broadcast début with the Show Band last Friday. Picture shows guitarists Dave Goldberg (left) and leader Ivor, bassist Joe Muddel, accordionist and MM writer Ivor Bayron, pianist Dennis Wilson (right), and, at rear, singer Ray Burns and drummer Eddie Taylor.

Get ready, get set . . .

NEW YORK, Tuesday.—Xavier Cugat's three-month, 45-man tour of Europe starts on July 23 in Barcelona.

Cugat and his wife, Abbe Lane, will sail on July 7 on the "Queen Mary."

EVE LOSES ONE MAN—GETS ANOTHER

Trombonist Frank Jones has left Sid Wright's Band, resident at the Eve Club, W., after six weeks, to join Billy Ternent.

He is replaced by Tommy Cook, who will double the Eve with Jimmy Cummins's band at Lyons' Quebec Café.

COLYER NETS IAN CHRISTIE

KEN COLYER'S Jazzmen, with a new personnel, play their first concert this Sunday at the Theatre Royal, Stratford, London.

With Ken, who leads on trumpet, will be Ian Christie (cl.), Eddie O'Donnell (tmb., formerly of the Yorkshire Jazz Band), Eric Skimmer (d.), Johnny Bastero (vln. (b.o.), and a bass yet to be fixed.

One of the main features of the Stratford concert will be the Skiffle music played by a group led by Ron on guitar, and including Bill Colyer (washboard), Alex Korner (gtr., voc.), and guest pianist Johnny Parker from the Lyttelton band.

O'Reilly signs deal to sell Philips in Ireland

DUBLIN, Monday.—A new company to distribute Philips records in Ireland was set up in Dublin last week-end.

General manager of the company—Irish Record Factors—is George O'Reilly, manager of the Crystal Ballroom, Dublin, and director of the Tara Record Store.

Bert sings the Railroad B-L-U-E-S

THE signals are up, so guitarist Bert Weedon is taking chances in getting a toss from the Flying Scot while he strums his latest composition, "Railroad Blues," in appropriate setting.

With words and music by Bert, the number is published by Ascherberg's.

Bert, who is set to take over the guitar chair with the Show Band in September, airs in "Midday Music Hall" next Monday. ("listeners will hear me playing five guitars at once," says Bert, and in Henry Hall's "Guest Night" on July 2 and 7 (rep. airing) with his Quartet.

Busy Bert has just finished a Columbia LP with Max Jaffa.

Dutch jazz readies for holidaymakers

ROTTERDAM, Tuesday. — Jazz-minded holidaymakers planning a trip to Holland are advised to visit Scheveningen, Holland's musical centre, during the summer months.

The Dutch Swing College Band and the Dixieland Pipers play on Sundays at the Cavean Teigane and the Scneherazde respectively.

On weekdays, these clubs feature the modern Ted Powder Group and the Danish Bop Combo.

Girl-pianist Pia Beck plays as usual at the Flying Dutchman.

Sam Baker's Orchestra is featured at the Palais de Danse, and the L'Heure and Berenbak feature popular trios.

These discs are for subscribers only

NEW YORK, Tuesday.—The Book Of The Month Club has at last decided to go into the record field with a Record Of The Month Club, which will distribute selected records to subscribers.

There have been many previous independent ventures of this kind, but the BOM Club, with its vast organisation, may well be the first to put it across successfully.

The Club will use recordings made especially for its own label as well as records on established labels.

Miller finalists at the Harrow Inn

The Polytone Seven, which reached the finals of the band contest held in conjunction with "The Glenn Miller Story" at the Odeon, Woolwich, opened at the Harrow Inn, Abbey Wood, yesterday (Thursday).

The band is organising a new type of entertainment with songs, comedy, dancing and special band numbers.

Arrangements are by alto-leader Peter Cox and Ernie Dunstall, who was pianist with Dorothy Squires in Variety.

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SCOTT DENIED CHANCE TO PLAY WITH U.S. STARS

A GOLDEN opportunity for top British tenorman Ronnie Scott and his Orchestra to tour with the Sarah Vaughan package on the Continent has had to be vetoed on account of the MU's foreign band policy.

Sarah is set to arrive in Europe at the end of September with her accompanying trio and a complement of star U.S. soloists, including "screech" tenorist Illinois Jacquet and, all probability, Charlie Parker and J. J. Johnson.

Belgian, Dutch veto

The tour is under the aegis of Harold Davison, British impresario identified with the Continental appearances of Stan Kenton and Woody Herman.

Harold told the MM: "I wanted to bring Ronnie and his boys into the Vaughan package, but I immediately ran up against opposition from Belgium and Holland.

"The unions in these countries feel they have not had a square deal from the British MU, so why should they bother

Back Page, Col. 4

SCANDINAVIAN SWING GUESTS

Scandinavian glamour in the Denis Preston "Music Goes Round" d-f show is supplied by Norway's Aud Johansen, heard on yesterday's programme celebrating Nat Cole's 10th anniversary with Capitol Records, and (seated) Ulla Sandkjef (Miss Sweden of 1953), who will be heard singing Swedish jazz discs on July 8. With Denis (right) is BBC producer Jack Dabbs.

JIMMY DEUCHAR LEAVING SCOTT TO ARRANGE

JIMMY DEUCHAR, trumpet kingpin of the Ronnie Scott Orchestra, will be leaving the band in a few weeks' time. "I am tired of 18 months' continuous touring," he told the MM.

"I intend to settle in Town to concentrate on arranging," he added. "I shall probably form my own quartet for club work."

Jimmy, one of the most brilliant exponents of the modern school of playing, joined Scott in January of last year. He played with Scott at the historic Jazz at the Philharmonic Flood Fund concert at the Gaumont State, Kilburn, in March, 1953, when Ronnie publicly announced him as "one of the most outstanding musi-

Page 7, Col. 5

New music company formed by C&C

The Monticlare Music Company has been formed by Campbell Connelly to handle future songs by famous American tunesmith Terry Gilkyson, writer of "Memory Of The Wild Goose," "Christopher Columbus" and "Day Of Jubilo."

First publications by the new firm will be "Rollin' Down The Line," already recorded by Billy Cotton, Frankie Laine and Jo Stafford, and "No One," recorded by Lita Roza and Bonnie Lou.

Peter Charlesworth will handle exploitation activities.

NEEDLE-TIME FOR SAPPHIRES

Last Friday, the Sapphires made their first featured sides for Parlophone. Titles were "Teenager," accompanied by Ronnie Scott's band, and (above) "Until Sunrise," with Lennie Bush, Victor Feldman, Tony Crombie and Dave Goldberg.

Marlene to record?

Marlene Dietrich may record for Philips Records during her season at the Café de Paris.

Bright Penny!

One of the brightest pennies in circulation, Penny Nicholls has been signed as a solo act by the Ted Heath Agency, with her former partner, Billy Merrin, as MD. This week she is at the Queen's, Hull; next week, Empire, Middlesbrough.

BBC check-up on Midland bands

THE BBC is to check up on the standard of all dance music being broadcast from the Midlands. Auditions are to be held in Birmingham with a view to bringing the performances of area bands nearer to that of London bands.

The Birmingham auditions will take place early in October. The BBC in London is to appoint one of its dance band producers to act as assessor.

Even bands already passed for broadcasting will be reviewed by a listening panel in London.

East Anglian week

A number of East Anglian bands are to be recorded, and the records will also be submitted to the London panel.

The Midland Region is holding an East Anglian week from July 18 to 25, during which an outside unit will visit ballrooms and Variety shows in Great Yarmouth and other towns in the area. Although no official statement has been issued, it is assumed bands due to broadcast will be auditioned during this week.

FILM STORY OF PALLADIUM AND ITS STARS

A FILM about the London Palladium, and the famous stars who have performed on its stage, is to be made next year by American producer Henry Ginsberg.

The deal was negotiated by Harry Foster, of Foster's Agency, and contracts have been signed in Hollywood and London.

The film will combine the colourful history of the Palladium since it opened in 1910 with performances of stars who have appeared.

Val Parnell will act as adviser and consultant.

RENDELL AIRING NETS LYCEUM

LAST week's broadcasting début by the Don Rendell group has brought it four consecutive Sunday-night bookings at London's Lyceum dance hall commencing on August 8.

Don was signed by the Mecca organisation on the recommendation of Oscar Rabin, resident leader at the Lyceum, who caught the airing.

Oscar, who was singing Don's praises as a Jazzman when the tenorist was a sideman with the Rabin band from 1947 until 1949, commented: "Don has one of the best small combos I have yet heard."

And after the broadcast, MM Radio Critic Maurice Burman wrote: "I predict great things for this band. It is a valuable piece of property which the British jazz fan should not let go."

Pianist Damian Robinson has

Back Page, Col. 1

Pat Hyde due here on flying visit

COPENHAGEN, Wednesday.—British vocalist Pat Hyde, currently appearing here at the Scala-Sal, returns to England for the first two weeks of July, during which time she will broadcast in Flotsam's "Follow On."

She opens at the Palladium, Dusseldorf, on July 16.

RANDALL BAND OUT OF JAMBOREE

The MM understands that Freddy Randall and his Band will be forced to refuse a spot in this year's Jazz Jamboree at the Gaumont State, Kilburn, because they will be playing a series of one-night stands in Scotland at the time—October 10.

The Randall Band was also unlucky at last year's Jamboree when it was involved in a road accident just before the event and was unable to appear.

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SUNDAY, JUNE 27:
7.5-8.0 a.m. J: Morning Report.
11.30-12.30 p.m. J: Sunday Syncopations.
1.0-1.30 A 124: Jazk Dléval.
2.37-3.0 N: Ellington's Liberian Suite.
3.30-4.15 A 124: Jazzmen's Rendezvous.
12.5-1.0 a.m. J: Melody Ce 'Round.

MONDAY, JUNE 28:
4.30-7.0 a.m. J: Daily D-J Shows.
11.30-12.30 p.m. J: As above.
2.0-2.15 J: Strictly Dixie.
8.30-9.0 DO: Delaney All Stars.
10.15-10.30 O2: For Jazz Fans.
10.30-10.50 B: Luis Russell Orch.
10.45-11.5 DE: Ken Mouls Seven.
10.45-11.0 J: Blues For Monday.
11.5-11.30 J-271m, 347m: This is Jazz.
11.15-11.45 S: The Jazz Corner.
11.15-12.0 G: 2nd German Jazz Festival (3).
11.30-1.0 a.m. J: D-J Shows.
11.30-12.0 I: Edelhagen All Stars.

TUESDAY, JUNE 29:
2.30-3.0 a.m. DO: London Jazz.
12.3-12.30 p.m. B-370m: Hot Club.
8.0-8.12 Q: Werner Müller Orch.
10.10-11.0 E: Jazz Club — Norman Granz Feature.

WEDNESDAY, JUNE 30:
11.30-12.0 midday DO: Rhythm is Their Business, by Denis Preston.
2.0-2.15 p.m. J: Strictly Dixie.
8.30-8.15 DL: Three-Band Session.
10.15-11.0 G4: For Dixieland Fans.
10.15-10.45 F2: Rhythm and Blues.
10.30-11.0 K: Modern Rhythm, by John Dieling's Sextet.
10.30-11.0 T: New Jazz Disck.
10.45-11.10 C: For Hot Jazz Fans.
11.5-11.45 A 124: Basie and Herman Sidemen, Teddy Charles.
11.5-1.0 a.m. J: Band OB and/or D-J Shows.
12.5-12.35 G3: Favourite Jazz.
12.5-1.0 a.m. O: Jelly Roll Morton.
12.10-1.0 I: Edelhagen at the German Jazz Festival.
12.45-1.0 a.m. DO: Jazz Discs.

THURSDAY, JULY 1:
11.0-11.45 a.m. C1: Jazz In The Netherlands, with recordings of Fitzgerald, Peterson, Hampton, Kenton, Herman.
1.0-1.15 p.m. and 1.18-1.30 A 124: Jazz In The Chanson Styles.
1.10-1.30 B: Sarah Vaughan.
6.30-6.40 N: Herman at Carnegie.
7.30-8.0 K: Thera Chrling Orch.
9.15-9.45 DE: Jazz Requests.
10.15-11.0 M: Johnny Hodges.
10.30-11.0 I: Jazz 1954!
10.30-11.0 F4: Don Byas, Wardell Gray.
12.30-1.0 a.m. H-P: Les Brown.

FRIDAY, JULY 2:
7.30-7.50 a.m. DO: As Wed., 11.30 a.m.
10.10-10.35 p.m. B-258m: The Real Jazz.
10.15-10.40 C1: Jazz Music.
10.15-10.55 F1: JATP, Bechet, Gonzales, Morton, Ellington, etc.
10.30-11.0 Z: Tatum, Van Damme.
10.30-11.30 K: Arne Domnerus Orch.; Ivan Berg's Quintet.
11.0-12.0 P: German Style Jazz.
11.5-11.30 J-344m: Hot House.
11.25-12.0 EQ: Ray Anthony.
11.20-1.0 a.m. J: D-J Shows.

SATURDAY, JULY 3:
10.45-11.15 a.m. DO: London Jazz (repeat).
12.23-1.0 p.m. A 14: Hawkins, Waller.
1.0-1.10 B: Duke Ellington.
4.30-5.0 DL: The Kenton View.
4.30-5.0 J: The Kenton Show.
4.30-5.0 Z: Swing Serenade.
5.30-6.0 F1: Jazz Rhapsody with Edelhagen Orch.
6.0-6.15 A 124: Spirituale.
6.37-6.42 N: Jazz in USA.
8.30-10.0 DE-322m: New Swing.
10.5-10.30 W: Swing Session.
10.5-10.30 J: Music's No Mystery.
10.40-12.0 and 12.10-2.0 a.m. J: Swing and Dance.
12.0-1.0 a.m. BFN 247m: Swing Shift.
1.0-2.0 EQ: Jazz.
2.5-3.0 H-Q: American Bands.

ALL-NIGHT MUSIC (plus news briefs) nightly on K and H.

CORRECTION.—The Belgian Jazz programme on DL shown in last week's schedule for 5.0 p.m. tomorrow (Saturday is, in fact, broadcast between 4.30 and 5.0. Sorry!—F. W. S.

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KEY TO STATIONS AND WAVE-LENGTHS

A: RTF Paris-Inter: 1-1829m. 2-193m.
3-31.4m. 4-48.39m.
B: RTF Parisien: 280m and 218m, 318m, 359m, 445m, 498m.
C: Hilversum: 1-402m. 2-298m.
D: BBC: E-European 224m, 48.5m, 41.6m. L-Light 1500m, 247m. Q-GOG 13, 16, 19, 25, 31, 41 and 49m bands.
E: NWDR: 309m, 189m, 49.3m.
F: Brussels: 1-484m. 2-324m. 4-198.5m.
G: Austrian Radio: 2-383m, 240m. 3-530m. 4-203m, 451m.
H: RIAS Berlin: 303m, 439m.
I: SWF Baden: 293m, 522m, 195m.
J: AFN: 344m, 271m, 547m, 55.03m.
K: SBC Stockholm: 1571m, 255m, 245m, 25 or 49m bands.
M: Copenhagen: 1224m, 283m, 210m.
N: Monte Carlo: 205m, 48.7m, 40.8m.
O: BR Munich: 275m, 187m, 48.7m.
P: SDR Stuttgart: 523m, 257m.
Q: HR Frankfurt: 500m, 48.47m.
R: RAI Rome: 245m.
S: Radio Saarbrücken: 211m.
T: Radio Bremen: 221m.
U: Luxembourg: 208m.
Z: SBC Geneva/Lausanne: 393m.

Seven Ages of Jazz

STEVE RACE

continues his beginners' guide to jazz

I have the temerity to offer an alternative definition. Jazz is music that *sounds* to you like jazz: nothing more and nothing less.

Let me make this point clear. We have no ultimate authority in jazz. We have as yet no posterity to give a final assessment, in the way that posterity has given a more or less final assessment on, say, the works of Bach.

All we have is a number of Panassés and Races, all arguing about a word, which (remembering its origin) is not worth having anyway.

Still, there it is—we're stuck with it. And for the benefit of beginners in jazz, let me elaborate the point by sketching briefly what may be called the Seven Ages of Jazz:—

Folk music

1. **Classic jazz.** A pure folk music, and once part of the social life of the New Orleans Negro. There were some positive rules, but very few: you played or sang largely as you felt, and, as is the case with any folk music, if as a listener you haven't the taste for it you'd better leave it alone.

2. **Early big band jazz.** No colour distinction here. Paul Whiteman played from arranged scores: so did Fletcher Henderson. One may have been bad and the other good, but don't let questions of quality interfere with your definitions.

3. **Middle period small group jazz.** A happy time for all concerned. Bix, Beiderbecke and his Gang (white) may be farther from classic jazz than Louis Armstrong's Hot Seven (Negro), but you can tell with half an unprejudiced ear that they're both playing the same sort of game with roughly the same rules. (See earlier articles in this series).

4. **Swing-type jazz.** Substitute Benny Goodman and Johnny Hodges for Beiderbecke and Armstrong above, and the same remarks apply.

5. **Revivalist jazz.** Humphrey Lyttelton and Co. decided that one could do more than admire the classic jazz greats. One could re-create their music. They succeeded, and though it didn't sound quite the same, it was doing it doing.

6. **Bop-type jazz.** New phrases, different accents, a larger harmonic repertoire, a more demanding technique, and they gave it a new name. Same improvisation over a rhythm section pulse, same sort of instrument, same basic language, Panassié shut his door.

7. **Progressive jazz.** An extravagant misnomer, but one must call it something, and that happens to be its name. Stan Kenton and Co. added the technical demands of bop to the swing band set-up, after listening to the expressive idioms of some of the world's genuinely progressive composers.

Armistice

The really interesting thing about these Seven Ages is that I can remember the time—and I'm no founder-member of the Darin and Joan Clubs—when there weren't any such divisions. We were all jazz fans.

We went along to places called Rhythm Clubs—all of us. Lyttelton, Dankworths, Randalls, Colyers and Vic Lewises and lesser try of the day—and played together for fun. We had a heck of a time, and so did the people listening to us. We called it Jazz, because that was what it was.

Later on, after the war, the rot set in, largely through an unhappy coincidence. The Revivalists and the Boppers started Revivalist and Bopping respectively at roughly the same moment.

It's odd how it happened. The Revivalists, reverting to the pure, unadulterated article, resented the extreme adulteration (music: bop) and said so, loud, long and often. The Boppers, in reflection, suggested that those who barely knew which end of an instrument to blow should refrain from making personal remarks.

It could hardly matter less which side was in the right, whether both sides were right (which was, in fact, the case). The important thing was that the Jazz world no longer presented a united front.

Battleground

Journalists fanned the flames as hard as they could go (versus the Jazz Francs, versus Panassié and England's Stanley Dance all still trying to fan them), and inevitably the whole framework of jazz was shaken.

It got so bad that the BBC's weekly ration of jazz became a fortnightly ration, and then a pure-guard.

That, perhaps, is where we came in. If I could have one wish for you jazz-wise, it would be that you could one day know the pleasure of a united jazz movement. And if I could add another, it would be that one day Charlie Parker will have his way, and there will be—simply and only—"Music."

PARTY PIECE

I WAS at a party the other night where everybody danced to the music of the radio. It was, in fact, "Club Parade."

When the programme finished our party was just beginning to get going and everybody, my dears, asked, nay, begged, me to play piano.

Well, you know me; you know what an obligementeur I am. So I sat down and played. Nobody laughed. In fact, they forgot about me and danced.

Well, I was playing "If I Could Be With You" in a sort of bluesy way when, to my mild surprise, somebody started to sing. And, to my much greater surprise, with jazz phrasing, ideas, soul and beat.

The singer turned out to be Television producer Brian Tesler.

Many a flower is born to blush unseen and waste its desert sweetness on the air. The Bible is certainly no desert and Brian is hardly a flower; and he isn't on the air at all.

Apart from myself, and now you, no one known he possesses this talent. He also has a good personality and appearance.

The BBC should sign him up!

Barbara Kelly chats to Kenny Baker before last week's "Thank Your Lucky Stars" broadcast.

"COLLECTOR'S PIECE" JOAN GRIFFITHS
13 noon. 15-6-54.

COLLECTOR'S piece? Joan Griffiths? Like you, I imagined this show would deal with ancient and honourable curios and have nothing at all to do with jazz.

But, as the Americans might say, how wrong can you be?

Joan's first record was Armstrong's "Memories Of You," which was followed by Trumbauer and Bix, Crosby's Rhythm Boys, Red Nichols, Fred Elizalde, the Chocolate Dandies and Venuti's Blue Four.

It turned out, of course, that Joan is an avid collector from way back, and a brave one, too. For, gallant as I may be, the fact that she wants to collect records in 1930 does, to some extent, disclose her age.

Mrs. Edgar Blatt, for that, too, is her name, is also a housewife and—hope Steve Race is listening.

Remember? "Housewives and jazz don't mix," said Steve.

Joan's script was very pleasant—telling us how every time she bought a new instrument, she wanted to learn it and be at least as good as Nichols or Elizalde.

This show was a "loose box" (BBC jargon for a try-out). But Mrs. Blatt should walk away with it on account of her voice, manner, originality and, of course, the music.

HARRY GOLD AND HIS PIECES OF EIGHT and the SHOW BAND
10.30 p.m. 16-6-54.

RE-MINTED and jazzed up generally, this was a new high in the Gold standard. One reason is 17-year-old Irishman Joe MacIntyre who, apart from being a sparkling lead trumpet and promising soloist, is also the first youngster in years to reach such proficiency in the Dixie idiom.

He can be regarded as a discovery.

Another reason for the great improvement in this band is that Harry now plays soprano as well as tenor and bass saxes.

His soprano performance was tasteful as well as being stylish. The Show Band was, as usual, its immaculate self.

WORLD OF JAZZ
ERNEST BORNEMAN
5 p.m. 19-6-54

I HAVE great professional regard and personal affection for Ernest. Having said that, let's get down to business. I found this broadcast to be illogical and confusing, although mentally stimulating.

Prior to this show, Ernest had been quoted in the *Radio Times* as saying: "Walk up to your favourite jazz musician, tell him to play his favourite piece and then ask what he meant by it. It's a question that will stump not only nine out of ten musicians, but also most of today's so-called jazz critics."

This opinion formed the subject of an inquiry into the content of jazz. We heard Borneman ask: "What does it mean—what does it say—what's it about?"

By asking these questions E. B. has established his own case and strengthened that of jazz. It is music—any kind of music—is simply a form of self-expression by the performer or composer. You can go no further than that. What answer do you think E. B. would have received had he been able to ask the great masters of the classics; both alive and dead?

It is quite true that music can have a definite meaning and act as an inspiration to society, but the meaning *must be explained first.*

"Rule Britannia," for example, stirs the British heart, but had the same composition been titled "The Lambeth Walk" before we ever knew it as "Rule Britannia," we would have accepted it and danced to it as such. You can even get the "Oy" in.

Ernest also said: "Jazz is Louis Armstrong." But that is only half a definition, because jazz is Charlie Parker, too.

Again, he was illogical and confusing when he said that jazz, in the main, must be thematic—that is, the composition is the first thing, and cross rhythms and harmony are only secondary.

I maintain, and always will, that jazz is a style of music, and that in the hands of a true jazzman, any piece of music can be transformed into good jazz.

Ernest concluded this broadcast with the recording of Chico Hamilton's Afro-Cuban Suite, and so I'm afraid I must ask him: "What did it mean? What did it have to say? And what is it all about?"

●

BURMAN'S BAUBLE

goes to Harry Gold and his Pieces of Eight, for their inspired performance of this week's "British Jazz," not forgetting pianist Lennie Felix.

RADIO COMMENTARY by MAURICE BURMAN

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GRAND WILSON

THE Dennis Wilson Trio certainly plays some delightful music in the "Grand" broadcasts. It must be easily the finest group of its kind in the country.

What a pity Ivor Mairants, Joe Muddel and Dennis Wilson get together only once a week on the air. Surely they deserve a broadcast in "British Jazz"?—*A. J. Hodgetts, Handsworth, Birmingham.*

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THE APPALLING SAMENESS OF BRITISH BANDS

WHILE my BBC record programme, "British Bandbox," was still running I happened to meet Frank Weir at a cocktail party. We were chatting about the music business generally, arguing here and there in a friendly way.

Toward the end, I remarked: "The trouble with dance bands is that they all sound alike nowadays."

Narrow choice

That, of course, was a bit of an overstatement. One tends to exaggerate in such circumstances.

But *how much* of an exaggeration was it, really?

I think the truth is that, with a few exceptions, British bands are not individually distinctive. I find it extremely difficult in many cases to tell one from the other.

And if it is difficult for me, certainly the casual listener to the radio is not able to distinguish between bands, judging from their sound alone.

I have always felt that the whole essence of a dance band performance lies in originality—in ensemble and section work, and solos.

There is another situation entirely in the symphonic field. Generally speaking, such orchestras are confined to a standard instrumentation. They play many works both written and scored by the composer. The composer has his own individuality, and seldom sets styles in scoring alike. Therefore, from the symphony orchestra we get considerable variation.

This state of affairs is acceptable because the repertoire from which those orchestras draw their material is tremendously wide and varied.

Not so in dance music. In the presentation of normal dance music, including a ratio of jazz, the bandleader is severely limited. He is expected by the public at large to include the popular requests of the moment and the band "specials" (like "The Champ," for example) which are in demand among the younger patrons.

He makes his narrow choice in full knowledge that other bandleaders are inevitably compiling their programmes along lines much the same.

Sad truth

Obviously, there is every chance of bands sounding alike in these circumstances. UNLESS THEY GIVE THE NUMBERS INDIVIDUALITY.

The sad truth is that they rarely do.

Now I insist that it is easy enough to sound original, even within the limitations that I've stated. A band can have distinctive intonation—its inherent "sound" can have character, and its soloists can have a personality of their own. Then again, the arrangement of any given tune can lend an additional distinctiveness.

Let me give weight to that "distinctive intonation" statement by examples. Victor Silvester, by the very simplicity of his musical approach, has an individual sound; Sid Phillips's band can also be readily recognised; Edmundo Ros simply cannot be mistaken for anyone else in the world.

The Ros band is made up of pretty orthodox instrumentation, plus Latin - American rhythm instruments. Nevertheless, he has established a style. Perhaps much of it stems from the precision and attack with which the band plays. But a style of its own it most definitely has.

Why not?

Why can't other bands try to follow this example?

The Mantovani aggregation—though not strictly speaking a dance band—has enjoyed a fantastic success, made an amazing number of records

(Continued on page 5)

JACK PAYNE SPEAKS OUT

Who are the impostors?

asks Humph

THE only people I can imagine being disappointed with Humph's book* are those looking for a full-scale examination of jazz. No doubt Lyttelton could write a thoroughly entertaining book all about jazz. He has chosen to write one all about Humph. And it is an interesting and amusing story.

Despite its forbidding subsidiary title—"The Memoirs Of An Old Etonian Trumpeter"—

I Play As I Please is unpretentious, often self-defeating.

Most of us, I suppose, have recollections of music masters, school bands, student record sessions. Humph's tales of his fairly conventional youth should strike an echo even in those of us educated in less ornate establishments. Of the Eton orchestra he writes:

"I'm sorry to say that, in my day, it was generally regarded as a huge joke. At the school concerts, the very apogee of its preparation to play brought forth expectant giggles from the audience."

His account of the orchestra and its performance of "Bolero"—"a work so full of dissonance that one or two extra wrong notes here and there went undetected"—seems to me very funny. And there is a lot more enjoyable stuff about mouth-organ bands, school concerts, sports, and the buying of the First Trumpet.

BBC ban

Of more moment to jazz enthusiasts, *I Play As I Please* provides an inside picture of that recent phenomenon, the British Jazz Revival; a picture not the less valuable because of necessity it concentrates on one man's part in it. Full credit, let me add, is given to George Webb, Carlo Krahmer, Wally Fawkes and others, but the book is, after all, an autobiographical.

In addition to the chapters on "Jazz And Bohemia," "A Band Of My Own" and "How Jazz Fits In," the book illuminates incidentally various aspects of "the jazz life" with wisdom and a salting of personal prejudice.

The style of *I Play As I Please* is, even as the dust-cover says, light-hearted. All the same, Humph lashes out every now and then. Talking of the time the BBC banned his record of "Young Woman Blues" (sung by Neva Raphaelin), he says:

"This judgment strikes one as odd in view of the material which is broadcast incessantly in the name of 'dance music'. . . There is a tuney current at it write this . . . which is more repulsive in its implications than all the most outspoken blues songs rolled into one.

"And I doubt whether Bessie Smith at her bawdiest has the power to shock about listeners hardened by the diet of murky ennuendo and sickening mock-religion supplied by the BBC Dance Mic Section."

On the subject of written musical notes, Humph's attitude reminds us of Winty Manone's "I can read 'em all right, I just can't separate em." Lyttelton assures us he has "never found the inability to read music at sight more than an occasional inconvenience." And, he adds:

"I can at least keep on playing when the lights go out."

Of a well-aimed thrust: "Professional musicians in a very sphere are apt to frown on musicians who can't read as if they were impostors . . . I can give to George Webb, Carlo Krahmer, Wally Fawkes and others, but I find it rather galling for someone who has spent much time and energy in mastering the complex technicalities of European conservatory music to see Mr. Mantovani and Co. Ltd. acclaim quite comfortably without them."

"But I have absolutely no sympathy with the proposition that music is a sort of exclusive club open only to those who pass difficult initiation tests. . . And it seems to me that, if anyone is to be labelled a musical impostor, it is the man who can produce nothing unless he has the music written out in front of him."

From my experience, this is fair enough comment. Today, Humph himself is accepted. With success he has taken on respectability, and the professional contempt is reserved for less redoubtable jazzmen who may, of course, be the Lyttletons of, say, 1960.

The Press

But when Lyttelton began his band, early in '48, he was undoubtedly regarded as an imposter by local pros. and prominded critics: just at the time Louis Armstrong (in Nice) commended his playing.

Humph refers to this episode in writing about the Nice Jazz Festival: he says that on his return he was found to have bamboo-value, and landed up on TV's "Picture Page."

The final three chapters contain a great deal of vigorous opinion about Jazz Clubs and dancers, the colour bar, the Georgie Webb and Graeme Bell bands, New Orleans style, the effects of the Revival on Jazz broadcasts—and, of course, the Press.

Since last Sunday, the last-named is once more highly topical stuff. "When we moved into Great Windmill Street we became automatically one of the 'Soho Jazz Haunts' referred to in every newspaper report on drug addiction and West End vice. Compared to these highly coloured reports, I am afraid we were really a very tame crew. . . ."

HUMPHREY LYTTELTON'S AUTOBIOGRAPHY is reviewed here by Max Jones

"Anyone with a romantic idea of Jazz as an accompaniment to high life and vice would have found the tweedy, pipe-smoking Australians and Britishers with their extrovert music very unpromising. As for us, we had no inclination to become involved in the underworld."

In the round, *I Play As I Please* is an immensely readable book directed at the "symposium" public rather than the musician or specialist fan.

The tone is characteristically, if seldom profound. But the views so lightly expressed are worth taking seriously.

For Humph, the derisive touch is more effective than impassioned declaration.

Minor faults I noticed were the dull cover and some slipshod proof-reading which mixes Sydneys (Bechet) with Sidneys, and drops an "n" off Glenn Miller. The main complaint will be against the price. For those not too short of 15 bob, the book is worth buying. Otherwise, a walk to the local library should be well repaid.

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SHOW CASE

JAZZ SINGER

IF Val Parnell wants another British "top" to follow Norman Wisdom into the Palladium he might well consider Dickie Valentine or Frankie Vaughan.

We have already commented on the Valentine success. Dickie went into the provinces and smashed box-office records left, right and centre.

Now Frankie Vaughan looks like putting on a strong challenge in that race to the Palladium post.

We took a night out last week to hear Frankie at Manchester Hippodrome. The result left us exhausted. For Frankie is definitely part of that two-man answer to those artists who have made Argyll Street an adjunct to Broadway.

He has everything that Billy Daniels, Frankie Laine, Guy Mitchell and Johnnie Ray have.

He sings, dances, poses, pictures, laughs, smiles, and—above all—entertains.

Zest and zip

He is sexy, saucy; but never offensive. He looks uncommonly like Victor Mature. He has life, zest, zip and personality.

He is the nearest thing to a masculine Betty Hutton we have yet seen.

He is a performer in every sense of the word; completely uninhibited. Sometimes you laugh with him; sometimes at him. But even then, it is the same affectionate way one laughs at a buffoon—a Charlie Chaplin, perhaps.

His pianist, Bert Waller, is even more in the act than Benny Payne is with Billy Daniels, and he catches the infectiousness of Frankie's spirit.

"Never a dull moment" comes to life when Frankie Vaughan bounds onstage.

On ice

THE latest ice saga at Empress Hall is another story. It's not exactly dull. But for the first twenty minutes or so you find yourself trying to stick sight and sound together.

The sight comprises a magnificent set, lavish costumes, hundreds of skaters, glittering spectacle. There are also a train, a car and a steamer, which traverse the arena without benefit of road, rail or water.

And there are leading men and leading ladies who slip around, moving their mouths as though singing.

The sound comes from the loudspeaker system floating somewhere in the darkness above you, and contains dialogue, songs, music, hooters, and choruses.

When you get used to the fact that sight and sound are divorced, and let the two go their independent ways things aren't so bad.

From the visual point of view, an ice show has the drop on a stage production because of its speed and smoothness. Movements are slick and graceful. And there is a certain rhythm to the patterns weaved by the skaters.

But you need to be away from the rink to get the full effect.

The music and the voices come from the orchestra and chorus at the back of the auditorium. And there on the first night of "White Horse Inn On Ice" last week was Dr. Ralph Benatzky, who composed the major part of the music for the now-famed stage musical.

Dr. Benatzky, who has written more than five thousand songs and two hundred film scores, conducted the Empress Hall Orchestra through the opening night overture.

Shabby star

This latest ice saga of Claude Langdon's—with Max Wall and Bella Emery starring—cost about £150,000 to produce, and involves the use of 1,800 costumes with millions of glittering studs.

Yet the most striking thing in the show was a little man in a floppy grey suit and shabby cap.

This quaint little fellow, who answers to the name of Nobertl, shuffles across the ice and squeezes his doubled-up form into a silver canister.

Max Wall's piano piece took second honours. We're glad they gave him a microphone: for one brief, delightful moment, sight and sound were one again.

ALAN DEAN dropped us a line this week. A couple of lines, in fact.

"I see quite a lot of George Shearing and Hamish Menzies," writes Alan from New York. "All three were good pals in their London days.

"George tried an experiment with two guitars instead of guitar and vibes recently. But he has now reverted to his original setup.

"He will be in New York all through the summer at the Embers.

"Hamish lives in Cleveland, Ohio, and works mostly around that area. He is doing very well and usually slays 'em everywhere he goes.

"I'm working in Pittsburg this week. I've got a pretty good band to play my music: Hal MacIntyre, Nulf Said. . . . Hal is a real nice person, too.

"I've met a considerable number of the big people in the land and show business over here, and I find that almost without exception the bigger they are, the nicer they are.

"I didn't always find that true in England. . . ."

Fats's son

ONE big-timer who never got big Time during his short and lively career was Fats Waller. We gather his son's than was.

But in musical tastes there is a big difference.

Maurice Waller plays piano, but his idols are not the gods of dad's day. His biggest influence right now is Bud Powell, and he hopes soon to study with Lennie Tristano.

Maurice is 27 now; he hopes one day to have his own jazz unit. But despite the influence of present-day pianists, he still remembers a lot of his father's advice.

"The thing I remember most emphatically from what my father used to show me is the importance of the left hand. I remember his emphasizing the use of 10ths in the bass, for example. And he used to tell me that a piano man without a left hand is a very weak pianist.

Hard way

"My father spent a lot of time composing things that have never been published. They're on lines of the 'London Suite'—things like that. Some are finished; some are not.

"Half of them didn't have a name. They weren't commercial; they weren't the type of thing he was supposed to have done.

Fats's other son, Ronald, is a year younger than Maurice. He is alto and baritone, and made a few dates with Wynonie Harris. "He's generally satisfied to hit the blues circuit," says Maurice. "I guess I intend to do that too. I'd rather go the hard way, I guess."

A JAZZ SINGER IS A HUMAN BEING TOO. CLEO LAINE LIKES DOGS, GARDENING, NICE CLOTHES AND A GLASS OF ALE. LIVING IN A LONDON FLAT MAKES OPEN-AIR LIFE REMOTE, BUT CLEO MAKES UP FOR IT BY FREQUENT VISITS TO NEARBY KENSINGTON GARDENS, WHERE DOGS AND GARDENERS ARE IN ABUNDANCE.

OFF STAGE

CHANGES IN MUSICAL COMEDY

by Hubert W. David

IT is surprising how much change has been brought about in the musical comedy song over the past 60 years. In 1894, burlesque was on its last legs, and the last show of this type to run at the famous old Gaiety Theatre in the Strand was "Little Jack Sheppard"—but it served to introduce Seymour Hicks and Ellaline Terriss, who, as a young couple, were destined to become King and Queen of musical comedy—the "new" fashion, then, in show business.

The very first so-called musical comedy was "The Shop Girl," with music by Ivan Caryll (a Belgian whose real name was Tilkin) and additional numbers by Adrian Ross and Lionel Monckton. Caryll became musical director of the Gaiety, and all these names played a great part in the evolution of this new style in stage production.

Famous impresario George Edwardes had found a new medium to "sell" his stars, and he took famous artists from the Music-hall stage and, within a few weeks, had them playing in song and dialogue in the new West End style.

It was much for the musical comedy songs of the period that they are still remembered today, such as "The Gaiety Girl," "The Circus Girl" and "A Runaway Girl" all produced their own particular hits. It was, however, the illustrious Gertie Millar who took the Gaiety lead in a new medium up to the heights, and when she married Lionel Monckton the tunes rolled from his pen in an ever-increasing stream.

In 1903, the Gaiety was rebuilt—in the incredibly short time of four months. A new era for the song, musical comedy had dawned. For with new lighting and stage plant, the character of the shows had changed—and with them the songs themselves. We still had the old ten team, Ivan Caryll and Lionel Monckton, supplying the music; so in rapid succession the hits came from "Our Miss Gibbs," "The Girls From Gotenburg" and "Floradora," which brought Charing Cross Road composer Leslie Stuart the record in music, a musical show writer.

By 1910 there was a tendency for musical comedy to give way to revue, and many of the shows were a mixture of the two.

Hence sophistication began to creep into the lyrics of the songs, but by the time we reached the late twenties the *romantic* musical had made its appearance, and on the horizon loomed a magic figure of melody—Ivor Novello, who stormed Drury Lane theatre with his glamorous Night," "Crest Of A Wave," "Careless Rapture" and "The Dancing Years."

From these shows came his world-beaters, "Shine Through My Dreams," "I Can Give You The Starlight" and "Waltz Of My Heart." Novello continued to hold the public's imagination until the very day of his death, while still playing in his own fabulous success, "King's Rhapsody," which itself produced the terrific hit, "Someday My Heart Will Awake."

From 1900 up to the beginning of World War II, every musical show produced at least one song that was a national hit. It was obvious that a musical show's publicity was its music, and every producer counted on finding at least one hit song in the show.

Richard Rodgers and Oscar Hammerstein II have changed all that.

Of all the musical plays they have written, only one, Oklahoma, produced a hit tune, "Carousel," "South Pacific" and "The King And I" all have wonderful scores—but have not provided a really commercial song better than them.

Today musical comedy, as we knew it, has become a play with music and has donned the mantle of fantasy.

As for the melodies—well, the composers couldn't care less whether you whistle them or not!

TOP TUNES

THIS copyright list of the twenty best-selling songs for the week ended June 19, 1954, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

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2. HAPPY WANDERER (P) (2/-) ..... Boosey
3. FRIENDS AND NEIGHBOURS (B) (2/-) ..... Michael Reine
4. HEART OF MY HEART (A) ..... Francis Day
5. THE LITTLE SHOEMAKER (P) (2/-) ..... Bourne Music
6. WANTED (A) (2/-) ..... Harms-Connelly
7. I GET SO LONELY (A) .. Maddox
8. SOMEONE ELSE'S ROSES (B) (2/-) ..... John Field
9. DON'T LAUGH AT ME (B) ..... David Toff
10. LITTLE THINGS MEAN A LOT (A) ..... Robbins
11. CHANGING PARTNERS (A) ..... Robert Mellin
12. CROSS OVER THE BRIDGE (A) ..... New World
13. IDLE GOSSIP (A) (2/-) .... Bron
14. BIMBO (A) ..... Macmelodies
15. YOUNG AT HEART (A) Victoria
16. SUCH A NIGHT (A) .... Sterling
17. THE BOOK (B) (2/-) .. Kassner
18. MAKE LOVE TO ME (A) .. Morris
19. I SEE THE MOON (A) Feldman
20. GARA MIA (B) (2/-) .... Robbins

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Fiends in Archer St!

I HOPE the MELODY MAKER will make some comment on the article which appeared in the *People* last Sunday.

The article, written by a Mr. Duncan Webb, was called "Dope Street." Its subject was Archer Street.

As a working musician who frequents Archer Street, I can tell Mr. Webb that his article was a gross exaggeration of the facts.

We know only too well that a certain few take and deal in drugs. But certainly not on the scale described in this article.

Business for dance bands is not so good these days; and this exaggerated nonsense will not improve it. Unfortunately, the respectable majority will suffer.—*Doug Carter, London, N.W.1.*

★ *This is one of many indignant letters received on this subject. The* MELODY MAKER'*s viewpoint is expressed on another page.*

I MUST thank the MELODY MAKER for publishing the excellent and common-sense articles by Jack Payne. That on the Musicians' Union was particularly gratifying as it confirmed our views about this ridiculous "Union."

Jack Payne revealed that he paid his cornerman £75 a week. That, today, would be worth about £200. Yet how many musicians receive anywhere near that figure in these days of unemployment?

Too much trade unionism in an artistic field is detrimental. It tends to bring the top-line artist down to the level of the lowest.

As for the inferior musician, he need not starve. He could be better employed in some other capacity.

The enrolment of the musically illiterate into a Musicians' Union is ridiculous. Jack Payne is so right.—*Jack Brierley, Preston.*

Nonsense

I HAVE never read such utter nonsense in the whole of my life as Jack Payne's article on British bands in Variety.

Mr. Payne seems to have ignored the tremendous success of the greatest band in Europe—Ted Heath's. Ted has not only filled the London Palladium on every appearance, but has packed every Variety theatre all over Great Britain at every performance.

There is no need for showmanship with this sort of show. The fans don't want it, they want good music.—*D. N. Butcher, London, N.W.10.*

MAILBAG

OLDER members of the music profession say that the standard of music and musicianship today is inferior to that of the pre-war days.

I am too young to be able to draw a comparison. But today's standard of musicianship is certainly low.

Is this the main causes, I think, is the dreadful occupational disease with which we are now afflicted; namely, doubling.

Jack Carter's amusing piece in last week's issue of MELODY MAKER prompted me to investigate this epidemic. After months of study I find that to obtain any work at all through the "Engagements Wanted" columns you have to double several instruments, play some sort of type of music you hate, and very possibly perform a vocal act.

Versatility counts for more than efficiency. To have both you would have to practise about 20 hours a day.

In addition, it is almost a physical impossibility to reach a perfect standard on more than one instrument.

The embouchures of the saxophone and clarinet are totally different, and it is impossible to obtain complete finger freedom on such dissevrant types of instrument as the saxophone and the violin.

The muscles of the wrist, fingers and forearm play an entirely different part in the use of each instrument.

I wonder how many bookers and agents have considered the frustrations and agonies of mind suffered by players forced to become suddenly versatile in order to obtain work?—*Barry Saipe, London, S.W.1.*

'Versatile' jazzmen

WHY do jazzmen try to be so versatile these days? Take Whit Monday's "traditional" concert at the Festival Hall, for example.

The programme contained such references as "So-and-So, although playing with a new Orleans group, is equally at home playing Bop." The music carried the theme further.

Everyone on the platform was a fine musician; that we agree. But they weren't jazzmen.

Exceptions were Chris Barber's Jazz Band, Ken Colyer, Johnny Parker, Bruce Turner and Alex Welsh.

Among the rest was the Michel Attenoux band from France, which played a "Perdido Street Blues" that sounded like "Intermission Riff."

However, I must say that the Chris Barber band, which appeared at the Whit Monday show, appears to be the best traditional band in the country at the moment.—*R. A. Carroll, Worthing, Sussex.*

New outlook

I WAS pleased to see that Maurice Burman gave such a good review to the new Don Rendell group last week. Don has a fine-sounding unit here with a different outlook to most.

So many bands these days arrive amid publicity hand-outs and ballyhoo, and turn out to be just a bunch of individual musicians playing the usual stuff.

But Don Rendell's men seem to have something their leader has: sincerity, and an obvious pride in their craft.—*G. Elliott, Fleetwood, Lancs.*

BBC jazz

LOOKING through the *Radio Times* we see nothing but Ted Heath, Jack Parnell, Tony Kinsey, week after week.

Why doesn't the BBC give us more of the real jazz; bands like Ken Colyer, Lyttelton, Saints, Randall and Phillips?—*G. Eckersall, Little Hulton, Lancs.*

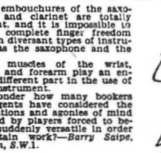
Mulligan Fair

THE Gerry Mulligan Jazz Fair is over. It was the Gerry Mulligan Jazz Fair, wasn't it?

I heard somewhere that they were having some traditional concerts in Paris. But you wouldn't have known it from the BBC.

Surely, to some, Albert Nicholas is a greater jazzman than Mulligan?

And surely Jonah Jones would have been an interesting man to have heard, if only for his rarity?—*Ralph M. Laing, St. Andrews University Jazz Club, Kilmarnock.*



The NJP might just as well have added Sir Adrian Boult and Victor Silvester to the bill, and made our "traditional jazz" concert complete.—*P. A. Smith, J. J. French, H. Dorin, Ilford, Essex.*

Traditional?

THE NJP should try to book traditional bands for its traditional concerts.

However, I must say that the Chris Barber band, which appeared at the Whit Monday show, appears to be the best traditional band in the country at the moment.—*R. A. Carroll, Worthing, Sussex.*

IT BOILS DOWN TO PLAGIARISM

says Jack Payne

continued from page 3

which sell equally well on both sides of the Atlantic. Could the reason be any other than the recognisable style of the Mantovani Orchestra and the ideas that lend it personality?

It might possibly be put forward that unless a bandleader adhered to the conventional instrumentation and sound, the "wide boys" of our profession—the people who judge one band purely on the established standards of another—would set up a cat-call. Music critics might label the band "corny," too.

Let them. I say!

And let any bandleader who has the nerve, the temerity, to be enterprising, stick to his guns.

Atrocious

He should be encouraged by the BBC. I think, in fact, that with the latterday progressive attitude of the Corporation real encouragement would be forthcoming. I am quite sure that the general standard of many of our bands is a source of embarrassment to the BBC.

But what happens when some rare individual sets out to do something fresh? Not long after my meeting with Frank Weir, he phoned me.

"I've just made a record," he said "I've taken your tip and tried to get a different sound on it."

As you know, he played soprano sax against strings, voices and rhythm. I put the record in my BBC programme and, as I expected, it enjoyed immediate reaction from the public.

You would think that there might be some moral code to prevent people in the same business from cashing-in on the success of a confrère. But not since the appearance of that Weir record, I've heard at least two other bands following the lead.

That is a practice which I deplore.

If copying instrumental ideas is bad, then making note-for-note duplicates of arrangements is a crime. We all know how widespread it is, too.

Let's have a look at the situation.

In America, bands tend to carry their own arranger or arrangers, and thus avoid sameness. Then, again, rates of pay are higher. One arranger can earn so much from one band that he isn't driven to work for all and sundry.

Not so over here.

We have a small coterie of men who orchestrate for most of the top bands. They work hard, often into the small hours, turning out a "special" for this band, for that band. Most of these men are influenced by American ideas; that means that their work has a similarity in style to orchestrations used by the better known American bands.

And these "sounds" are very much in demand. "Do me something in the style of So-and-So" demands the commissioning bandleader very often. Another bandleader has like tastes. So he gets the same treatment.

Even when this doesn't happen, the arranger (turning out scores as fast as he can) is a slave of the time. Ideas in these circumstances tend to get used over and over again.

Is it any wonder that our bands have an appalling sameness?

Then there are the bandleaders, who supply so-called "specials" for radio and records. They are orchestrations that can almost be regarded as second-hand. Choruses played well with individual style and intonation can be a bigger artistic and financial success than abortive attempts to sound clever—especially if they make a band sound like the next one.

Recently, I've heard bandleaders—important bandleaders—whose bands play very accurate copies (no compliment intended!) of the arrangements of others. These are played both on the air and on records, with no acknowledgement in any shape or form.

This is a shocking practice—nothing short, in my opinion, of downright stealing. It wouldn't surprise me if it were legally actionable.

Short-sighted

To me, it is symptomatic of the lack of integrity, lack of pride, and short-sightedness that are prevalent in the business today. How can we achieve any sort of real originality before this kind of thing is eradicated?

I see no harm at all in playing another band's arrangement, provided permission is obtained and credit is given in an honourable manner.

I just can't stomach the effrontery of the big-name plagiarists.

I was with a recording executive listening to a name-band broadcast not long ago. How he chortled when he heard a note-for-note copy of the record of a rival concern. But you should have seen his face during the very next number. It was a blatant copy of one of his own discs!

Soloists must take their share of the blame. They listen to records of an American or British star and set him up as a model. Tone, style, phrasing—all are copied faithfully.

Can't these people see the obvious? It is that a copy can never be anything but inferior.

Why doesn't the BBC give us more of the real jazz; bands like Ken Colyer, Lyttelton, Saints, Randall and Phillips?—*G. Eckersall, Little Hulton, Lancs.*

Surely, to some, Albert Nicholas is a greater jazzman than Mulligan?

And surely Jonah Jones would have been an interesting man to have heard, if only for his rarity?—*Ralph M. Laing, St. Andrews University Jazz Club, Kilmarnock.*

Second-hand

Since it happens, of course, is that the bandleader, feeling that an instrumentalist is on the job, feels that he can regards an arranger within the band as a source of free arrangements.

Let me say that that man—if he can do a good, original job for the band—is worth his weight in gold to the bandleader and to the band as a whole. He should be encouraged to work at it full-time, still on the regular payroll. As an instrumentalist he can be replaced fairly easily. A wise leader should encourage the budding arranger to think that he has found an alternative to a highly lucrative new career.

In any case, I contend that it is better for a band to play choruses than to keep on using play staff arrangers who are there to supply practically every band. These men just can't be expected to vary their styles to meet individual requirements, and at the rate they are churning out orchestrations.

And if ideas dry up (as they must, all too frequently!), then there is just very convenient stock of American records at hand, a wealth of "inspiration."

Perhaps these people are not to be blamed. They have a living to make.

Nonetheless, it is a terrible—a frightening—state of affairs.

HOW CAN WE POSSIBLY GET ORIGINALITY WHEN THE HAPPY PENNY AS A ROUTINE WITH OUR BANDLEADERS COMPLACENTLY ACCEPTING IT?

Don't tell me that there aren't enough good arrangers to go round. It is up to the far-seeing bandleader to seek out and foster talent within his own organisation. In most cases, that talent is to be found *within the ranks of his own band.*

Next week

Jack Payne writes about THE CRITICS

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Champs of ring and ballroom

"Ladies and gentlemen: on my left . . . " the Music Masters, from Barrow-in-Furness, winners of the West Lancashire District Championship, held at the Marine Hall, Fleetwood, last Friday. Offering congratulations (l. to r.) are judges Maurice Burman and Dill Jones (who stepped in for Les Evans, who was indisposed), and surprise guests Diana Coupland and Monty Norman. Receiving the trophy is Music Masters' leader Eric Coward. Jess Greenough and his Orchestra, from Leigh, and the Ray Austin Orchestra, from Preston, tied second. Best musician was Music Masters bassist Jack Kitcher. Full results of this Contest, and details of future District Championships, are given on page 9.

"Ladies and gentlemen; on my right . . . " ex-world flyweight champion Terry Allen sings with the resident group at the newly opened Modernaire's Club in Greek Court, Soho. Seen accompanying him (l. to r.) are Couboy (bass), Dave Smallman (drs.), Flash Winston (pno.) and Dennis Rose (tpt.).

DAVID ROSE TO AIR WITH SHOW BAND

DAVID ROSE — famed British-born composer of "Holiday For Strings" — arrived in London on Wednesday for a short holiday.

He is already scheduled to take part in two broadcasts. Tomorrow (Saturday) he is on "In Town Tonight," and on Monday next he guests with the Show Band.

"I may do one or two other things," David told the MM. "I have some music with me. But I am to spend a lot of time looking around the junk shops. Tomorrow I'm going to Shepherds Bush market."

TV difficulties

The world-famous composer is a model locomotive enthusiast and will shop for spare parts.

After a short stay in this country, David will visit France and Italy, where he will be featured in disc-jockey shows.

At the end of July he reports for duty in Australia on the Robert Newton film, "Long John Silver." Shooting has already started. Rose will write the background score and conduct the Australian Symphony Orchestra.

For the past two years his activities have been largely confined to television.

Presentation of orchestras in that medium is very difficult.

David Rose.

Viewers don't take much interest in long shots of a bunch of instrumentalists. And there seems to be a limit to the tricks that can be devised to get them over visually. Sure, you can pan the camera around the sections, have the conductor leering into the lens. But that's pretty stuff now.

"The Sauter-Finegan Band was on recently. It has a couple of drummers who play a range of percussion instruments — rush from one to the other—sort of Mickey Mouse effects. But even that won't keep the TV public amused for long.

"I'm going to try something so simple that it may score when I get back. We do a thing called the Pasadena Pops. Play out on the race-track. There are tables to seat 500, room for three or four thousand others behind.

"The last half-hour will be televised, but we won't rig anything special for that. No playing to the cameras at all. If the vocalists trip on the way to the microphone, too bad. That kind of thing happens at a concert. We'll keep the real atmosphere and hope that viewers will catch some of it."

Rose was emphatic that British bands have made a big impression on the American record public.

"And even the man in the street now realises that your recording quality is superior." Biggest name among our units out there is still Mantovani.

David Rose does not feel that he is likely to produce another "Holiday For Strings" — I doubt it. I'll be that lucky again!") The pop standard started out as his personal piano party piece. When it was scored for orchestra he called it "Monotony For Strings" ("It's the same thing over and over"). Composer Harold Arlen renamed it.

David Rose was born in Little Holloway Street, London. "On an earlier visit here I went to look it up," he says sadly. "It was bombed out."

NEW DIXIE BAND MAKES DEBUT

A new Dixieland band led by trumpeter Alex Welsh makes its début at the London Jazz Centre this Sunday.

Alex will front Dave Kelr (tmb.), Roy Witham (clt), Pete Appleby (drs.), Danny Coffey (bass) and Alan Root (pno.).

JOE SAYE BEREAVED

Simon Shulman, father of pianist-leader Joe Saye, died last Thursday week in Glasgow. He was 57.

PALLADIUM DENY BOOKING OF SUGAR RAY

A FRENCH newspaper report that ex-middleweight champion Sugar Ray Robinson would appear at the London Palladium has been denied by a spokesman of the theatre.

"We know nothing about it," he said.

The boxer is now starring in cabaret in Paris. He switched to his present comedy-dance routine when he retired from the ring a year ago.

In what is described as "one of the biggest, splashiest, highest paid deals in theatrical history," Sugar Ray made his showbusiness debut at New York's French Casino at a reputed figure of $12,500 a week.

The appearance signalled a flood of publicity pictures showing Sugar posing with chorus girls, mayors, columnists and musical personalities — among them Lionel Hampton. It is reported that Hamp and Cozy Cole helped Sugar Ray with his routines.

Two new trumpets at Aquarium

Trumpeters George Burt and Buddy Thompson have joined Des Williams's Band, resident at the Aquarium, Brighton.

They respectively replace Jimmy Venn, who has joined Johnny Dankworth, and Mickey Means, now with Vernon Adcock.

Quebec trombone

Trombonist Frank Marriott has joined Jimmy Cummina's Band at Lyons Quebec Café. He replaces Frank Jones, who recently joined Billy Ternent.

PROVINCIAL ROUND-UP

Pianist Tommy O'Leary is MD of the Louis Freeman Octet, which appears at the Astoria Ballroom, Glasgow, fronted by altoist Bobby Hamilton.

•

Tenorist Dave Love is leading a trio at the Chateau Palace Hotel, Jersey. It is completed by Bill Maddon (pno.) and Tommy Clyde (drs.).

•

Sid Phillips and his Band appear tonight (Friday) at the Tocadero Ballroom, Derby. He booked are Jack Parnell (July 9), Mick Mulligan (17th), Vic Lewis (23rd), Norman Burns (31st), Johnny Dankworth (September 3) and the Squadronaires (24th).

•

A further series of jazz concerts at the Empire Theatre, Cleethorpes, commences on July 5. First attraction will be the Saints Jazz Band.

by Jerry Dawson

Wolverhampton bandleader Bill Hawthorne is playing every Sunday at the Mount Hotel, Tettenhall, Wolverhampton.

•

Pete Gunster, lead trumpet with Sid Millmot at the Ritz Ballroom, Manchester, joins the augmented Phil Tate orchestra for two weeks at Hammersmith Palais from July 12, when Lou Preager takes a holiday.

•

Eddie Lorne has left Tommy Smith at the Savoy Ballroom, Oldham, to join Raymond Woodhead at Ashton Palais. Newcomer to the Tommy Smith band is 16-year-old vocalist Molly Pritchard.

•

Drummer Maurice Roberts leads his quartet at the Osborne Hotel, Torquay, every night except Monday, when he appears at Paignton's Park Hotel. Completing Maurice's outfit are Roger Selves (pno.), Roy Walton (alto., clt., gtr.) and Ted Richardson (bass).

•

Johnny Devlin (base) has joined Bill Neil at St. Andrew's Halls, Glasgow, replacing Bill Wallace—still another Scots musician to join the Canadian Army.

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'STEEL-JAW' BARRIGO RETURNING

DON BARRIGO, onetime Lew Stone sax star who had his hip-bone connected to his jaw-bone, is returning to London from Johannesburg for a two-day visit early next month.

Don, who reported on Johnny Dankworth's triumph in Jo'burg in last week's MM, is making a round trip for the *Jewish Herald*. He is writing a series of articles that will include a coverage of the Jazz scene in Israel.

Journalling the MM, Don says: "I'd like to do a guest spot on TV or radio with one of your top bands during my stay in Town."

He cracks: "Don't you think that 'The Man with the Steel Jaw' making a comeback after a complete bone-graft, a good gimmick?"

Blowing again

Don is referring to the rare operation he underwent in South Africa last year, when part of his hip-bone was fixed to his cracked jaw by means of silver splints.

He had to give up the sax for some months, but, he says: "My playing is now well up to scratch. And this when I'd been told that the ailment that has hit only 12 people the world over would prevent me from ever blowing again."

Back in the early 'thirties, Don played with Joe Venuti and Louis Armstrong when they visited London and with practically every name band in Britain, among them Lew Stone, Maurice Winnick and Nat Gonella.

He left for South Africa in 1946 and has been resident in that country ever since.

Beavers leader is bound for Canada

Bill Arbuckle, junior, late of the Beavers Dance Orchestra, Glasgow, sails on Monday next for Toronto, Canada, where he intends to settle.

Inveterate challengers for the All-Britain, the Beavers jumped the first hurdle of the 1954 Contests season by annexing the recent Midlothian and East Scotland title for Edinburgh.

The band will remain in existence, and the new MD and business manager is trombonist Edwin Johnson, who joined the band over two years ago.

'RINGMASTER' WELLER

Bernard Weller is to conduct the band for the summer circus at the Hippodrome, Great Yarmouth.

'Go to S.A., young man'—Dankworth

Johnny Dankworth catches his 'tail' in his London following his tour of South Africa.

JOHNNY DANKWORTH, conquering hero of the South African tour, believes that other British jazzmen could follow the jazz trail he blazed so successfully last week.

Interviewed by the MELODY MAKER immediately upon his return last Monday, Johnny said: "The only chance for British Africans have of hearing live jazz is at the night clubs. And their prices put them out of the reach of the average jazz fan.

Open arms

"People had told me that I would be given a big reception, but it surpassed my most hopeful expectations. I believe that other British jazzmen would be equally acclaimed. And any musician who might care to emigrate there would be welcomed with open arms.

"There is plenty of first-class work in the hotels and night clubs of Durban and Johnesburg.

Johnny pointed out that South African musicians have much better living and working conditions than those in Britain. Practically every musician has his own home and car.

"There are some ton-class jazzmen in the Union," Johnny adds. "I particularly liked tenorist Bobby Chalker, who in good company, would become a sensational soloist."

Bassist Bobby Hill and drummer Lee, who accompanied me on tour, would be good enough for any band.

"Dave, who emigrated from Britain just after the war, has a style and technique Bobby Hill has been in SA for two years, quite remarkable solo.

"Considering that their contact with the outside musical world is only through the medium of records, the South African musicianship is very high.

"Biggest British record sellers to be the Ronnie Scott and Lyttelton bands. I was pleased to see most of the recordings I saw with the Seven on sale, but I didn't see any by my present Quintet.

Questioned about a return visit, Johnny said: "I hope to do this next year's time. In spite of my success, it will be impossible to take my band to the very heavy travelling involved. "I would, however, like to take the opportunity of thanking Bernard and Dave Lee, not only but all those who made my visit so enjoyable and happy."

Cugat and Abbé may visit Town

Abbé Lane in a scene from Universal-International's "Ride Clear of Diablo."

THE sponsors of the lavish Xavier Cugat Show — which stars Cugat, actress wife Abbé Lane, and includes 45 American artists—want producer Bert Wilcox to book the show for London after its tour of Spain, Italy and France, which starts on July 1.

But Bert Wilcox, who is in Spain at the moment, writes to the MM:

"I am turning the offer down. I can visualise no profit. But I can possibly try for personal appearances for Cugat and Abbé Lane.

Eve Boswell wanted

"Advance publicity makes the show look very good. I think it will go down very well in Europe. It's very colourful and has terrific costumes.

Cugat and his wife have just signed a contract with Columbia Pictures under which they will make two starring pictures this year.

The Syndicate, a gangster drama named "Chicago" Cugat's next Columbia Pictures release, will go before the cameras when the European tour is over and he returns to the States at the end of their tour.

Commenting on the popularity of British artists in Spain, Bert singles out singer Eve Boswell for special mention.

"Eve is the most popular commercial singer out here," he says. "Her records can be heard several times daily on the radio, and include an LP just issued on the Alhambra label.

"I have had several inquiries for her to appear out here. When I return to London, I will go into this more fully."

Housewarming at Macmelodies

A "housewarming" for members of the profession will be given on July 8 by Bill Phillips, newly appointed General Manager of Macmelodies Music Co., to celebrate the firm's promotion from a minor subsidiary of Peter Maurice Music Co. Into a major publishing concern.

Bill retains the post of General Managership of Leeds Music, which he has held since that company's inauguration in 1946.

BEADLE CHANGES

Three recent changes have been announced in the Len Beadle Orchestra.

Ron Lechmere (tpt.) takes over from Ted Thornley, altoist Dave Daniels comes in for Bernard Dodd, and drummer Roy Norvill fills the vacancy left by Trevor Glennoy, who has joined Geoff Sowden.

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Stars shine in 'Blackpool Nights' show

"BLACKPOOL NIGHTS"—annual party-piece of the BBC in the North of England—returns next Wednesday (30th), when the first of this summer's shows will be aired and heard each Wednesday at 8 p.m. in the Light Programme throughout the holiday season.

First line-up

The first programme will be recorded in Blackpool next Tuesday and will include David Whitfield, the Hedley Ward Trio, and NVO trumpet star Ernie Watson.

The Northern Variety Orchestra, conducted by Alan Alsworth, will normally accompany the show. But as the boys are on annual leave at present, the first programme will feature Danny Walters conducting the orchestra basically that of Raymond Woodbridge at Ashton Palais, with strings.

Stars to come

Among artists scheduled for future programmes are Anne Shelton (July 7, August 31), the Kordites (July 14, August 18), David Hughes (July 21), Hedley Ward Trio (July 2, August 25), David Whitfield (July 28, August 18), Eddie Calvert (July 28, September 15), Eve Boswell (August 11, September 8) and Max Geldray (August 4).

Mary Lou and the Duke and Duchess

PARIS, Tuesday. — Mary Lou Williams, who took over at the Boeuf sur le Toit after Garland Wilson's death, played for a private party of the Duke and Duchess of Windsor last Saturday night.

"I found them very charming," she told the MM.

Mary Lou enthuses over British singer-pianist Maurice Allen, who was at one time with Jack Parnell and Felix King.

"I think he is a wonderful pianist and singer," she says. "I have persuaded M. Henrion (proprietor of the Boeuf sur le Toit) to hire him, so he'll be working in Paris as soon as he leaves the Parisian Room shortly."

He sang with Kenton . .

A sad memento of a recording date by the Hanna Band. Jay Johnson is in the centre.

Fierstone waits for the 'Si, si'

The possibility of ex-Skyrockets drummer George Fierstone taking his six-piece band to Barcelona for a short season seems to be dwindling.

"I did the audition some weeks back," said George, "and everyone seemed happy. Then, silence. I guess they must be working on the old manana system out there."

Meanwhile, George is continuing with his extensive gig connection. Tomorrow (Saturday) he plays in the pit at the Scala, W., for the finals of the National Amateur Bodybuilders' Association's 1954 "Mr. Universe." Event: on Sunday he is at the Dorchester.

NEWS in BRIEF

SIDNEY BECHET has left hospital in Paris and is convalescing. He may play at the Vieux Colombier in Juan-les-Pins in August.

•

The Bert Courtley Sextet makes its London debut at the Flamingo on Wednesday.

•

Modern pianist Lennie Metcalfe is to accompany Gerald Adcock in his Variety in Guernsey and at Margate.

•

Billy Eckstine may be the subject of a recorded interview by Denis Preston on BBC "Music Goes Round" programme on July 22.

•

Veteran MM contest winner Fred Hedley has climbed a resident berth for three nights a week at the Lord's Clubs Ballroom in Tooting High Street, London.

•

The Ken Moule Band and Tony Kinsey Trio make a one-night appearance at the Nottingham Astoria on July 23.

•

Roger Moffat, BBC announcer in the North Region, who is closely associated with the BBC Northern Variety Orchestra, was injured last Saturday when his motor-cycle crashed in Manchester.

•

Alex Sutherland, trombonist with Freddy Randall, was married last week to Miss Daphne Brodie in Elgin, Scotland.

•

Lynnette, wife of drummer Kenny Barnes, gave birth to a son, to be named Kenton Grant, last Saturday.

SLUR ON THE PROFESSION

BY THE EDITOR

WHAT action has the Musicians' Union taken to counteract the disgraceful slur against the dance music profession published in *The People* last Sunday?

What steps are they taking to refute the damaging suggestions that Archer Street, *because it is the haunt of dance musicians*, has become the haunt of dope-peddling racketeers? "Dope Street," *The People* article calls it.

NOTHING!

What has Hardie Ratcliffe done to deny the implication that musicians are openly buying dope there, in order to be able to play better jazz in what are termed bebop clubs—and thus spreading dope-taking habits among their fans?

The answer is—nothing!

The Union, whose duty is not merely to maintain a minimum scale of wages but also to protect the reputation and respect of the musicians it professes to represent, has shrugged off this gratuitous attack upon the entire jazz-playing profession and left the smear upon its members to stick.

Is the Union too busy to act? Too timid? Or does it perhaps think that such statements, made to a readership of over four million people, are of insufficient importance to warrant reply?

Does it perhaps think that the statements are unanswerable? That the Musicians' Union does in truth represent a body of persons containing, in the words of *The People* article, "more marijuana addicts than in any other single profession"?

Or is the subject, like so many others, to be put upon the agenda for future discussion this year . . . some time . . . never?

Let us agree that a tiny minority of the thirty thousand members of the Union has ventured to find out what effect dope-taking has upon its music—and has been seized upon by the national Press as symptomatic of the entire profession.

But let us agree too that these have been shunned by every reputable bandleader, promoter or club owner and exposed in the columns of this newspaper.

SMEAR

We who know the facts, who have known the profession since its infancy, in a manner in which the writer of *The People* article manifestly does not know it, abhor these smear-the-jazzman tactics, termed here an important contribution towards solving a problem that nags at thousands of anxious parents."

They may sell papers to the ignorant thousands who have never met a dance musician, but they only succeed in casting doubt, in the minds of those who know better, on similar newspaper "revelations."

They do something more. They prove once again that, in the matter of Press Relationship, the Union is still in the toddling stage.

Let the Musicians' Union wake up! Let it realise that, if nothing else, its own livelihood is at stake.

SPEAK UP!

If such newspaper smears are allowed first to be contemplated by Fleet Street editors in search of sensationalism, and then published without official Union reaction, the whole profession will lose respect; the bargaining powers of the Union will be lessened just so much; the Union itself will begin to disintegrate, and its officials forced to return to the humble ranks from which so many of them sprang.

Running a union of musicians does not merely consist of keeping Johnnie Ray's drummer out of the country. It consists also of making the world at large aware that the men who supply the country's music are decent, talented, hard-working people doing an extremely important job of work.

JAY DIES IN CAR CRASH

JAY JOHNSON, 26-year-old ex-Kenton vocalist, was killed here on June 13 in a motor-cycle accident.

Johnson left Kenton when Stan Kenton disbanded his aggregation in March this year. He joined Ken Hanna, ex-Kenton trumpet star, when Ken formed his own powerhouse group and recorded with him.

He shared vocal spots in the Hanna outfit with 18-year-old Shirli Bonders.

Jay had been making several moves in Hollywood just before his death, and a deal had been completed which would have launched him in films but for his fatal accident.

The MM picture (left) was taken at the last recording of the Ken Hanna band. It shows, left to right, arranger Ed Loe, Jay Johnson and Ken Hanna.

Parnell refutes Phil Seamen rumour

The MM phoned Jack Parnell before he took the stand at Green's Playhouse Ballroom on Wednesday night to establish if there was any truth in strong rumours that drummer Phil Seamen was joining the band.

Jack told the MM: "I know nothing about it. Phil hasn't handed in his notice, or said anything about leaving to me."

Three weeks ago, it was rumoured that Phil might be joining the Show Band as an additional drummer.

DEUCHAR

From Page 1

cians on the British jazz scene."

"He's got everything," Ronnie enthused.

Jimmy, whose early experience had largely been confined to Scottish palais bands, first made his mark in jazz circles with the Johnny Dankworth Seven.

He subsequently played with Geraldo and Jack Parnell before joining Scott.

A tentative offer has been made by Scott to Bert Courtley, of the Ken Mackintosh Band.

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RECORD REVIEWS

FATS WALLER (LP)

Hallelujah, I'm A Bum; She'll Be Coming Round The Mountain; Frankie And Johnny; Hand Me Down My Walking Cane; Swing Low, Sweet Chariot; Deep River; The Lord Delivered Daniel; Go Down, Moses. (All trad.) (All V by **Fats Waller**) **(London AL3521—27s. 3½d.)**

Waller (organ). Believed to have been recorded privately, 1938. USA.

HERE are eight new sides with Mr. Waller playing and singing folk songs and spirituals—unusual material for him.

He plays the Hammond organ on all of these, and it is safe to say that he made it behave as no other man did. Perhaps the reason is because Fats loved the organ in preference to the piano. He was really able to make the colossus swing.

JAZZ by Sinclair Traill

He could extract a variety of sounds such as no other jazz organist dreamed was possible. He was a master of light and shade, and his expressive voice followed his shadings with remarkable ease.

His material here is evenly divided between folk songs and spirituals, and he keeps them all going with rhythm as the basic ingredient.

The lyrics, as is usual with him, are often altered or improvised, and I certainly know no better version of "Walking Cane" than Waller's own to the last chorus.

If you are a Waller fan this LP will delight you, but I think the appeal of this record will extend far beyond the range of our chosen music.

★

FATS WALLER AND HIS RHYTHM (EP)

Mamacita (c); **Swinga-Dilla-Street** (b); **I Believe In Miracles** (V by **Waller**) (a); **Let's Get Away From It All** (V by **Waller**) (d). (Am. Victor E3-PW-1242, -1243.) **(HMV 7EG8022—9s. 3½d.)**

(a) (Am. Victor OA.067066)—**Waller** (Hammond organ); **Gene Sedric** (clt., tnr.); **Bill Coleman** (tpt.); **Al Casey** (gtr.); **Charles Turner** (bass); **Harry Dial** (drs.). 5/1/33. Camden, New Jersey, USA.

(b) (do. OA.044597)—**Waller** (H. organ); **Sedric** (clt., tnr.); **John Hamilton** (tpt.); **John Smith** (gtr.); **Cedric Wallace** (bass); **Slick Jones** (drs.). 12/1/40. Chicago.

(c) (do. OA.053794)—As for (b). 2/1/41. Chicago.

(d) (do. OA.062766)—**Waller** (H. organ); **Casey** (gtr.); **Jones** (drs.). 20/3/41. USA.

(Details supplied by Edgar Jackson)

MORE organ from Mr. Waller, this time in company with his swinging little band.

None of these tracks has ever been issued here before, and they are fine ones to have—particularly the first on each side.

"Mamacita" gives us an opportunity to hear what an exceptional guitarist Al Casey was. He fills in to perfection behind the thumping, swinging organ, and the whole performance has that wonderful beat known only to Fats.

"I Believe In Miracles" shows us the trumpet of Bill Coleman in most advantageous circumstances. He played much better in those days before he got bitten by the modern bug, or was it that playing with the fabulous Fats inspired him to greater things? I don't know the answer to that one, but I do know his trumpet here in company with the organ is very satisfying.

The other two sides are little behind the two mentioned. All have beat, and all are extremely enjoyable.

★

LOUIS ARMSTRONG AND HIS HOT FIVE (EP)

Muskrat Ramble (d); **Cornet Chop Suey** (c); **Gut Bucket Blues** (b); **Yes! I'm In The Barrel** (a). (Columbia TTCO.32, TTCO.33) **(Columbia SEG7514—9s. 3½d.)**

(a) (Am. OKeh 9485A), **(b)** (do. 9486A)—**Armstrong** (cornet), **Johnny Dodds** (clt.); **Kid Ory** (tmb.); **Lil Armstrong** (pno.); **Johnny St. Cyr** (bjo.). 12/11/25. Chicago.

(c) (do. 9535A), **(d)** (do. 9538A)—Same personnel. 26/2/26.

All previously issued as follows: (a) and (b) on Columbia DB2978; (c) and (d) on DB2624.

THESE four sides have been issued here, and reviewed before; let it suffice, therefore, to say that here is a quartet of the best of the early Hot Fives all banded together in convenient packaging.

There is probably a fine future in jazz for these Extended Plays. They take up little storage space; the quality is excellent; and they should be a fine method of allowing a band to extemporise for more than the cramped period of a normal 78 rpm.

In this case, the EP merely replaces two of your old 78s, but as you had probably worn your old copies flat, this way of replacing them will also save you money.

★

LOUIS ARMSTRONG AND HIS ORCHESTRA

Chicago Breakdown (Am. OKeh W80851a)

LOUIS ARMSTRONG AND HIS HOT SEVEN

12th Street Rag (do. W8086a) **(Columbia 78 DB3477—5s.; 45 SCM5118—5s. 6½d.)**

80851—Armstrong (cornet); **Boyd Atkins** (sop.); possibly also **Joe Dixon** or **Al Washington** (alto); **Stump Evans** (bari.); **Honore Dutray** (tmb.); **Earl Hines** (pno.); **Rip Bassett** (bjo.); **Pete Briggs** (tuba); **Tubby Hall** (drs.). 10/5/27. Chicago.

80864—Armstrong (cornet); **Johnny Dodds** (clt.); **Kid Ory** (tmb.); **Lil Armstrong** (pno.); **Johnny St. Cyr** (bjo.); **Briggs** (tuba); **Baby Dodds** (drs.). 11/5/27. Chicago.

(Detail research by Edgar Jackson and Brian Rust)

ALTHOUGH "Chicago Breakdown" contains some not very brilliant saxophone playing on the part of Boyd Atkins, Stump Evans, and the section as a whole, there is still plenty of room for good music.

Louis takes two spirited solos; the second, muted against beautifully recorded banjo, is a real pippin, with a most unusual tonal quality.

Listening to Earl Hines, one wonders if he had heard the composer, Jelly Roll Morton, play this number. The piano is fine but it is not typical Hines of the period, for it lacks his usual smashing attack and does, in fact, in places remind one of the playing of Jelly Roll himself.

The reverse has long been one of my favourite Armstrongs of the period. The tune is mediocre in the extreme, but the band turns it into a composition all its own. Dodds's fanciful clarinet, the sweeping trombone of Ory, and Louis's trumpet, with every note placed slightly off the expected beat, makes this a side full of joy and humour.

The last jammed all-in chorus, with Dodds's biting breaks and Armstrong making the melody quite his own, is something to be listened to for all time.

LOUIS ARMSTRONG AND THE ALL STARS

Basin Street Blues (two sides) (V by **Armstrong**) (Am. Decca 86073, 86074) **(Brunswick 05303—5s. 6½d.)**

Armstrong (tpt.); **Barney Bigard** (clt.); **Bud Freeman** (tnr.); **Trummy Young** (tmb.); **Billy Kyle** (pno.); **Arvell Shaw** (bass); **Kenny John** (drs.). 25/3/54. USA.

FOR reasons of contract it was found impossible to issue the actual film sequence from "The Glenn Miller Story," featuring Louis Armstrong singing and playing Spencer Williams's "Basin Street Blues."

With slight changes of personnel, therefore, Brunswick got him to recreate the scene, and the result is two sides of good modern Armstrong.

I don't know, but I can only presume that this was recorded as an LP, for you will find when you turn the record at the end of Part I that something is missing. Side 1 ends somewhat abruptly at Billy Kyle's piano solo while Side 2 opens in the middle of a drum solo. It is all rather strange, and seems to point to bad editing.

However, Side 1 is the part that matters. Louis plays some wonderful trumpet and sings and scats in his own inimitable style. Billy Kyle, although no Hines, exhibits a supple strength in his solo. His chorus has a neat pattern and one wonders why more has not been heard of him during the past years.

Side 2 is a mixture of bad and good. Trummy Young does not get a real chance—although what he does is exceedingly good; Barney plays in his usual immaculate fashion, and the rest is Arvell Shaw and a long and not very rhythmic drum solo.

A good disc which could have been very much better.

Pops . . . . . by Laurie Henshaw

LES ELGART and his Orchestra: *The Varsity Drag/*Rocky's Prelude (Philips PB276).—This is the first British release of a new American band which, when introduced on the air in the States (vide *Down Beat* 13/1/54), inspired a flood of enthusiastic 'phone calls that caused the station switchboard to "light up like the night before Christmas."

The article continued: "Les and his brother lead their respective sections—Les on trumpet and Larry on alto. The beat is in the Lunceford tradition of two beat.

"Larry Elgart is more precise as he explains: 'We try to get the feel of two, particularly with the aid of the guitar, so that there is clear-cut time and the dancers don't have to look for the beat. The phrasing, though, is in four.'"

The Music Corporation of America was sufficiently interested in the band to sign it up and give it "the biggest push it has given any dance band in the last year and a half."

Those with a discographical turn of mind might like to know that Les sat in the lead trumpet chair with the bands of the late Bunny Berigan, Harry James, Charlie Spivak, Muggsy Spanier and Woody Herman.

What of the Elgart band's musical rating? On this showing, I could name several British orchestras that could outplay it without being pushed.

The sax section sounds like that of the 1936 Goodman Orchestra (at least a tribute to its precision, if not to its style). The beat may be in the Lunceford tradition, but I imagine that the late and great Jimmy would hardly consider the comparison a compliment. If Lunceford's drummer had played in this turgid fashion, I think he would soon have been shown the door.

In short, by American *dance* band standards (and I am thinking specifically of Les Brown and Ray Anthony), the Elgart band fails in my estimation to measure up.

If it is popular, then I say good luck to Les in finding a ready public of so little discernment. Certainly I shouldn't want to light up any switchboards.

And Rachmaninoff's Prelude in C Sharp Minor (rechristened "Rocky's Prelude") has not been improved upon by this quasi-swing treatment.

BETTY HUTTON: *My Cutey's Due At Two To Two Today/*Banana Boat (Capitol CL14117).—In "My Cutey's Due," which dates from 1926, Betty sounds as though she is losing any voice she may have had. Despite the "Blonde Bombshell's" undoubted flair for songs in zippy vein, this effort is not representative of her best.

It could, I feel, have been delivered with far more zest by, say, Norman Brooks or our own Frankie Vaughan.

Betty adopts an appropriate accent for the calypso-styled backing—a novelty song about a native who wants to buy a passage to the good old USA as "things are not so good in San José."

Betty should go into the fortune-telling business; by now even she must have been startled by her unexpected penchant for prophecy.

Swing . . . . . by Edgar Jackson

VICTOR FELDMAN MODERN JAZZ QUARTET

****Harem Scarem** (Feldman) (Esquire R8469-3).

****Pakistan** (Feldman) (do. R8470-1). **(Esquire 10-374—6s. 11½d.)**

Feldman (vib.); **Stan Watson** (gtr.); **Lennie Bush** (bass); **Freddie Manton** (drs.). 19/3/54. London.

TWO more from the same session as Victor's "Evening In Paris"/"Kashmir" on Esquire 10-364, and the low rating is again due to the jam-jar vibes tone and recording inadequacies of which I complained when reviewing those sides (12/6/54).

It is a shame, because Victor's playing is terrific—especially in "Harem Scarem," which I can well imagine caused a display of torso twisting guaranteed to tantalise the most turgid Turk.

★

ART PEPPER QUARTET (LP)

******Brown Gold** (Pepper) (a); **Holiday Flight** (Pepper) (a); **These Foolish Things** (Maschwitz) (a); **Surf Ride** (Pepper) (a); **Tickle Toe** (Young) (b); **Everything Happens To Me** (Dennis, Adair) (b); **Chili Pepper** (Pepper) (b); **Suzy The Poodle** (Pepper) (b). (Am. Discovery D6078, D6079.) **(Vogue LDE067—27s. 4d.)**

(a)—Pepper (alto); **Hampton Hawes** (pno.); **Joe Mondragon** (bass); **Larry Bunker** (drs.). Probably early 1952. USA.

(b)—Pepper (alto); **Russ Freeman** (pno.); **Bob Whitlock** (bass); **Bobby White** (drs). Probably summer, 1953. USA.

"Brown Gold" (Am. Discovery 6001-7) and "Foolish Things" (do. 6002-4) available also on standard 78 Vogue V2237.

ART PEPPER gives us here his own specialised versions of two standard ballads and Lester Young's tickling "Tickle Toe" (first recorded by the Count Basie Orchestra, with Lester, in 1940, and issued here on now-deleted Parlophone R2759) plus five "originals."

Not all the "originals" are entirely original, though.

"Chili Pepper" is "Tea For Two" rebrewed with a dash of cayenne; "Suzy The Poodle" has the much overworked "Indiana" strain running through her pedigree.

But whether borrowed, blue, old or new—or, for that matter, fast or slow—all the items have made very adequate material for Mr. Pepper to put on record for the first time (with a group led by himself) his facile technique, smooth, light tone, comely jazz style and the other things which made him one of the most outstanding cornermen of the Kenton Orchestra.

There have been records on which pianist Russ Freeman has been more enterprising. But both he and Hampton Hawes (who plays on the last four tracks) do well both as soloists and team men.

The remainder of the supporting cast is also fine—though I thought Larry Bunker's drums rather uninteresting compared to those of the more imaginative Bobby White.

★

JOHN GRAAS SEPTET

*****Egypt** (Jimmy Giuffre) (Am. Trend T128†).

*****Pyramid** (Nelson Riddle) (do. T125†). **(London HL8053—5s. 6½d.)**

Graas (French horn); **Bud Shank** (alto); **Bob Cooper** (tnr.); **Shorty Rogers** (tpt.); **Russ Freeman** (pno.); **Bob Manners** (bass); **Shelly Manne** (drs.). 3/7/53. Hollywood.

† These are the correct Am. Trend master numbers, those on the labels being references allocated by the "London" Division of the English Decca Co.

JUST as Eddie Lang and Coleman Hawkins can fairly be said to have put the guitar and tenor on the jazz map, so can John Graas claim the same distinction as regards the French horn.

He was playing it, with Claude Thornhill's orchestra, as long ago as 1941. More recently we have heard him with other major outfits—e.g., Shorty Rogers's (HMV DLP1030) and, of course, in various Stan Kenton records.

Here he is with a group under his own name and designed to feature him much more prominently.

I don't think one can class John Graas as one of the world's great French horn players, such as our own Aubrey Brain and his son Dennis. But he is without doubt among the next best, and he has a more than superficial understanding of the modern jazz idiom.

In fact, the one complaint I have against him is that he seldom swings. And that goes for the band as a whole.

Good arranging and technically unassailable performances have resulted in a full and very pleasing ensemble sound. But there is a too-studied atmosphere about the playing and the only one who gets near to letting down his hair is altoist Bud Shank in "Egypt."

Still, as examples of the modern trend in jazz applied to very adequate tunes, these sides are interesting and well worth hearing.

★

EXCERPTS FROM LPs NOW AVAILABLE ON 78s

DIZZY GILLESPIE AND HIS OPERATIC STRINGS

Night And Day/I Waited For You (Esquire 10-363—6s. 11½d.)

Gillespie (tpt.); **Arnold Ross** (pno.); **Joe Benjamin** (bass); **Bill Clark** (drs.); and members of the strings, woodwind, etc., of the **Orchestra of the Paris Opera.** 5/4/52. Paris.

Previously included in LP Esquire 20-003, reviewed 10/1/53.

KENNY GRAHAM AFRO-CUBISTS

Beguine/Bongo Chant (Esquire 10-357—6s. 11½d.)

Graham, Joe Temperley, Eddie Mordue, Norman Fantham (tnrs.); **Don Honeywell** (bari.); **Jo Hunter** (tpt.); **Dill Jones** (pno.); **Roy Plummer** (gtr.); **Sammy Stokes** (bass); **Phil Seamen** (drs.); **Judy Johnson** (maracas); **Donaldo** (bongoes). 23/10/53. London.

Previously included in LP Esquire 20-023, reviewed 16/1/54 by Ernest Borneman.

GERRY MULLIGAN QUARTET

Lullaby Of The Leaves/Walkin' Shoes (Vogue V2225—6s.)

Mulligan (bari.); **Chet Baker** (tpt.); **Bob Whitlock** (bass); **Chico Hamilton** (drs.). 1952. USA.

Previously included in LP Vogue LDE029, reviewed 11/7/53.

BUD POWELL TRIO

Somebody Loves Me/Bud's Bubble (Vogue V2236—6s.)

Powell (pno.); **Curley Russell** (bass); **Max Roach** (drs.). Circa 1947. USA.

Previously included in LP Vogue LDE010, reviewed 25/10/52.

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10-282 TONY KINSEY TRIO with JOE HARRIOTT—Last Resort/How Deep Is The Ocean

10-283 JIMMY DEUCHAR QUARTET—Thou Swell/They Can't Take That Away From Me

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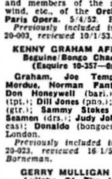

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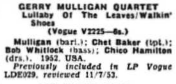

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A man and his sanfona

ERNEST BORNEMAN'S TROPICANA

IT will hardly be a secret to most readers of this column that we don't hold the average tunesmith, whether of standard pops or of their Latin counterpart, in very great esteem. One of the few exceptions to the rule is Luiz Gonzaga—the Brazilian accordion player who is, in our opinion, one of the few really original talents to hit the world of popular song in many a long decade.

Certainly the most striking thing about Gonzaga's whole vast output (less than a tenth of his records are available in this country) is the fact that his so-called "traditional" songs bear the unmistakable imprint of a most clearly defined personality, while the discs that bear his name as composer or part-composer have so much of a folk flavour as to make us wonder whether they could possibly have been made up by a popular songsmith.

Luiz (whose father was a famed sanfona—Brazilian accordion—player) served in the army in Rio Horizonte and Juiz de Fora, towns within a 200-mile radius of Rio de Janeiro, and naturally made his way to Rio as soon as he was demobbed. For a while he played popular, waltzes, tangos and sambas in restaurants and bars down by the docks, earning a poor and undistinguished living till a dock worker, homesick for the north, asked him one night to play one of the folksongs of the region.

A representative of the Brazilian RCA Victor company happened to be having a drink in the bar that night and signed him up on the spot. Within a year he was the most popular musician in the country.

His voice has a peculiar, laughing quality, an odd catch which is both sensuous and extremely effective for the slurred notes, gay *portamenti* and slyly insinuating blue notes which are his trade mark.

His usual "orchestra" consists of himself on sanfona, a three-man rhythm section and a mixed choir. The form, almost invariably, is the traditional folksong pattern of call and response—with Gonzaga taking the lead part and his band, frequently supplemented by a few girls, taking the chorus.

There is hardly a tune in Gonzaga's repertoire which wouldn't make a well-nigh guaranteed success for anyone who would care to put English words to it. The folk flavour would get lost, of course, but the extraordinary wealth of melodic ideas and the inimitable gaiety would probably survive.

Here is a list of the best Gonzaga discs available in this country. Since there is no space for full reviews, I have indicated my preference with stars.

***LOROTA BAO**—Polca (Humbert Teixeira—Luiz Gonzaga)
***FEIJAO CUM COVE**—Embolada (Luiz Gonzaga—J. Portella)
(HMV JO269)

***CORTANDO PANO** — Mazurca (Luiz Gonzaga—Miguel Lima—J. Portella)
***TOCA UMA POLQUINHA**—Polca (Luiz Gonzaga)
(HMV JO270)

*****VEM MORENA**—Balao (Zedantas—Luiz Gonzaga)
(Reverse: Carlos Galhardo)
(HMV JO285)

*****CONVERSA DE BARBEIRO**—Rancheira (David Nasser—Luiz Gonzaga)
*****BOIADEIRO** — Toada (Klécius Caldas—Armando Cavalcanti)
(HMV JO293)

****ESTRADE DE CANINDE**—Toada Balao (Luiz Gonzaga—Humberto Teixeira)
****SABIA—Balao** (Luiz Gonzaga—Zedantas)
(HMV JO310)

****RESPEITA JANUARIO** — Balao (Luiz Gonzaga—Humberto Teixeira)
(Reverse: Carlos Galhardo)
(HMV JO347)

*****ADEUS RIO DE JANEIRO**—Chôte (Zedantas—Luiz Gonzaga)
****MAGAPA**—Balao (Humberto Teixeira—Luiz Gonzaga)
(HMV GV170)

****RESPEITA JANUARIO** — Balao (Luiz Gonzaga—Humberto Teixeira)
***A DANCA DA MODA**—Balao (Luiz Gonzaga—Zedantas)
(HMV GV171)

****XANOUZINHA**—Balao (Humberto Teixeira—Luiz Gonzaga)
***CINTURA FINA**—Chôte (Zedantas—Luiz Gonzaga)
(HMV GV172)

***CHOFER DE PRACA**—Mazurca (Eswaldo Ruy—Fernando Lobo)
****NO CEARA NAO TEM DISSO NAO**—Balao (Gulo de Morais)
(HMV GV173)

******BAIAO**—Balao (Luiz Gonzaga—Humberto Teixeira)
******VAMOS XAXEAR**—Xaxado (Luiz Gonzaga—Geraldo Nascimento)
(HMV GV192)

*****XAXADO**—Xaxado (Luiz Gonzaga—Hervé Cordovil)
*****JUAZEIRO**—Baiao (Luiz Gonzaga—Humberto Teixeira)
(HMV GV205).

WHO'S WHERE

(Week commencing June 27)

Denny BOYCE and Orchestra.
Sunday: Town Hall, Stratford.
Week: Astoria Ballroom, W.

Tito BURNS and Band.
Sunday: Victoria Hall, Halifax.
Friday: Palais de Danse, Slough.
Saturday: USAF Camp, Brize Norton.

Pearl CARR.
Week: New Theatre, Cardiff.

Gracie COLE and All-Girls' Ork.
Season: Samson and Hercules Ballroom, Norwich.

Billy DANIELS.
Week: Hippodrome, Birmingham.

Julie DAWN.
Week: Alhambra, Bradford.

Billy ECKSTINE.
Week: Empire, Edinburgh.

Nat GONELLA.
Week: Palace, Leicester.

Johnnie GRAY and Band of Day.
Sunday: Feldman Club, W.

Colin HULME and Orchestra.
Week: Hammersmith Palais.

Vic LEWIS and Orchestra.
Sunday: Queen's Theatre, Blackpool.
Week: Winter Gardens, Morecambe.

Al MARTINO.
Week: Hippodrome, Brighton.

Guy MITCHELL.
Week: Palace, Manchester.

Malcolm MITCHELL Trio.
Week: Empress, Brixton.

Penny NICHOLLS.
Week: Queen's Theatre, Rhyl.

Larry PARKS.
Week: Empire, Glasgow.

Lita ROZA.
Week: Globe Theatre, Stockton.

Ronnie SCOTT and Orchestra.
Sunday: Royal Hippodrome Theatre, Eastbourne.
Friday: Pavilion, West Runton.
Rest of Week: Coronation Ballroom, Ramsgate.

TANNER Sisters.
Week: Empress, Brixton.

Frankie VAUGHAN.
Week: Empire, Nottingham.

Jimmy YOUNG.
Week: Hippodrome, Manchester

MUSIC in the MAKING

AMERICAN guitarist Jimmy Gourley told me that he would probably be coming to England before the end of the year.

Jimmy has been in Paris for three years now, but intends to return to the States in the autumn. He would stop off in London on the way.

"I want to hear some of those English cats," he said as he strolled around the Salon du Jazz in Paris. "The Herman guys said Ronnie Scott gassed 'em. I've never heard fellows talk so big about a band."

Jimmy originally went to Paris to study. "But I don't get any time now," he said. "I work pretty steady.

"Really, though, there's not much doing here jazz-wise. Most of the bands are pick-up groups. There aren't many regular bands playing jazz in France.

"Outside Paris, there's nothing."

Jimmy is working a lot with Henri Renaud. "He's got a lot of ideas. He plays fine piano, and he's brought a lot of Al Cohn arrangements back from the States."

I ventured to suggest that Jimmy wasn't particularly well known in England until he started making discs in Paris.

"I worked with a lot of groups in the States," he countered. "I was with Jackie Cain and Roy Kraal, but I always seemed to leave a band just before it got a recording contract.

"Result: no records."

—Mike Nevard

Jimmy Heath and Clifford Brown pictured on a recent record date for U.S. Blue Note.

Melody Maker Contests

Talent Table

HERE are the five top scorers, chosen by the judges on the merit of an outstanding performance and given in order of marks received out of 100, from the leading semi-professional musicians in the Contests already held this season.

Piano: Russ Jones (Dave Glynne Quartet), West Country District Contest, 90 points.

Piano: Ivan Hunter (Ivan Hunter and his Music), Midlothian and East Scotland District Contest, 87 points.

Alto: Bill Fanning (Henri Morrison and his Orchestra), Glasgow and West Scotland District Contest, 86 points.

Drums: Cyril Bevan (The Top Five and their Music), Buckinghamshire District Contest, 85 points.

Trumpet: Len Griffith (The Fred Anderson Band), Surrey District Contest, 85 points.

Fixtures

PORTHCAWL.—Monday, July 5 (7.30 p.m.-midnight), at the Grand Pavilion. The SOUTH WALES DISTRICT CHAMPIONSHIP. Price of admission, 4s. Tickets obtainable from the Grand Pavilion Box Office on night of contest.

Organiser: J. South, 61/63, Wind Street, Swansea.

LEAMINGTON SPA.—Sunday, July 18 (7 p.m.-9 p.m.), at the Jephson Gardens Pavilion. The HEART OF ENGLAND DISTRICT CHAMPIONSHIP.

Organiser: Bill Elliot (for Leamington Spa Corporation), 122, Wigmore Street, London, W.1. (Phone: Welbeck 3332.)

●

OTHER CONTESTS HAVE BEEN ARRANGED AT:

East Lancashire: Royal Hippodrome Theatre, **PRESTON,** Sunday, August 15. Central Lancashire: Baths Public Hall, **ASHTON - IN - MAKERFIELD,** Monday, August 16. Northumberland: Oxford Galleries, **NEWCASTLE,** Friday, August 27. West Wales: Embassy Ballroom, **SWANSEA,** Monday, September 6.

Result

1954 WEST LANCASHIRE DISTRICT CHAMPIONSHIP.

Judges: Maurice Burman, Dill Jones.

Winners: THE MUSIC MASTERS DANCE ORCHESTRA (145½ marks). (Two altos, tenor, baritone, three trumpets, piano, bass, drums.) All comms.: E. A. Coward, 3, Allison Street, Barrow-in-Furness.

Tied Second: JESS GREENOUGH DANCE ORCHESTRA (126½ marks). (Three trumpets, three trombones, two altos, two tenors, baritone, piano, bass, drums.) All comms.: J. Greenough, 413, Wigan Road, Leigh, Lancs.

Tied Second: THE RAY AUSTIN DANCE ORCHESTRA (126½ marks). (Three trumpets, two altos, two tenors, piano, bass, drums.) All comms.: A. C. Pilkington, 25, Chapel Brow, Leyland.

Outstanding Musician: Jack Kitcher (bass), the Music Masters' Dance Orchestra.—80/100 marks.

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(Continued on page 11, col. 2.)

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COLLECTORS' CORNER
edited by Max Jones and Sinclair Traill

Escape from LO-Fi jazz

VIC DICKENSON

JOE NEWMAN

THE great strides made in recording since the war have not been very evident in jazz discs emanating from the USA. In fact, the most prominent characteristic of many of them was Lo-Fi.

There was really an alarming deterioration in quality, quite apart from fearful surfaces on 78s and deliberate distortion by a system quaintly described as the "echo chamber."

Many Okeh records, for example, made a quarter of a century ago and available here on Parlophone, are far superior from the point of view of balance and reproduction to a large proportion of jazz recordings made within the past year.

One of those conscious of this, and determined to do something about it, was John Hammond, the American authority who has so often and so powerfully influenced the course of jazz in the past.

With the co-operation of *Down Beat* and Vanguard, a concern hitherto concentrated on the high-quality recording of classical music, he has succeeded in getting jazz on to vinyl with such a live, natural quality as to justify claims of high fidelity.

On his first four long-playing records you hear small, improvising groups as you would hear them if you were well seated in a club or hall with excellent acoustics and an entranced audience.

Dynamics

The bass doesn't boom in your ear like fever; the melody instruments retain their individuality in ensembles and a proper dynamic level in solos; and the sound of the brushes is crisp and clean.

Superlative recording like this would be wasted on poor music, so it is good to be able to report that the music is also of a high standard. One of the most difficult things to catch at a recording session is a relaxed atmosphere, and at least three of these records have it to a remarkable degree.

Two of them feature Vic Dickenson with a group consisting of Ruby Braff, Ed Hall, Sir Charles Thompson, Steve Jordan, Walter Page and Les Erskine.

On VRS 8001 are "Russian Lullaby" and "Jeepers Creepers." On VRS 8002 there is "I Cover The Waterfront" on one side, and "Sir Charles At Home" and "Keeping Out Of Mischief" on the other.

They all swing surely above a splendid rhythm section, which lays down a steady, buoyant beat. Thompson's piano has the ease and smoothness of Basie's, and the same honest purpose, so it rides well with the great Page bass.

Erskine is a delight after all the noisy, applause-seeking drummers of recent years: steady as a rock, he only occasionally

By STANLEY DANCE

adds a quick accent for extra lift.

Braff, the newcomer, plays exciting trumpet: fast and accurate, he employs an engaging variety of phrasing and a tone that recalls both Bunny Berigan and Rex Stewart.

Ed Hall's driving, growling clarinet sounds very much alive and very imaginative here. But it is Dickenson who is the star. He seems to be one of the great natural musicians of jazz, who can play anything and make it sound right.

On VRS 8003 is a "modern" group led by Sir Charles Thompson, of whom Hammond notes on the sleeve that "he contributed enormously to the bop movement, both in composition and performance, without straying into the byways of intellectualism and pretension."

Pete Brown, no less, surprises with Birdlike phrasing, but still jumps. Benny Powell, of Basie's band, exhibits good technique in the contemporary trombone style, but it sounds distinctly sterile after Dickenson's excursions.

Joe Newman blows the most attractive trumpet I have yet heard in the "modern" idiom. He joins up notes usually played staccato into lines that almost sing; he hits the notes hard and holds them true, and blows with a fine, full tone. (That can't be "modern" trumpet? Maybe you're right.)

Sir Charles is coolly inventive at the piano; he keeps the beat flowing direct and uncomplicated, never flounders, is never lost.

Craw excels

It's refreshing, in this modern world, to find the piano treated as a piano and not as a drum or xylophone.

Osie Johnson, on drums, plays patterns, but not at the expense of the soloists, and to great effect in the brief ensemble passages. Altogether, if this is "modern" jazz, and John should know, it is the swingingest and most listenable I've so far encountered.

Least successful, but nevertheless above average, is the group led by Mel Powell on VRS 8004. One reason for the fine feel of the preceding three records is that their tempos are all so good. On this one, they're either too fast or too slow. Powell's style resembles Teddy Wilson's, but lacks much of Teddy's spring. Buck Clayton, Henderson Chambers and Ed Hall all blow handsome choruses, but can do and have done better.

The drummer on this session was Jimmy Crawford, and the recording, as on all of these records, enables you to hear the drums unusually well.

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(Continued on page 11, col. 2.)

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COLLECTORS' CORNER
edited by Max Jones and Sinclair Traill

Escape from LO-Fi jazz

VIC DICKENSON

JOE NEWMAN

THE great strides made in recording since the war have not been very evident in jazz discs emanating from the USA. In fact, the most prominent characteristic of many of them was Lo-Fi.

There was really an alarming deterioration in quality, quite apart from fearful surfaces on 78s and deliberate distortion by a system quaintly described as the "echo chamber."

Many Okeh records, for example, made a quarter of a century ago and available here on Parlophone, are far superior from the point of view of balance and reproduction to a large proportion of jazz recordings made within the past year.

One of those conscious of this, and determined to do something about it, was John Hammond, the American authority who has so often and so powerfully influenced the course of jazz in the past.

With the co-operation of *Down Beat* and Vanguard, a concern hitherto concentrated on the high-quality recording of classical music, he has succeeded in getting jazz on to vinyl with such a live, natural quality as to justify claims of high fidelity.

On his first four long-playing records you hear small, improvising groups as you would hear them if you were well seated in a club or hall with excellent acoustics and an entranced audience.

Dynamics

The bass doesn't boom in your ear like fever; the melody instruments retain their individuality in ensembles and a proper dynamic level in solos; and the sound of the brushes is crisp and clean.

Superlative recording like this would be wasted on poor music, so it is good to be able to report that the music is also of a high standard. One of the most difficult things to catch at a recording session is a relaxed atmosphere, and at least three of those records have it to a remarkable degree.

Two of them feature Vic Dickenson with a group consisting of Ruby Braff, Ed Hall, Sir Charles Thompson, Steve Jordan, Walter Page and Les Erskine.

On VRS 8001 are "Russian Lullaby" and "Jeepers Creepers." On VRS 8002 there is "I Cover The Waterfront" on one side, and "Sir Charles At Home" and "Keeping Out Of Mischief" on the other.

They all swing surely above a splendid rhythm section, which lays down a steady, buoyant beat. Thompson's piano has the ease and smoothness of Basie's, and the same honest purpose, so it rides well with the great Page bass.

Erskine is a delight after all the noisy, applause-seeking drummers of recent years: steady as a rock, he only occasionally

By STANLEY DANCE

adds a quick accent for extra lift.

Braff, the newcomer, plays exciting trumpet: fast and accurate, he employs an engaging variety of phrasing and a tone that recalls both Bunny Berigan and Rex Stewart.

Ed Hall's driving, growling clarinet sounds very much alive and very imaginative here. But it is Dickenson who is the star. He seems to be one of the great natural musicians of jazz, who can play anything and make it sound right.

On VRS 8003 is a "modern" group led by Sir Charles Thompson, of whom Hammond notes on the sleeve that "he contributed enormously to the bop movement, both in composition and performance, without straying into the byways of intellectualism and pretension."

Pete Brown, no less, surprises with Birdlike phrasing, but still jumps. Benny Powell, of Basie's band, exhibits good technique in the contemporary trombone style, but it sounds distinctly sterile after Dickenson's excursions.

Joe Newman blows the most attractive trumpet I have yet heard in the "modern" idiom. He joins up notes usually played staccato into lines that almost sing; he hits the notes hard and holds them true, and blows with a fine, full tone. (That can't be "modern" trumpet? Maybe you're right.)

Sir Charles is coolly inventive at the piano; he keeps the beat flowing direct and uncomplicated, never flounders, is never lost.

Craw excels

It's refreshing, in this modern world, to find the piano treated as a piano and not as a drum or xylophone.

Osie Johnson, on drums, plays patterns, but not at the expense of the soloists, and to great effect in the brief ensemble passages. Altogether, if this is "modern" jazz, and John should know, it is the swingingest and most listenable I've so far encountered.

Least successful, but nevertheless above average, is the group led by Mel Powell on VRS 8004. One reason for the fine feel of the preceding three records is that their tempos are all so good. On this one, they're either too fast or too slow. Powell's style resembles Teddy Wilson's, but lacks much of Teddy's spring. Buck Clayton, Henderson Chambers and Ed Hall all blow handsome choruses, but can do and have done better.

The drummer on this session was Jimmy Crawford, and the recording, as on all of these records, enables you to hear the drums unusually well.

Of the three top drummers heard, Craw impressed me most. At fast tempos he puts down a beat tight and crisp like Cozy; at moderate and slow tempos it's as loose and flexible as the music upstairs requires. For all-round excellence, he's the greatest.

The four discs add up to the most brilliant new venture in recorded jazz of post-war times, always excepting the huge, star-spangled Granz catalogue. May they not be denied us for long.

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Brand New Viking Trombone, Bb, L.P.	£14 18 3	£3 18 3	5/3
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Alto Sax., 'Selmer,' Eb, silver	£35 0	Guitar, 'Aristone,' 'Cello with Elec. Unit	£20 0
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Tenor Sax., 'Pennsylvania,' gold, de luxe	£50 0	Guitar, 'Panormo,' Finger Style	£19 18
Clarinet, 'Hawkes,' Bb Boehm, covd.-hole	£16 16		
Clarinet, 'Nicholas,' Bb, Boehm, new	£21 0		
Clarinet, 'B & H,' Imperial, Boehm, as new	£37 10		
Accordion, 'Hohner,' 8 Bass, 'Mignon'	£7 10		
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Escape from hi jazz

JOE NEWMAN

THE great strides made in recording since the war have not been very evident in jazz discs emanating from the USA. In fact, the most prominent characteristic of many of them was Lo-Fi.

There was really an alarming deterioration in quality, quite apart from fearful surfaces on 78s and deliberate distortion by a system quaintly described as the "echo chamber."

Many Okeh records, for example, made a quarter of a century ago and available here on Parlophone, are far superior from the point of view of balance and reproduction to a large proportion of jazz recordings made within the past year.

One of those conscious of this, and determined to do something about it, was John Hammond, the American authority who has so often and so powerfully influenced the course of jazz in the past.

With the co-operation of *Down Beat* and Vanguard, a concern hitherto concentrated on the high-quality recording of classical music, he has succeeded in getting jazz on to vinyl with such a live, natural quality as to justify claims of high fidelity.

On his first four long-playing records you hear small, improvising groups as you would hear them if you were well seated in a club or hall with excellent acoustics and an entranced audience.

VIC DICKENSON

Dynamics

The bass doesn't boom in your ear like fever; the melody instruments retain their individuality in ensembles and a proper dynamic level in solos; and the sound of the brushes is crisp and clean.

Superlative recording like this would be wasted on poor music, so it is good to be able to report that the music is also of a high standard. One of the most difficult things to catch at a recording session is a relaxed atmosphere, and at least three of these records have it to a remarkable degree.

Two of them feature Vic Dickenson with a group consisting of Ruby Braff, Ed Hall, Sir Charles Thompson, Steve Jordan, Walter Page and Les Erskine.

On VRS 8001 are "Russian Lullaby" and "Jeepers Creepers." On VRS 8002 there is "I Cover The Waterfront" on one side, and "Sir Charles At Home" and "Keeping Out Of Mischief" on the other.

They all swing surely above a splendid rhythm section, which lays down a steady, buoyant beat. Thompson's piano has the ease and smoothness of Basie's, and the same honest purpose, so it rides well with the great Page bass.

Erskine is a delight after all the noisy, applause-seeking drummers of recent years: steady as a rock, he only occasionally adds a quick accent for extra lift.

By STANLEY DANCE

Braff, the newcomer, plays exciting trumpet: fast and accurate, he employs an engaging variety of phrasing and a tone that recalls both Bunny Berigan and Rex Stewart.

Ed Hall's driving, growling clarinet sounds very much alive and very imaginative here. But it is Dickenson who is the star. He seems to be one of the great natural musicians of jazz, who can play anything and make it sound right.

On VRS 8003 is a "modern" group led by Sir Charles Thompson, of whom Hammond notes on the sleeve that "he contributed enormously to the bop movement, both in composition and performance, without straying into the byways of intellectualism and pretension."

Pete Brown, no less, surprises with Birdlike phrasing, but still jumps. Benny Powell, of Basie's band, exhibits good technique in the contemporary trombone style, but it sounds distinctly sterile after Dickenson's excursions.

Joe Newman blows the most attractive trumpet I have yet heard in the "modern" idiom. He joins up notes usually played staccato into lines that almost sing; he hits the notes hard and holds them true, and blows with a fine, full tone. (That can't be "modern" trumpet? Maybe you're right.)

Sir Charles is coolly inventive at the piano; he keeps the beat flowing direct and uncomplicated, never flounders, is never lost.

Craw excels

It's refreshing, in this modern world, to find the piano treated as a piano and not as a drum or xylophone.

Osie Johnson, on drums, plays patterns, but not at the expense of the soloists, and to great effect in the brief ensemble passages. Altogether, if this is "modern" jazz, and John should know, it is the swingingest and most listenable I've so far encountered.

Least successful, but nevertheless above average, is the group led by Mel Powell on VRS 8004. One reason for the fine feel of the preceding three records is that their tempos are all so good. On this one, they're either too fast or too slow. Powell's style resembles Teddy Wilson's, but lacks much of Teddy's spring. Buck Clayton, Henderson Chambers and Ed Hall all blow handsome choruses, but can do and have done better.

The drummer on this session was Jimmy Crawford, and the recording, as on all of these records, enables you to hear the drums unusually well.

Of the three top drummers heard, Craw impressed me most. At fast tempos he puts down a beat tight and crisp like Cozy; at moderate and slow tempos it's as loose and flexible as the music upstairs requires. For all-round excellence, he's the greatest.

The four discs add up to the most brilliant new venture in recorded jazz of post-war times, always excepting the huge, star-svangled Granz catalogue. May they not be denied us for long.

LENDAR—contd.

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CLUB CALENDAR—contd.

● THURSDAY—contd. ●

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Lewis, artiste, lac.	£45
French model, full artiste, lac., as new	£45
Emperor, full artiste, lac., as new	£50
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F. Acc., 48 Bass, Gerald, White, Nac.	£14 0 0	£2 10 0	9/-
Brand New Viking Trumpet, L.P. Bo.	£14 18 3	£3 15 3	9/9
Brand New Viking Trombone, Bo, L.P.	£14 18 3	£3 15 3	9/9
Regent, Boehm, Clarinet, 17 S	£16 0 0	£4 0 0	9/9
F. Acc., Cruciancilli, 120 Bass.	£18 0 0	£4 10 0	9/9
Alto Sax., Windsor, S.P., L.P.	£22 0 0	£5 0 0	9/9
Alto Sax., Albert, P.A.M., L.P.	£22 10 0	£5 15 0	9/-
Tenor Sax., E.M.L., full art, S.P., Lp.	£40 10 0	£10 10 0	10/-
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HEATH—AND NEW VOCALISTS FOR 9th SEASON AT BLACKPOOL

DON GREETS THE (DOREEN) DAWNE

Hard at work by Dawne is Wimbledon Palais bandleader Don Smith. The spelling's wrong, because the girl is fashion model Doreen Dawne, from S.W. London, who won last Friday's Esther Williams Bathing Beauty Contest.

FANS and holiday-makers in the North-West will have their first opportunity of assessing the merits of the vocal newcomers to the Ted Heath aggregation when the band opens its ninth post-war season at the Empress Ballroom, Winter Gardens, Blackpool, on July 5 for four weeks.

It will be the first time in Blackpool for vocalists Kathy Lloyd and Bobbie Britton, and also for Eddie Blair, who has replaced Stan Reynolds in the trumpet section.

From 50 miles

Veteran of several Blackpool seasons, Dennis Lotis completes the Heath vocal team.

With thousands of teenage holiday-makers upon which to draw for the nightly dances, and the Monday and Wednesday extra-late night sessions, this booking is an important showcase for the band.

In addition, the magic name of Heath also pulls in visitors from many of the nearby lancashire towns and even from Manchester, 50 miles away.

Special trains

This applies particularly to Saturday night, when special trains run from Manchester, calling *en route* at Bolton, Chorley and Preston, where crowds of fans and dancers are to be seen on the platforms.

Jack Parnell follows Ted for two weeks, then Ken Mackintosh (two weeks), Parnell again (two weeks), and finally, Joe Loss and his Orchestra.

Joe completes the name-band Blackpool summer season with a three-week appearance commencing on September 13.

Haven at Clacton ★

One of the best reasons for visiting Clacton is seen above—23-year-old vocalist Lorna Haven, who has just been signed by Jack Payne to appear with Ronnie Mills and his Orchestra in "Bandshow," currently playing at Clacton's 4,000-seater open-air Concert Pavilion. While with Jack Parnell, Lorna accompanied the band on its successful Scandinavian tour with Lena Horne.

LYTTELTON TO DISCUSS OWN BOOK ON TV

HUMPHREY LYTTELTON, whose book, *I Play As I Please*, is published today (and reviewed on page 3), will be talking about it on TV on July 12. He will be the first to appear in a new series called "Authors In Focus."

The MM understands that the interview will be illustrated with some of Humph's drawings from the book, also that members of his band will be heard in the programme.

The Southend magistrates, who refused to grant the Ritz Theatre management a licence to present two concerts by the Lyttelton band (as reported in the MM last week), reversed their decision on Tuesday.

The management submitted a revised programme, omitting the tunes which the court objected to, and the concerts will now take place on Sunday, July 4. On the previous Saturday evening, Lyttelton's band will be playing for the Nottingham Rhythm Club at the Odeon Ballroom, Nottingham.

DON RENDELL

From Page 1

now left the Rendell group after two months to play as a solo attraction at the Spanish Garden Club, W. Ken Moule vocalist Cliff Lawrence will join Damian at the Club during his nights off.

Damian, who has left Don Rendell for domestic reasons, has not been permanently replaced at press time. He will continue to arrange for the group.

STARS—STRAIGHT OFF THE ICE

Dressing-room shot of three important people behind the success of "White Horse Inn On Ice," which opened at the Empress Hall, London, last week (l. to r.): MD Leonard Morris, Arthur Jones, who has been resident organist since 1948, and star of the show Belita. A musical highspot is Leonard's own symphony, based on the melodies of composer Ralph Benatzky.

Herb Jeffries for Bagatelle cabaret

Herb Jeffries, ex-Duke Ellington singer now appearing in Paris, is set for a cabaret season at the Bagatelle Restaurant, W., in September.

RONNIE SCOTT

From Page 1

with a British band? There has been trouble with France, too. The MU's persistent opposition to foreign musicians has come home to roost.

"As it would not be worth while to present Ronnie Scott with Sarah and the American musicians in the Scandinavian countries alone—where so far there is no hostility to Britain—I was reluctantly forced to abandon the project.

"It is unlikely that Sarah will be playing Britain on this occasion, for—leaving out the star solo contingent—she now has a permanent accompanying trio. And the MU would not let this in."

Duke coming

Harold now has confirmation that Duke Ellington will be coming to Europe with his Orchestra in January. The Duke will be bringing a 17-piece line-up, and the tour will last from four to six weeks, ending with concerts in Dublin.

"I had been offered the Lionel Hampton Band—which is returning to Europe in October—for Dublin," says Harold, "but the date would have clashed with the Duke's appearance there.

"I also have an option on Louis Armstrong for dates on the Continent—and possibly Dublin—in August of next year," Harold added.

"Unfortunately, though, he won't be able to play Britain. The MU would veto that."

LUIGI IS LEADER

Drummer Luigi has taken over the leadership of the Sambaleros, resident group at the 400 Club, W., where Maurice Smart is MD.

The group, which has been in existence for nine months, has not had a regular leader before.

RONNIE TAYLOR WEDS PRODUCER

ON Wednesday last, pianist-bandleader Ronnie Taylor was married at Brixton Register Office to theatrical producer Dolly Lewis, and here the happy couple are seen with (l. to r.) Show Band singer and accordionist Barney Gilbrath, Pat Aza of "The Stage," and saxist-bandleader Cliff Timms. Ronnie returned only last week from a visit to the States, where he placed three of his numbers with the Lowell Music Company. Immediately after the wedding he had to dash to Leeds, where he was working next day in the TV show, "Top Of The Town"—produced by his namesake Ronnie Taylor!

SID PHILLIPS HAS A 'SMASHING TIME'

CLARINET-LEADER Sid Phillips had a "smashing" time at the Maastricht Festival in Holland last week. With his band, he played at the Carlton Hotel on seven of his eight nights there, and must have smashed previous attendances for the hotel. The dancers jived, and went wild about Sid's music. He played to about 5,000 Dutch fans during the week, and there was an overflow crowd outside the hotel every night.

Sid's other "smash-hit" came at the end of a tour round a big pottery factory in the town. He was taken to the room where all china rejects are broken, and invited to lend a hand.

In his best bowling fashion, he got to work and smashed dozens of pieces. Said Sid: "What a wonderful feeling of satisfaction you get!"

The Festival was under the patronage of the British Ambassador, Sir Nevile Butler, and ended with a ball at which Sid played.

Sid, who's band represented English Light Music at the Festival, was thanked publicly by the Ambassador for the way he and his boys helped to make it a success.

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Printed in Great Britain and Published by Odhams Press Ltd., Long Acre, London, W.C.2. Postage on single copies: Inland, Canada and Abroad, 1½d.